

LIBRETTO VOCAL BOOK

Fiddler on the Roof



Book by **Joseph Stein**

Lyrics by **Sheldon Harnick** *Music by* **Jerry Bock**

Entire Production Directed & Choreographed by
Jerome Robbins



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C H A R A C T E R S (in Order of Appearance)

TEVYE, the Dairyman
GOLDE, his wife
TZEITEL, HODEL, CHAVA, SHPRINTZE, BIELKE, his daughters
YENTE, the Matchmaker
MOTEL, the Tailor
PERCHIK, the Student
LAZAR WOLF, the Butcher
MORDCHA, the Innkeeper
RABBI
MENDEL, his Son
AVRAM, the Bookseller
NACHUM, the Beggar
GRANDMA TZEITEL
FRUMA-SARAH
CONSTABLE
FYEDKA
SHAINDEL, Motel's Mother
THE FIDDLER
VILLAGERS
SCENES

THE PLACE: ANATEVKA, A SMALL VILLAGE IN RUSSIA

THE TIME: 1905, ON THE EVE OF THE RUSSIAN REVOLUTIONARY PERIOD

ACT ONE

PROLOGUE

SCENE 1. KITCHEN IN TEVYE'S HOUSE

SCENE 2. EXTERIOR OF TEVYE'S HOUSE

SCENE 3. INTERIOR OF TEVYE'S HOUSE

SCENE 4. THE INN

SCENE 5. STREET OUTSIDE THE INN

SCENE 6. ON A BENCH OUTSIDE TEVYE'S HOUSE

SCENE 7. TEVYE'S BEDROOM

SCENE 8. VILLAGE STREET AND MOTEL'S TAILOR SHOP

SCENE 9. SECTION OF TEVYE'S YARD

ACT TWO

PROLOGUE

SCENE 1. EXTERIOR OF TEVYE'S HOUSE

SCENE 2. VILLAGE STREET

SCENE 3. EXTERIOR OF RAILROAD STATION

SCENE 4. VILLAGE STREET

SCENE 5. MOTEL'S TAILOR SHOP

SCENE 6. SOMEWHERE ON THE OUTSKIRTS OF THE VILLAGE

SCENE 7. THE BARN

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ACT 1 Prologue

#1 – Prologue – Tradition (Tevye, Golde, Sons, Daughters, Chorus)

TEVYE

A fiddler on the roof. Sounds crazy, no? But in our little village of Anatevka, you might say every one of us is a fiddler on the roof, trying to scratch out a pleasant, simple tune without breaking his neck. It isn't easy. You may ask, why do we stay up there if it's so dangerous? We stay because Anatevka is our home. ... And how do we keep our balance? That I can tell you in a word ... Tradition.

CHORUS

TRADITION, TRADITION ... TRADITION
TRADITION, TRADITION ... TRADITION

TEVYE

Because of our traditions, we've kept our balance for many, many years. Here in Anatevka we have traditions for everything ... how to eat, how to sleep, how to wear clothes. For instance, we always keep our heads covered and always wear a little prayer shawl ... This shows our constant devotion to God. You may ask how did this tradition start. I'll tell you – I don't know. But it's a tradition ... Because of our traditions, everyone knows who he is and what God expects him to do.

TEVYE & PAPAS

(Sing)

WHO DAY AND NIGHT
MUST SCRAMBLE FOR A LIVING
FEED A WIFE AND CHILDREN
SAY HIS DAILY PRAYERS.
AND WHO HAS THE RIGHT
AS MASTER OF THE HOUSE
TO HAVE THE FINAL WORD AT HOME.

ALL

THE PAPA, THE PAPA ... TRADITION
THE PAPA, THE PAPA ... TRADITION

GOLDE & MAMAS

WHO MUST KNOW THE WAY TO MAKE A PROPER HOME
A QUIET HOME, A KOSHER HOME.
WHO MUST RAISE A FAMILY AND RUN THE HOME
SO PAPA'S FREE TO READ THE HOLY BOOK.

ALL

THE MAMA, THE MAMA ... TRADITION
THE MAMA, THE MAMA ... TRADITION

SONS

AT THREE I STARTED HEBREW SCHOOL
AT TEN I LEARNED A TRADE
I HEAR THEY PICKED A BRIDE FOR ME
I HOPE ... SHE 'S PRETTY.

ALL

THE SONS, THE SONS ... TRADITION
THE SONS, THE SONS ... TRADITION

DAUGHTERS

AND WHO DOES MAMA TEACH
TO MEND AND TEND AND FIX
PREPARING ME TO MARRY
WHOEVER PAPA PICKS?

ALL

THE DAUGHTERS, THE DAUGHTERS ... TRADITION
THE DAUGHTERS, THE DAUGHTERS ... TRADITION

(Repeat as round)

PAPAS

THE PAPAS.

MAMAS

THE MAMAS.

SONS

THE SONS.

DAUGHTERS

THE DAUGHTERS.

ALL

TRADITION

(Repeat)

TEVYE

And in the circle of our little village, we have always had our special types.
For instance, Yente, the matchmaker ...

YENTE

Avram, I have a perfect match for your son. A wonderful girl.

AVRAM

Who is it?

YENTE

Ruchel, the shoemaker's daughter.

AVRAM

Ruchel? But she can hardly see. She's almost blind

YENTE

Tell the truth, Avram, is your son so much to look at? The way she sees and the way he looks, it's a perfect match.

(ALL dance)

TEVYE

And Nahum, the beggar ...

BEGGAR

Alms for the poor, alms for the poor ...

LAZAR

Here, Reb Nahum, is one kopek.

BEGGAR

One kopek? Last week you gave me two kopeks.

LAZAR

I had a bad week.

BEGGAR

So, if you had a bad week, why should I suffer?

(ALL dance)

TEVYE

And most important, our beloved Rabbi ...

MENDEL

Rabbi, may I ask you a question?

RABBI

Certainly, my son.

MENDEL

Is there a proper blessing for the tsar?

RABBI

A blessing for the tsar? Of course. May God bless and keep the Tsar ... far away from us!

(ALL dance)

TEVYE

Then, there are others in our village. They have a much bigger circle.

(PRIEST, CONSTABLE, OTHER RUSSIANS CROSS ...

THE GROUPS nod to each other)

His Honor the Constable, His Honor the Priest, and His Honor ... many others. We don't bother them and so far they don't bother us ... And among ourselves we get along perfectly well. Of course, there was the time when he sold him a horse and he delivered a mule, but that's all settled now. Now we live in simple peace and harmony and ...

(The TWO MEN begin an argument, Mule vs. Horse, which is taken up by the entire group)

1ST MAN

It was a horse.

2ND MAN

It was a mule.

CHORUS

HORSE!

CHORUS

MULE!

(Repeated)

TEVYE

(Quieting them)

Tradition. Without our traditions, our lives would be as shaky as ... as a fiddler on the roof!

ACT 1 Scene 1

#2 – Act 1 – Opening

(Orchestra)

(Kitchen of TEVYE's house. GOLDE, TZEITEL, and HODEL are preparing for the Sabbath. SHPRINTZE and BIELKE enter from outside, carrying logs)

SHPRINTZE

Mama, where should we put these?

GOLDE

Put them on my head! By the stove, foolish girl Where is Chava?

HODEL

She's in the barn, milking.

BIELKE

When will Papa be home?

GOLDE

It's almost Sabbath and he worries a lot when he'll be home! All day long riding on top of his wagon like a prince.

TZEITEL

Mama, you know that Papa works hard.

GOLDE

His horse works harder! ... And you don't have to defend your Papa to me. I know him longer than you. ... He could drive a person crazy ... He should only live and be well ... Shprintze, bring me some more potatoes.

(CHAVA enters, carrying a basket, with a book under her apron)

Chava, did you finish milking?

CHAVA

Yes, Mama.

(SHE drops the book)

GOLDE

You were reading again? Why does a girl have to read? Will it get her a better husband? Here.

(Hands CHAVA the book. CHAVA exits into the house. SHPRINTZE enters with basket of potatoes)

SHPRINTZE

Mama, Yente's coming. She's down the road.

HODEL

Maybe she's finally found a good match for you, Tzeitel.

GOLDE

From your mouth to God's ears.

TZEITEL

Why does she have to come now? It's almost Sabbath.

GOLDE

Go finish in the barn. I want to talk to Yente alone.

SHPRINTZE

Mama, can I go out and play?

GOLDE

You have feet? Go.

BIELKE

Can I go too?

GOLDE

Go too.

TZEITEL

But Mama, the men she finds. The last one was so old and he was bald. He had no hair.

GOLDE

A poor girl without a dowry can't be so particular. You want hair, marry a monkey.

TZEITEL

After all, Mama, I'm not yet twenty years old and ...

GOLDE

Shah!

(Spits between fingers)

Do you have to boast about your age? Do you want to tempt the Evil Eye? Inside.

(TZEITEL enters the house as YENTE enters from outside)

YENTE

Golde Darling, I had to see you because I have such news for you. And not just every day in the week news, once in a lifetime news. And where are your daughters? Outside, no? Good, such diamonds, such jewels. You'll see, Golde, I'll find every one of them a husband. But you shouldn't be so Picky ... Even the worst husband, God forbid, is better than no husband, God forbid ... And who should know better than me? Ever since my husband died I've been a poor widow, alone, nobody to talk to, nothing to say to anyone. It's no life. All I do at night is think of him, and even thinking of him gives me no pleasure because, you know as well as I, he was not much of a person ... Never made a living, everything he touched turned to mud, but better than nothing.

MOTEL

(Entering from door L)

Good evening. Is Tzeitel in the house?

GOLDE

But she's busy. You can come back later.

MOTEL

There's something I'd like to tell her.

GOLDE

Later.

TZEITEL

Oh, Motel, I thought I heard you.

GOLDE

Finish what you were doing.

(To MOTEL)

I said later.

MOTEL

(Exiting L)

All right!

YENTE

What does that poor little tailor Motel want with Tzeitel?

GOLDE

They have been friends since they were babies together.

They talk, they play ...

YENTE

(Suspiciously)

They play? What do they play?

GOLDE

Who knows? They're just children ...

YENTE

From such children, come other children.

GOLDE

Motel he's a nothing. Yente, you said ...

YENTE

Ah, children, children! They are your blessing in your old age. But my Aaron couldn't give me children. Believe me, he was good as gold, never raised his voice to me, but otherwise he was not much of a man, so what good is it if he never raised his voice? But what's the use complaining, other women enjoy complaining, but not Yente. Not every woman in the world is a Yente. Well, I must prepare my poor Sabbath table, so goodbye, Golde, and it was a pleasure talking our hearts out to each other.

(SHE starts to exit)

GOLDE

Yente, you said you had news for me.

YENTE

Oh, I'm losing my head. One day it will fall off altogether, and a horse will kick it into the mud and goodbye, Yente. 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. You understand? Of course you do. To make it short, out of the whole town, he's cast his eye on Tzeitel

GOLDE

My Tzeitel?

YENTE

No, the Tzar's Tzeitel! Of course your Tzeitel.

GOLDE

Such a match, for my Tzeitel. But Tevye wants a learned man, he doesn't like Lazar.

YENTE

Listen to me, Golde, send Tevye to him, don't tell him what it's about, let Lazar discuss it himself, he'll win him over, he's a good man, a wealthy man ... True? True. So you'll tell me how it went, and you don't have to thank me, Golde, because aside from my fee which anyway Lazar will pay, it gives me satisfaction to make people happy, what better satisfaction is there, so goodbye, Golde, and you're welcome.

(YENTE exits door L)

TZEITEL

What did she want, mama?

GOLDE

When I want you to know, I'll tell you ... Finish washing the floor.

(SHE exits UC. HODEL and CHAVA enter door R, with wash mop, bucket)

HODEL

I wonder if Yente found a husband for you?

TZEITEL

I'm not anxious for Yente to find me a husband.

CHAVA

Not unless it's Motel, the tailor.

TZEITEL

I didn't ask you.

HODEL

Tzeitel, you're the oldest. They have to make a match for you before they can make one for me.

CHAVA

And then after her, one for me.

HODEL

So if Yente brings ...

TZEITEL

Oh, Yente ... Yente ...

#3 – *Matchmaker*

(Hodel, Chava, Tzeitel)

HODEL

Well, somebody has to arrange the matches. Young people can't decide these things for themselves.

CHAVA

She might bring someone wonderful ...

HODEL

Someone interesting ...

CHAVA

And well-off ...

HODEL

And important ...

MATCHMAKER, MATCHMAKER

MAKE ME A MATCH

FIND ME A FIND

CATCH ME A CATCH.

MATCHMAKER, MATCHMAKER

LOOK THROUGH YOUR BOOK

AND MAKE ME A PERFECT MATCH.

CHAVA

MATCHMAKER, MATCHMAKER

I'LL BRING THE VEIL

YOU BRING THE GROOM

SLENDER AND PALE.

BRING ME A RING FOR I'M LONGING TO BE

THE ENVY OF ALL I SEE.

HODEL

FOR PAPA, MAKE HIM A SCHOLAR.

CHAVA

FOR MAMA, MAKE HIM RICH AS A KING.

CHAVA & HODEL

FOR ME ... WELL ...
I WOULDN'T HOLLER
IF HE WERE AS HANDSOME AS ANYTHING.

MATCHMAKER, MATCHMAKER
MAKE ME A MATCH
FIND ME A FIND
CATCH ME A CATCH.
NIGHT AFTER NIGHT IN THE DARK I'M ALONE
SO FIND ME A MATCH
OF MY OWN.

TZEITEL

(To CHAVA)

Since when are you interested in a match, Chava? I thought you just had your eye on your books.

(HODEL chuckles)

And you have your eye on the Rabbi's son.

HODEL

Why not? We only have one Rabbi and he only has one son. Why shouldn't I want the best?

TZEITEL

Because you're a girl from a poor family. So whatever Yente brings, you'll take. Right? Of course, right.

(Sings)

HODEL, OH HODEL
HAVE I MADE A MATCH FOR YOU.
HE'S HANDSOME, HE'S YOUNG!
ALL RIGHT, HE'S SIXTY-TWO.
BUT HE IS A NICE MAN, A GOOD CATCH – TRUE? TRUE.

I PROMISE YOU'LL BE HAPPY
AND EVEN IF YOU'RE NOT
THERE'S MORE TO LIFE THAN THAT
... DON'T ASK ME WHAT.
CHAVA, I FOUND HIM.
WILL YOU BE A LUCKY BRIDE.

(TZEITEL)

HE'S HANDSOME, HE'S TALL,
THAT IS FROM SIDE TO SIDE.
FOR HE IS A NICE MAN, A GOOD CATCH. RIGHT? RIGHT.

YOU HEARD HE HAS A TEMPER.
HE'LL BEAT YOU EVERY NIGHT
BUT ONLY WHEN HE'S SOBER
SO YOU'RE ALL RIGHT.

DID YOU THINK YOU'D GET A PRINCE?
WELL, I DO THE BEST I CAN.
WITH NO DOWRY, NO MONEY, NO FAMILY BACKGROUND
BE GLAD YOU GOT A MAN ...

CHAVA

MATCHMAKER, MATCHMAKER
YOU KNOW THAT I'M
STILL VERY YOUNG
PLEASE ... TAKE YOUR TIME

HODEL

UP TO THIS MINUTE
I MISUNDERSTOOD
THAT I COULD GET STUCK FOR GOOD.

CHAVA & HODEL

DEAR YENTE
SEE THAT HE'S GENTLE
REMEMBER
YOU WERE ALSO A BRIDE
IT'S NOT ... THAT ...
I'M SENTIMENTAL
IT'S JUST THAT I'M TERRIFIED!

ALL

MATCHMAKER, MATCHMAKER
PLAN ME NO PLANS
I'M IN NO RUSH
MAYBE I'VE LEARNED
PLAYING WITH MATCHES
A GIRL CAN GET BURNED

(ALL)

SO
BRING ME NO RING
GROOM ME NO GROOM
FIND ME NO FIND
CATCH ME NO CATCH
UNLESS HE'S A MATCHLESS MATCH.

#3a – Change of Scene

(Orchestra)

DIMOUT

ACT 1 Scene 2

(Exterior of TEVYE's house. TEVYE enters, pulling cart. HE stops DCS, sits wagon seat)

TEVYE

Today I am a horse. ... Dear God, did you have to make my poor old horse lose his shoe, just before the Sabbath? That wasn't nice. ... It's enough you pick on me, Tevye ... bless him with five daughters, a life of poverty. What have you got against my horse? ... Sometimes I think when things are too quiet up there, you say to yourself: Let's see, what kind of mischief can I play on my friend, Tevye?

GOLDE

(Entering from house)

You're finally here, my breadwinner.

TEVYE

(Gestures to Heaven)

I'll talk to you later.

GOLDE

Where's your horse?

TEVYE

He was invited to the blacksmith's for the Sabbath.

GOLDE

Hurry up, the sun won't wait for you. I have something to say to you.

(Exits into the house)

TEVYE

As the good book says, Heal us O Lord and we shall be healed. In other words, send us the cure, we've got the sickness already. ...

#4 - *If I Were A Rich Man*

(*Tevye*)

(TEVYE)

I'm not really complaining – after all, with your help, I'm starving to death. You made many, many poor people. I realize, of course, that it's no shame to be poor, but it's no great honor either. So what would have been so terrible if I had a small fortune?

IF I WERE A RICH MAN
 DAIDLE, DEEDLE DAIDLE
 DIGGUH DIGGUH DEEDLE DAIDLE DUM
 ALL DAY LONG I I D BIDDY BIDDY BUM
 IF I WERE A WEALTHY MAN.
 WOULDN'T HAVE TO WORK HARD
 DAIDLE DEEDLE DAIDLE
 DIGGUH DIGGUH DEEDLE DAIDLE DUM
 IF I WERE A BIDDY BIDDY RICH
 DIGGUH DIGGUH DEEDLE DAIDLE MAN.

I'D BUILD A BIG TALL HOUSE WITH ROOMS BY THE DOZEN
 RIGHT IN THE MIDDLE OF THE TOWN
 A FINE TIN ROOF WITH REAL WOODEN FLOORS BELOW.
 THERE WOULD BE ONE LONG STAIRCASE JUST GOING UP
 AND ONE EVEN LONGER COMING DOWN
 AND ONE MORE LEADING NOWHERE JUST FOR SHOW

I'D FILL MY YARD WITH CHICKS AND TURKEYS AND GEESE
 AND DUCKS FOR THE TOWN TO SEE AND HEAR
 SQUAWKING JUST AS NOISILY AS THEY CAN.
 AND EACH LOUD QUACK AND CLUCK AND GOBBLE AND HONK
 WILL LAND LIKE A TRUMPET ON THE EAR
 AS IF TO SAY HERE LIVE S A WEALTHY MAN.

IF I WERE A RICH MAN
 DAIDLE, DEEDLE DAIDLE
 DIGGUH DIGGUH DEEDLE DAIDLE DUM
 ALL DAY LONG I I D BIDDY BIDDY BUM
 IF I WERE A WEALTHY MAN.

(TEVYE)

I SEE MY WIFE, MY GOLDE, LOOKING LIKE A RICH MAN'S WIFE
WITH A PROPER DOUBLE CHIN
SUPERVISING MEALS TO HER HEART'S DELIGHT
I SEE HER PUTTING ON AIRS AND STRUTTING LIKE A PEACOCK.
OI! WHAT A HAPPY MOOD SHE'S IN
SCREAMING AT THE SERVANTS DAY AND NIGHT.

THE MOST IMPORTANT MEN IN TOWN WILL COME TO FAWN ON ME
THEY WILL ASK ME TO ADVISE THEM LIKE SOLOMON THE WISE
"IF YOU PLEASE, REB TEVYE ... PARDON ME, REB TEVYE ..."
POSING PROBLEMS THAT WOULD CROSS A RABBI'S EYES.

(HE chants)

AND IT WON'T MAKE ONE BIT OF DIFFERENCE
IF I ANSWER RIGHT OR WRONG
WHEN YOU'RE RICH THEY THINK YOU REALLY KNOW.

IF I WERE RICH I'D HAVE THE TIME THAT I LACK
TO SIT IN THE SYNAGOGUE AND PRAY
AND MAYBE HAVE A SEAT BY THE EASTERN WALL
AND I'D DISCUSS THE HOLY BOOKS WITH THE LEARNED MEN
SEVEN HOURS EVERY DAY
THIS WOULD BE THE SWEETEST THING OF ALL ...

(Sigh)

IF I WERE A RICH MAN
DAIDLE DEEDLE DAIDLE
DIGGUH DIGGUH DEEDLE DAIDLE DUM
ALL DAY LONG I'D BIDDY BIDDY BUM
IF I WERE A WEALTHY MAN.

WOULDN'T HAVE TO WORK HARD
DAIDLE DEEDLE, DAIDLE
DIGGUH DIGGUH DEEDLE DAIDLE DUM ...
LORD, WHO MADE THE LION AND THE LAMB
YOU DECREED I SHOULD BE WHAT I AM
WOULD IT SPOIL SOME VAST, ETERNAL PLAN ...
IF I WERE A WEALTHY MAN?

(As song ends, INNKEEPER, MENDEL, AVRAM and OTHERS enter)

INNKEEPER

There he is! ... You forgot my order for the Sabbath!

TEVYE

Reb Mordcha, I had a little accident with my horse.

MENDEL

Tevye, you didn't bring the Rabbi's order.

TEVYE

I know, Reb Mendel.

AVRAM

Tevye, you forgot my order for the Sabbath.

TEVYE

This is bigger news than the plague in Odessa.

AVRAM

Talking about news, terrible news in the outside world ... terrible.

INNKEEPER

What is it?

MENDEL

What does it say?

AVRAM

In a village called Rajanka, all the Jews were evicted, forced to leave their homes ...

(ALL look at each other)

MENDEL

For what reason?

AVRAM

It doesn't say. Maybe the Tsar wanted their land ... maybe a plague ...

INNKEEPER

May the Tsar have his own personal plague.

ALL

Amen.

MENDEL

(To AVRAM)

Why don't you ever bring us some good news?

AVRAM

I only read it. It was an edict from the authorities.

INNKEEPER

May the authorities start itching in places that they can't reach.

ALL

Amen.

PERCHIK

Why do you curse them? What good does your cursing do? You stand around and curse and chatter and don't do anything. You'll all chatter your way into the, grave.

MENDEL

Excuse me, You're not from this village.

PERCHIK

No.

MENDEL

And where are you from?

PERCHIK

Kiev. I was a student in the University there.

INNKEEPER

Aha! The University. Is that where you learned to criticize your elders?

PERCHIK

That's where I learned that there is more to life than talk. You should know what's going on in the outside world.

INNKEEPER

Why should I break my head about the outside world? Let them break their own heads.

TEVYE

He's right. As the good book says, if you spit in the air, it lands in your face.

PERCHIK

That's nonsense. You can't close your eyes to what's happening in the world.

TEVYE

He's right.

AVRAM

He's right and he's right? How can they both be right?

TEVYE

You know, you are also right.

INNKEEPER

He's right! He's still wet behind the ears! Good Sabbath, Tevye.

AVRAM & OTHERS

Good Sabbath, Tevye.

(THEY take their orders and leave. MENDEL remains)

MENDEL

Tevye, the Rabbi's order. My cheese!

TEVYE

Of course. So you're from Kiev, Reb ...

PERCHIK

Perchik.

TEVYE

Perchik. So, you're a newcomer here.

As Abraham said, "I am a stranger in a strange land."

MENDEL

Moses said that.

TEVYE

Forgive me. As King David put it, "I am slow of speech and slow of tongue."

MENDEL

That was also Moses.

TEVYE

For a man with a slow tongue, he talked a lot.

MENDEL

And the cheese!

(TEVYE notices that PERCHIK is eyeing the cheese hungrily)

TEVYE

Here, have a piece.

PERCHIK

I have no money. And I am not a beggar.

TEVYE

Here ... It's a blessing for me to give.

PERCHIK

Very well... for your sake!

(HE takes the cheese and devours it)

TEVYE

Thank you ... you know, it's no crime to be poor.

PERCHIK

In this world, it's the rich who are the criminals. Someday their wealth will be ours.

TEVYE

That would be nice. If they would agree, I would agree.

MENDEL

And who will make this miracle come to pass?

PERCHIK

People. Ordinary people.

MENDEL

Like you?

PERCHIK

Like me?

MENDEL

Nonsense!

TEVYE

... And until your golden day comes, Reb Perchik, how will you live?

PERCHIK

By giving lessons to children ... Do you have children?

TEVYE

I have five daughters.

PERCHIK

Five?

TEVYE

Daughters.

PERCHIK

Girls should learn too. Girls are people.

MENDEL

A radical!

PERCHIK

I would be willing to teach them. Open their minds to great thoughts.

TEVYE

What great thoughts?

PERCHIK

Well, the Bible has many lessons for our times.

TEVYE

I am a very poor man. Food for lessons? Good.

(PERCHIK nods)

Stay with us for the Sabbath. Of course, we don't eat like kings, but we don't starve either. As the good book says, when a poor man eats a chicken, one of them is sick.

MENDEL

Where does the book say that?

TEVYE

Well, it doesn't exactly say that, but someplace it has something about a chicken.
Good Sabbath.

#4a – End of Scene 2

(Orchestra)

MENDEL

Good Sabbath.

PERCHIK

Good Sabbath.

(THEY exit as TEVYE and PERCHIK enter house)

ACT 1 Scene 3

(Interior of TEVYE's house. TEVYE and PERCHIK enter)

TEVYE

Good Sabbath, children.

CHILDREN

(Running to him)

Good Sabbath, Papa.

TEVYE

Children!

(THEY all stop)

... This is Perchik. Perchik, this is my oldest daughter.

PERCHIK

Good Sabbath.

TZEITEL

Good Sabbath.

PERCHIK

You have a pleasant daughter.

TEVYE

I have five pleasant daughters.

(HE beckons to them and THEY run into his arms, eagerly, and TEVYE kisses each, upstage to downstage)

This is mine ... this is mine ... this is mine ... this is mine ...

(MOTEL enters – TEVYE almost kisses him in sequence)

This is not mine. Perchik, this is Motel Kamzoil and he is ...

GOLDE

(Entering)

So you did me a favor and came in.

TEVYE.

This is also mine. Golde, this is Perchik, from Kiev, and he is staying the Sabbath with us. He is a teacher.

(To SHPRINTZE and BIELKE)

Would you like to take lessons from him?

PERCHIK

I am really a good teacher A very good teacher.

HODEL

I heard once, the Rabbi who must praise himself has a congregation of one.

PERCHIK

Your daughter has a quick and witty tongue.

TEVYE

The wit she gets from me. As the Good Book says ...

GOLDE

The Good Book can wait. Get washed!

TEVYE

The tongue she gets from her mother.

GOLDE

Motel, you're also eating with us?

(MOTEL gestures "Yes, if I may")

Of course, another blessing. Tzeitel, two more. Shprintze, Bielke, got washed ...

TZEITEL

Motel can help me.

GOLDE

Get the table. All right. Chava, you go, too.

(GOLDE)

(To PERCHIK)

You can wash outside at the well.

(To TEVYE)

Tevye, I have something to say to you.

TEVYE

Why should today be different?

(HE starts to pray)

GOLDE

Tevye, I have to tell you ...

TEVYE

Shhh. I'm praying

(Prays)

GOLDE

Lazar Wolf wants to see you.

(TEVYE begins praying again, stopping only to respond to GOLDE, then returning to prayer)

TEVYE

The butcher? About what?

(Prays)

GOLDE

I don't know. Only that he says it is important.

TEVYE

What can be important? I have nothing for him to slaughter.

(Prays)

GOLDE

After the Sabbath, see him and talk to him.

TEVYE

Talk to him about what? If, he is thinking about buying my new milk cow ...

(Prays)

He can forget it.

(Prays)

GOLDE

Tevye, don't be an ox. A man sends an important message, at least you can talk to him.

TEVYE

Talk about what? He wants my new milk cow!

(Prays)

GOLDE

Talk to him!

TEVYE

All right. After the Sabbath, I'll talk to him.

(HE and GOLDE exit – HE is still praying. MOTEL, TZEITEL and CHAVA bring the table into the house. CHAVA exits)

TZEITEL

Motel, Yente was here.

MOTEL

I saw her.

TZEITEL

If they agree on someone there will be a match and then it will be too late for us.

MOTEL

Don't worry Tzeitel. I have found someone who will sell me his used sewing machine, so in a few weeks I'll have saved up enough to buy it and then your Father will be impressed with me.

TZEITEL

But Motel, a few weeks may be too late.

MOTEL

But what else can we do?

TZEITEL

You could ask my father for my hand tonight. Now!

MOTEL

Why should he consider me now? I'm only a poor tailor?

TZEITEL

And I'm only the daughter of a poor milkman. Just talk to him.

MOTEL

Tzeitel, if your father says no, that's it, it's final ... He'll yell at me.

TZEITEL

Motel!

MOTEL

I'm just a poor tailor.

TZEITEL

Motel, even a poor tailor is entitled to some happiness.

MOTEL

That's true.

TZEITEL

Will you talk to him? Will you talk to him?

MOTEL

All right, I'll talk to him.

TEVYE

(Entering)

It's late! Where is everybody? Late.

MOTEL

Reb Tevye ...

TEVYE

Come in, children, we're lighting the candles.

MOTEL

Reb Tevye ...

(Repeats, summoning courage)

TEVYE

Yes? What is it?

(Loudly)

Well, Motel, what is it?

MOTEL

Good Sabbath, Reb Tevye.

TEVYE

Good Sabbath, Good Sabbath ... Come children, come.

(FAMILY, PERCHIK, MOTEL gather around table. GOLDE lights candles, says prayer under her breath)

#5 – *Sabbath Prayer*

(Tevye, Golde, Chorus)

TEVYE & GOLDE

MAY THE LORD PROTECT AND DEFEND YOU
MAY HE ALWAYS SHIELD YOU FROM SHAME
MAY YOU COME TO BE
IN YISROEL A SHINING NAME
MAY YOU BE LIKE RUTH AND LIKE ESTHER
MAY YOU BE DESERVING OF PRAISE
STRENGTHEN THEM, OH LORD
AND KEEP THEM FROM THE STRANGER'S WAYS.

MAY GOD BLESS YOU
AND GRANT YOU LONG LIVES.

GOLDE

MAY THE LORD FULFILL OUR SABBATH PRAYER FOR YOU.

BOTH

MAY GOD MAKE YOU
GOOD MOTHERS AND WIVES.

TEVYE

MAY HE SEND YOU HUSBANDS WHO WILL CARE FOR YOU.

BOTH

MAY THE LORD PROTECT AND DEFEND YOU.
MAY THE LORD PRESERVE YOU FROM PAIN
FAVOR THEM, OH LORD
WITH HAPPINESS AND PEACE
OH, HEAR OUR SABBATH PRAYER
AMEN.

#5a – *Change of Scene*

(Orchestra)

DIMOUT

ACT 1 Scene 4

(The Inn, the following evening. Several people are sitting at tables, AVRAM, MENDEL, etc. LAZAR is waiting impatiently, drumming on the tabletop, watching the door)

LAZAR

Reb Mordcha.

INNKEEPER

Yes, Lazar Wolf.

LAZAR

Please bring me a bottle of your best brandy and two glasses.

AVRAM

Your best brandy, Reb Lazar.

INNKEEPER

What's the occasion? Are you getting ready for a party?

LAZAR

There might be a party. Maybe even a wedding.

INNKEEPER

A wedding? Wonderful. And I'll be happy to make the wedding merry, lead the dancing and so forth. For a little fee, naturally.

LAZAR

Naturally, a wedding is no wedding without you and your fee.

(RUSSIANS enter)

RUSSIAN

Good evening, Innkeeper.

INNKEEPER

Good evening.

RUSSIAN

We'd like a drink. Sit down, Fyedka.

INNKEEPER

Vodka? Schnapps?

RUSSIAN (FYEDKA)

Vodka.

INNKEEPER

Right away.

(TEVYE enters. LAZAR, who has been watching the door, turns away, unconcernedly)

TEVYE

Good evening.

INNKEEPER

Good evening, Tevye.

MENDEL

What are you doing here so early?

TEVYE

He wants to buy my new milk cow. Good evening, Reb Lazar

LAZAR

Ah, Tevye – sit down. Have a drink.

(Pours drink)

TEVYE

I won't insult you by saying no.

(Drinks)

LAZAR

How goes it with you, Tevye?

TEVYE

How should it go?

LAZAR

You're right.

TEVYE

And you?

LAZAR

The same.

TEVYE

I'm sorry to hear that.

LAZAR

(Pours drink)

So how's your brother-in-law in America?

TEVYE

I believe he is doing very well.

LAZAR

He wrote you?

TEVYE

Not lately.

LAZAR

Then how do you know?

TEVYE

If he was doing badly he would write. May I?

LAZAR

Tevye — I suppose you know why I wanted to see you.

TEVYE

(Drinks)

Yes, I do, Reb Lazar, but there is no use talking about it.

LAZAR

(Upset)

Why not?

TEVYE

Why yes? Why should I get rid of her?

LAZAR

Well, you have a few more without her

TEVYE

I see! Today you want one. Tomorrow you may want two.

LAZAR

Two? What would I do with two??

TEVYE

The same as you do with one!

LAZAR

Tevye, this is very important to me.

TEVYE

Why is it so important to you?

LAZAR

Frankly ... because I am lonesome.

TEVYE

Lonesome? What are you talking about?

LAZAR

You don't know?

TEVYE

We're talking about my now milk cow. The one you want to buy from me.

LAZAR

(Stares at TEVYE, then bursts into laughter)

(LAZAR)

A milk cow! So I won't be lonesome!

(HE howls with laughter. TEVYE stares at him)

TEVYE

What's so funny?

LAZAR

I was talking about your daughter. Your daughter Tzeitel!

(Bursts into laughter. TEVYE stares at him, upset)

TEVYE

My daughter Tzeitel?

(Turns to audience)

LAZAR

Of course, 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. And you won't need a dowry for her. And maybe you'll find something in your own purse, too ...

TEVYE

(Shouts)

Shame on you! Shame!

(Hic)

What do you mean my purse? My Tzeitel is not the sort that I would sell for money!

LAZAR

All right! Just as you say. We won't talk about money. The main thing is, let's get it done with. And I will be good to her, Tevye.

(Slightly embarrassed)

I like her ... What do you think?

(MUSICIANS appear)

#6 – To Life

(Tevye, Lazar, Villgers, Russians)

TEVYE

(To audience)

What do I think? What do I think? I never liked him! Why should I? You can have a fine conversation with him if you talk about kidneys and livers ...

(TEVYE)

On the other hand, not everybody has to be a scholar? If you're wealthy enough, no one will call you stupid ... And with a butcher, my daughter will surely never know hunger. s Of course, he has a problem – he's much older than her. That's her problem. But she's younger. That's his problem. I always thought of him as a butcher, but I misjudged him. He is a good man, he likes her, he will try to make her happy.

(Turns to LAZAR)

What do I think? It's a match.

LAZAR

(Delighted)

You agree?

TEVYE

I agree.

LAZAR

Oh, Tevye, that's wonderful. Let's drink on it.

TEVYE

Why not? To you.

LAZAR

No, my friend, to you.

TEVYE

To the both of us.

LAZAR

To our agreement.

TEVYE

To our agreement. To our prosperity. To good health and happiness. And most important,

(Sings)

TO LIFE, TO LIFE, L'CHAIM

BOTH

(Sing)

L'CHAIM, L'CHAIM, TO LIFE

TEVYE

HERE'S TO THE FATHER, I'VE TRIED TO BE.

LAZAR

HERE'S TO MY BRIDE TO BE.

BOTH

DRINK, L'CHAIM, TO LIFE, TO LIFE, L'CHAIM,
L'CHAIM, L'CHAIM, TO LIFE.

TEVYE

LIFE HAS A WAY OF CONFUSING US.

LAZAR

BLESSING AND BRUISING US.

BOTH

DRINK, L'CHAIM, TO LIFE.

TEVYE

GOD WOULD LIKE US TO BE JOYFUL
EVEN WHEN OUR HEARTS LIE PANTING ON THE FLOOR.

LAZAR

HOW MUCH MORE CAN WE BE JOYFUL
WHEN THERE'S REALLY SOMETHING
TO BE JOYFUL FOR.

BOTH

TO LIFE, TO LIFE, L'CHAIM

TEVYE

TO TZEITEL, MY DAUGHTER.

LAZAR

MY WIFE,
IT GIVES YOU SOMETHING TO THINK ABOUT.

TEVYE

SOMETHING TO DRINK ABOUT.

BOTH

DRINK, L'CHAIM, TO LIFE.

LAZAR

Reb Mordcha

INNKEEPER

Yes, Lazar Wolf.

LAZAR

Drinks for everybody.

MENDEL

What's the occasion?

LAZAR

I'm taking myself a bride.

ALL

Who? ... Who?

LAZAR

Teveye's oldest, Tzeitel.

ALL

Mazeltov ... wonderful ... congratulations, etc.

(Sing)

TO LAZAR WOLF

TEVYE

TO TEVYE

ALL

TO TZEITEL, YOUR DAUGHTER

LAZAR

MY WIFE

ALL

MAY ALL YOUR FUTURES BE PLEASANT ONES

NOT LIKE OUR PRESENT ONES

DRINK, L'CHAIM, TO LIFE

TO LIFE, L'CHAIM

L'CHAIM, L'CHAIM, TO LIFE

IT TAKES A WEDDING TO MAKE US SAY

LET'S LIVE ANOTHER DAY

DRINK, L'CHAIM, TO LIFE.

WE'LL RAISE A GLASS AND SIP A DROP OF SCHNAPPS

IN HONOR OF THE GREAT GOOD LUCK

THAT FAVORED YOU.

WE KNOW THAT

WHEN GOOD FORTUNE FAVORS TWO SUCH MEN

IT STANDS TO REASON WE DESERVE IT, TOO.

TO US AND OUR GOOD FORTUNE

BE HAPPY, BE HEALTHY, LONG LIFE.

AND IF OUR GOOD FORTUNE NEVER COMES

HERE'S TO WHATEVER COMES

DRINK, L'CHAIM, TO LIFE

DAI-DAI-DAI-DAI-DAI-DAI-DAI, ETC.

(Begin dance)

RUSSIAN

ZACHAVA ZDAROVIA
HEAVEN BLESS YOU BOTH NAZDROVIA
TO YOUR HEALTH AND MAY WE LIVE TOGETHER IN PEACE.
ZACHAVA ZDAROVIA
HEAVEN BLESS YOU BOTH NAZDROVIA
TO YOUR HEALTH AND MAY WE LIVE TOGETHER IN PEACE.

OTHER RUSSIANS

ZACHAVA ZDAROVIA
HEAVEN BLESS YOU BOTH NAZDROVIA
TO YOUR HEALTH AND MAY WE LIVE TOGETHER IN PEACE

#6a – *To Life – Dance*

(Orchestra)

(RUSSIANS begin dance, OTHERS join in, dance to wild finale pileup on bar)

TEVYE

To Life!

BLACKOUT

ACT 1 Scene 5

#6b – *Opening – Scene 5*

(Orchestra)

(Street outside the Inn. Entering from Inn door are FIDDLER, LAZAR, TEVYE, and others, singing "To Life")

LAZAR

You know, Tevye, after the marriage, we will be related. You will be my papa.

TEVYE

Your papa! I always wanted a son, but one a little younger than myself.

(CONSTABLE enters)

CONSTABLE

Good evening.

RUSSIAN

Good evening, Constable.

CONSTABLE

What's the celebration?

RUSSIAN

Tevye is marrying off his oldest daughter.

CONSTABLE

May I offer my congratulations, Tevye.

TEVYE

Thank you, your honor.

CONSTABLE

Oh, Tevye, I have a piece of news that I think I should tell you, as a friend.

TEVYE

Yes, your honor?

CONSTABLE

And I'm giving you this news because I like you. You are a decent, honest person, even though you are a Jewish dog.

TEVYE

Thank you, your honor. How of ten does a man get a compliment like that?
And your news?

CONSTABLE

We have received orders that sometime soon this district is to have a little unofficial demonstration.

TEVYE

A pogrom? Here?

CONSTABLE

No — just a little unofficial demonstration.

TEVYE

How little?.

CONSTABLE

Not too serious — just some mischief, so that if an inspector comes through, he will see that we have done our duty. Personally, I don't know why there has to be this trouble between people, but I thought I should tell you and you can tell the others.

TEVYE

Thank you, your honor. You're a good man. If I may say so, it's too bad you're not a Jew.

CONSTABLE

That's what I like about you, Tevye. Always joking. And congratulations again, for your daughter.

TEVYE

Thank you, your honor. Goodbye.

#7 – *Street Scene*

(Orchestra)

(CONSTABLE exits R)

Dear God, why did you have to send me news like that, today of all days? It's true that we are the chosen people. But once in a while can't you choose someone else? ... Anyway, thank you for sending a husband for my Tzeitel ... L'Chaim.

(FIDDLER enters, circles TEVYE, and they dance off together)

DIMOUT

Act 1 Scene 6

(PERCHIK is teaching SHPRINTZE and BIELKE while they peel potatoes at a bench, R. HODEL is cleaning pails at the pump, L)

PERCHIK

Now, children, I will tell you the story from the Bible of Laban and Jacob, and then we will discuss it together. Alright?

(THEY nod)

Good – now Laban had two daughters, Leah and the beautiful Rachel. And Jacob loved the younger, Rachel, and he asked Laban for her hand, Laban agreed, if Jacob would work for him for seven years.

SHPRINTZE

Was Laban a mean man?

PERCHIK

He was an employer! ... Now, after Jacob worked seven years, do you know what happened? Laban fooled him, and gave him his ugly daughter, Leah. So, to marry Rachel, Jacob was forced to work another seven years. You see, children, the Bible clearly teaches us, you must never trust an employer Do you understand?

SHPRINTZE

Yes, Perchik.

BIELKE

Yes, Perchik.

PERCHIK

Good, now ...

GOLDE

(Entering from the Barn)

Papa isn't up yet?

HODEL

No, Mama.

GOLDE

Then enough lessons. We have to do Papa's work today. How long can he sleep? He staggered home last night and fell into bed like a dead man. I couldn't get a word out of him. Put that away and clean the barn.

(SHPRINTZE and BIELKE exit into the barn)

Call me when Papa gets up.

(HODEL pumps bucket of water)

HODEL

That was a very interesting lesson, Perchik.

PERCHIK

Do you think so?

HODEL

Although I don't know if the Rabbi would agree with your interpretation.

PERCHIK

And neither, I suppose, would the Rabbi's son.

HODEL

(Looking at CHAVA, who is churning butter nearby)

My little sisters have big tongues.

(CHAVA exits with stool and churn, left)

PERCHIK

And what do you know about him, except that he is the Rabbi's son? would you be interested in him if he were the shoemaker's son, or the tinsmith's son?

HODEL

At least I know this he does not have any strange ideas about turning the world upside down.

PERCHIK

Certainly. Any new idea would be strange to you. Remember, the Lord said, "Let there be light."

HODEL

Yes, but He was not talking to you personally

PERCHIK

You have spirit. Even a little intelligence, perhaps.

HODEL

Thank you.

PERCHIK

But what good is your brain? Without curiosity it is a rusty tool. Good day., Hodel.

HODEL

We have an old custom here. A boy acts respectfully to a girl. But, of course, that is too traditional for an advanced thinker like you.

PERCHIK

Our traditions! Nothing must change! Everything is perfect exactly the way it is!

HODEL

We like our ways.

PERCHIK

Our ways are changing all over but here. Here men and women must keep apart. Men study, women in the kitchen. Boys and girls must not touch, should not even look at each other.

HODEL

I am looking at you!

PERCHIK

You are very brave! Do you know that in the city boys and girls can be affectionate without permission of a matchmaker? They hold hands together, they even dance together ... new dances like this.

(Dance)

#8 – *Perchik and Hodel Dance*

(Orchestra)

I learned it in Kiev ... Do you like it?

HODEL

It's very nice.

PERCHIK

There. We've just changed an old custom.

HODEL

Yes, well, you're welcome – I mean, thank you – I mean good day ...

PERCHIK

Good day!

TEVYE

(Enters above pump)

Bielke, Shprintze, what's your name?

HODEL

Hodel, Papa.

TEVYE

Where is Tzeitel?

HODEL

She's in the barn.

TEVYE

Call her out.

(HODEL exits into barn)

Reb Perchik. How did the lesson go today?

PERCHIK

(Watching HODEL's exit)

I think we made a good beginning.

GOLDE

Ah, he's finally up. What happened last night, besides your drinking like a peasant? Did you see Lazar Wolf? What did he say? What did you say? Do you have news?

TEVYE

Patience, woman. As the Good Book says, good news will stay and bad news will refuse to leave. And there's another saying that goes ...

GOLDE

You can die from such a man!

(TZEITEL enters from barn. HODEL and CHAVA follow her out)

TEVYE

Ah, Tzeitel, my lamb, come here Tzeitel, you are to be congratulated. You are going to be married!

GOLDE

Married!

TZEITEL

What do you mean, Papa?

TEVYE

Lazar Wolf has asked for your hand.

GOLDE

I knew it!

TZEITEL

(Bewildered)

The butcher?

GOLDE

(Enraptured)

My heart told me this was our lucky day. O dear god, I thank thee, I thank thee ...

TEVYE

And what do you say, Tzeitel?

GOLDE

What can she say? My first born, a bride. May you grow old with him in fortune and honor . . . not like Fruma-Sarah, that first wife of his . She was a bitter woman, may she rest in peace. Not like my Tzeitel. And now I must thank Yente. My Tzeitel, a bride.

(SHE hurries off)

HODEL & CHAVA

Mazeltov, Tzeitel.

(THEY exit R)

TEVYE

You call that a mazeltov? And you, Reb, Perchik, aren't you going to congratulate her?

PERCHIK

Congratulations, Tzeitel, for getting a rich man.

TEVYE

Again with the rich! What's wrong with. being rich?

PERCHIK

It is no reason to marry. Money is the world's curse.

TEVYE

May the Lord smite me with it! And may I never recover! Tzeitel knows I mean only her welfare. Am I right, Tzeitel?

TZEITEL

Yes, Papa.

TEVYE

You see.

PERCHIK

I see. I see very well.

TEVYE

Well, Tzeitel, my child, why are you so silent? Aren't you happy with this blessing?

TZEITEL

(Bursts into tears)

Oh, Papa, Papa ...

TEVYE

What is it? Tell me?

TZEITEL

Papa, I don't want to marry him. I can't marry him. I can't ...

TEVYE

What do you mean, you can't? If I say you will, you will.

TZEITEL

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.

TEVYE

What's wrong with Lazar? He likes you.

TZEITEL

Papa, I will be unhappy with him. All my life will be unhappy. I'll dig ditches, I'll haul rocks.

TEVYE

But we made an agreement. With us an agreement is an agreement.

TZEITEL

Is that more important than I am, Papa? Papa, don't force me. I'll be unhappy all my days.

TEVYE

All right, I won't force you.

TZEITEL

Oh, thank you, Papa.

TEVYE

It seems it was not ordained that you should have all the comforts of life, or that we should have a little joy in our old age after all our hard work.

MOTEL

(Enters, breathless)

Reb Tevye, may I speak to you?

TEVYE

Later, Motel. Later.

MOTEL

I would like to speak to you.

TEVYE

Not now, Motel, I have problems.

MOTEL

That's what I want to speak to you about. I think I can help.

TEVYE

Certainly. Like a bandage can help a corpse. Goodbye, Motel. Goodbye .

TZEITEL

At least listen to him, Papa.

TEVYE

All right. You have a tongue, talk.

MOTEL

Reb Tevye, I hear you are arranging a match for Tzeitel.

TEVYE

He also has ears.

MOTEL

I have a match for Tzeitel.

TEVYE

What kind of match?

MOTEL

A perfect fit.

TEVYE

A perfect fit.

MOTEL

Like a glove.

TEVYE

Like a glove.

MOTEL

This match was made exactly to measure.

TEVYE

A perfect fit. Made to measure. Stop talking like a tailor and tell me who is it.

MOTEL

Please, don't shout at me.

TEVYE

All right. Who is it?

MOTEL

Who is it?

TEVYE

Who is it?

MOTEL

Who is it?

TEVYE

Who is it?

MOTEL

It's me ... myself.

TEVYE

(Stares at him, then to audience, startled and amused)

Him? Himself?

(To MOTEL)

Either you're completely out of your mind or you're crazy.

(To audience)

He must be crazy.

(To MOTEL)

Arranging a match for yourself. What are you, everything? The bridegroom, the matchmaker, the guests all rolled into one? I suppose you'll even perform the ceremony

(To MOTEL)

You must be crazy.

MOTEL

Please don't shout at me, Rob Tevye As for being my own matchmaker — I know it's a little unusual.

TEVYE

Unusual? It's crazy.

MOTEL

Times are changing, Reb Tevye. The thing is, your daughter Tzeitel and I gave each other our pledge over than a year ago that we would marry.

#9 – Tevye's Monologue

(Tevye)

TEVYE

(Stunned)

You gave each other a pledge?

TZEITEL

Yes, Papa, we gave each other our pledge.

TEVYE

(Looks at them, turns to audience, sings)

THEY GAVE EACH OTHER A PLEDGE.
UNHEARD OF, ABSURD.
YOU GAVE EACH OTHER A PLEDGE.
UNTHINKABLE.
WHERE DO YOU THINK YOU ARE?
IN MOSCOW?
IN PARIS?
WHERE DO THEY THINK THEY ARE?
AMERICA?
AND WHAT DO YOU THINK YOU'RE DOING?
YOU A STITCHER, YOU A NOTHING
WHO DO YOU THINK YOU ARE?
KING SOLOMON?
THIS ISN'T THE WAY IT'S DONE
NOT HERE, NOT NOW.
SOME THINGS I WILL NOT, I CANNOT ALLOW.
TRADITION
MARRIAGES MUST BE ARRANGED BY THE PAPA
THIS SHOULD NEVER BE CHANGED.
ONE LITTLE TIME YOU PULL OUT A PROP
AND WHERE DOES IT STOP?
WHERE DOES IT STOP?

(Spoken)

Where does it stop? Do I still have something to say about my daughter, or doesn't anyone have to ask a father anymore?

MOTEL

I have wanted to ask you for some time, Reb Tevye, but first I wanted to save up for my own sewing machine

TEVYE

Stop talking nonsense. You're just a poor tailor.

MOTEL

That's true, Reb Tevye, but even a poor tailor is entitled to some happiness. I promise you, Reb Tevye, your daughter will not starve.

TEVYE

(Impressed, turns to audience)

He's beginning to talk like a man ... On the other hand what kind of match would that be, with a poor tailor? ... On the other hand, he is an honest, hard worker ... On the other hand, he has absolutely nothing ... On the other hand, things can not get worse for him, they can only get better ...

(Sings)

THEY GAVE EACH OTHER A PLEDGE.
UNHEARD OF, ABSURD.
THEY GAVE EACH OTHER A PLEDGE.
UNTHINKABLE.
BUT LOOK AT MY DAUGHTER'S FACE,
SHE LOVES HIM, SHE WANTS HIM
AND LOOK AT MY DAUGHTER'S EYES.,
SO HOPEFUL.

(Spoken)

Tradition.

(To audience)

Aaah!

Well, children, when shall we make the wedding?

TZEITEL

Thank you, Papa.

MOTEL

Reb Tevye, you won't be sorry.

TEVYE

I won't be sorry? I'm sorry already.

TZEITEL

Thank you, Papa.

MOTEL

Thank you, Papa.

TEVYE

Thank you, Papa ... They pledged their troth ...

(Starts exit L, then looks back at them)

Modern children ... Golde! What will I tell Golde? What am I going to do about Golde?

(To Heaven)

Help!

(Exit L)

TZEITEL

Motel, you were wonderful!

MOTEL

It was a miracle! it was a miracle.

#10 – *Miracle Of Miracles*

(Motel)

(MOTEL)

(Sings)

WONDER OF WONDERS, MIRACLE OF MIRACLES
GOD TOOK A DANIEL ONCE AGAIN
STOOD BY HIS SIDE , AND MIRACLE OF MIRACLES
WALKED HIM THROUGH THE LION'S DEN.
WONDER OF WONDERS, MIRACLE OF MIRACLES
I WAS AFRAID THAT GOD WOULD FROWN
BUT LIKE HE DID SO LONG AGO IN JERICHO
GOD JUST MADE A WALL FALL DOWN.

WHEN MOSES SOFTENED PHAROAH'S HEART
THAT WAS A MIRACLE
WHEN GOD MADE THE WATERS OF THE RED SEA PART
THAT WAS A MIRACLE, TOO.

BUT OF ALL GOD'S MIRACLES LARGE AND SMALL
THE MOST MIRACULOUS ONE OF ALL
IS THAT OUT OF A WORTHLESS LUMP OF CLAY
GOD HAS MADE A MAN TODAY.

WONDER OF WONDERS, MIRACLE OF MIRACLES
GOD TOOK A TAILOR BY THE HAND

(MOTEL)

TURNUED HIM AROUND, AND MIRACLE OF MIRACLES
LED HIM TO THE PROMISED LAND.

WHEN DAVID SLEW GOLIATH, YES!
THAT WAS A MIRACLE
WHEN GOD GAVE US MANNA IN THE WILDERNESS
THAT WAS A MIRACLE, TOO.
BUT OF ALL GOD'S MIRACLES LARGE AND SMALL
THE MOST MIRACULOUS ONE OF ALL
IS THE ONE I THOUGHT COULD NEVER BE
GOD HAS GIVEN YOU TO ME.

DIMOUT**ACT 1 Scene 7**

*(TEVYE's bedroom. AT RISE: It is in complete darkness. In the dark, we bear a groan
... then another ... then a scream ...)*

TEVYE

Aagh ... Lazar ... Motel ... Tzeitel ...

GOLDE'S VOICE

What is it? What?

TEVYE'S VOICE

Help!. Help! Help!

GOLDE'S VOICE

Tevye, wake up!

*(Lights slowly go up, as GOLDE lights the lamp ... revealing the bedroom. TEVYE and
GOLDE are in separate beds; TEVYE, still asleep, yells "Help, help")*

GOLDE

(Continues, shaking him)

Tevye! What's the matter with you? Why are you howling like that?

TEVYE

(Opens his eyes, frightened)

Where is she? Where is she?

GOLDE

Where is who? What are you talking about?

TEVYE

Fruma-Sarah. Lazar Wolf Is first wife, Fruma-Sarah. She was standing here a minute ago.

GOLDE

What's the matter with you, Tevye? Fruma-Sarah has been dead for years. You must have been dreaming. Tell me what you dreamt, and I'll tell you what it meant.

TEVYE

It was terrible.

GOLDE

Tell me.

TEVYE

All right – only don't be frightened.

GOLDE

(Impatiently)

Tell me!

TEVYE

All right, this was my dream.

#11 – *The Dream*

*(Grandma, Rabbi, Tevye, Golde,
Fruma-Sarah, Chorus)*

(TEVYE)

In the beginning I dreamt that we were having a celebration of some kind
Everybody we knew was there ... and musicians too ...

*(As HE speaks, MEN, WOMEN, MUSICIANS start to enter the bedroom ...
TEVYE, wearing a nightgown, starts to get out of bed to join the dream ...)*

In the middle of the dream, in walks your grandmother Tzeitel, may she
rest in peace.

GOLDE

(Alarmed)

Grandmother Tzeitel? How did she look?

TEVYE

For a woman who is dead thirty years, she looked very good. Naturally, I went up to
greet her ... She said to me ...

*(GRANDMA TZEITEL now enters the dream, and TEVYE approaches her, greets her
in pantomime ... The music has started, under, and GRANDMA starts to sing ...)*

"THE DREAM"

GRANDMA

A BLESSING ON YOUR HEAD,

RABBI

MAZELTOV, MAZELTOV

GRANDMA

TO SEE A DAUGHTER WED

RABBI

MAZELTOV, MAZELTOV

GRANDMA

AND SUCH A SON-IN-LAW
LIKE NO ONE EVER SAW
THE TAILOR MOTEL KAMZOIL.

GOLDE

(Spoken, bewildered)

Motel?

GRANDMA

A WORTHY BOY IS HE

RABBI

MAZELTOV, MAZELTOV

GRANDMA

OF PIOUS FAMILY

RABBI

MAZELTOV, MAZELTOV

GRANDMA

THEY NAMED HIM AFTER MY
DEAR UNCLE MORDECAI
THE TAILOR MOTEL KAMZOIL.

GOLDE

(Spoken)

A tailor! She must have heard wrong. She meant a butcher.

(TEVYE has returned to GOLDE; listens to this, then runs back to GRANDMA)

TEVYE

MUST HAVE HEARD WRONG, GRANDMA
THERE'S NO TAILOR
YOU MEAN A BUTCHER, GRANDMA
BY THE NAME OF LAZAR-WOLF

GRANDMA

I MEAN TAILOR, TEVYE
MY GREAT GRANDCHILD
MY LITTLE TZEITEL WHO YOU NAMED FOR ME
MOTEL'S BRIDE WAS MEANT TO BE
FOR SUCH A MATCH I PRAYED

CHORUS

MAZELTOV, MAZELTOV

GRANDMA

IN HEAVEN IT WAS MADE

CHORUS

MAZELTOV, MAZELTOV

GRANDMA

A FINE UPSTANDING BOY
A COMFORT AND A JOY
THE TAILOR MOTEL KAMZOIL.

GOLDE

(From bed)

But we announced it already. We made a bargain with the butcher.

TEVYE

BUT WE ANNOUNCED IT, GRANDMA
TO OUR NEIGHBORS
WE MADE A BARGAIN, GRANDMA
WITH THE BUTCHER, LAZAR WOLF.

GRANDMA

SO YOU ANNOUNCED IT, TEVYE
THAT'S YOUR HEADACHE
BUT AS FOR LAZAR WOLF, I SAY TO YOU,
TEVYE, THAT'S YOUR HEADACHE TOO.

CHORUS

A BLESSING ON YOUR HOUSE, MAZELTOV, MAZELTOV
IMAGINE SUCH A SPOUSE, MAZELTOV, MAZELTOV
AND SUCH A SON-IN-LAW
LIKE NO ONE EVER SAW
THE TAILOR MOTEL KAMZOIL.
THE TAILOR MOTEL KAMZOIL

TEVYE

THE TAILOR MOTEL KAM ...

CHORUS

SHAH! SHAH!
LOOK!
WHO IS THIS?
WHO IS THIS?
WHO COMES HERE?
WHO? WHO? WHO? WHO?
WHAT WOMAN IS THIS
BY RIGHTEOUS ANGER SHAKEN?

SOLO VOICES

COULD IT BE?
SURE?
YES IT COULD?
WHY NOT?
WHO COULD BE MISTAKEN?

CHORUS

IT'S THE BUTCHER'S WIFE COME FROM BEYOND THE GRAVE
IT'S THE BUTCHER'S DEAR DARLING DEPARTED WIFE
FRUMA-SARAH, FRUMA-SARAH
FRUMA-SARAH, FRUMA-SARAH, FRUMA-SARAH' ETC.

FRUMA-SARAH

TEVYE! TEVYE!
WHAT IS THIS ABOUT YOUR DAUGHTER MARRYING MY HUSBAND?

CHORUS

YES, HER HUSBAND.

FRUMA-SARAH

WOULD YOU DO THIS TO YOUR FRIEND AND NEIGHBOR,
FRUMA-SARAH

CHORUS

FRUMA-SARAH

FRUMA-SARAH

HAVE YOU NO CONSIDERATION FOR A WOMAN'S FEELINGS?

CHORUS

WOMAN'S FEELINGS?

FRUMA-SARAH

HANDING OVER MY BELONGINGS TO A TOTAL STRANGER.

CHORUS

TOTAL STRANGER.

FRUMA-SARAH

HOW CAN YOU ALLOW IT, HOW?

HOW CAN YOU LET YOUR DAUGHTER TAKE MY PLACE?

LIVE IN MY HOUSE ... CARRY MY KEYS

AND WEAR MY CLOTHES ... PEARLS ... HOW?

CHORUS

HOW CAN YOU ALLOW YOUR DAUGHTER

TO TAKE HER PLACE ...

FRUMA-SARAH

PEARLS ...

CHORUS

HOUSE ... KEYS ... CLOTHES ... HOW?

FRUMA-SARAH

TEVYE!!

CHORUS

TEVYE!

FRUMA-SARAH

SUCH A LEARNED MAN AS TEVYE WOULDN'T LET IT HAPPEN.

CHORUS

LET IT HAPPEN

FRUMA-SARAH

TELL ME THAT IT ISN'T TRUE AND THEN I WOULDN'T WORRY

CHORUS

WOULDN'T WORRY

FRUMA-SARAH

SAY YOU DIDN'T GIVE YOUR BLESSING TO YOUR
DAUGHTER'S MARRIAGE

CHORUS

DAUGHTER'S MARRIAGE

FRUMA-SARAH

LET ME TELL YOU WHAT WOULD FOLLOW SUCH A FATAL WEDDING

CHORUS

FATAL WEDDING. – SHH!!

FRUMA-SARAH

IF TZEITEL MARRIES LAZAR WOLF
I PITY THEM BOTH
SHE'LL LIVE WITH HIM THREE WEEKS
AND WHEN THREE WEEKS ARE UP
I'LL COME TO HER BY NIGHT
I'LL TAKE HER BY THE THROAT
AND ...
THIS I'LL GIVE YOU TZEITEL
THIS I'LL GIVE YOU TZEITEL
THAT I'LL GIVE YOU TZEITEL
HERE'S MY WEDDING PRESENT IF SHE MARRIES LAZAR WOLF!

(SHE starts choking TEVYE)

GOLDE

(While TEVYE is being choked)

It's an evil spirit! May it fall into the river; may it sink into the earth. Such a dark and horrible dream! And to think it was brought on by that butcher. If my grandmother Tzeitel, may she rest in peace, took the trouble to come all the way from the other world to tell us about the tailor, all we can say is that it is all for the best, and it couldn't possibly be any better. Amen.

TEVYE

Amen.

(CHORUS exits during this speech ... GOLDE sings ...)

GOLDE

A BLESSING ON MY HEAD, MAZELTOV, MAZELTOV
LIKE GRANDMA TZEITEL SAID, MAZELTOV, MAZELTOV
WE'LL HAVE A SON-IN-LAW
LIKE NO ONE EVER SAW
THE TAILOR MOTEL KAMZOIL.

TEVYE

WE HAVEN'T GOT THE MAN

GOLDE

MAZELTOV, MAZELTOV

TEVYE

WE HAD WHEN WE BEGAN,

GOLDE

MAZELTOV, MAZELTOV

TEVYE.

BUT SINCE YOUR GRANDMA CAME
SHE'LL MARRY WHAT'S HIS NAME ?

GOLDE

THE TAILOR MOTEL KAMZOIL.

BOTH

THE TAILOR MOTEL KAMZOIL,
THE, TAILOR MOTEL KAMZOIL,
THE TAILOR MOTEL KAMZOIL.

SLOW BLACKOUT

ACT 1 Scene 8

(Village street and MOTEL's Tailor Shop)

MAN

Bagels, fresh bagels.

WOMAN

Did you hear? Did you hear? Tevye Is Tzeitel is marrying Motel, not Lazar Wolf.

#12 - Crossover - Act 1

(Orchestra)

ALL

No.

WOMAN

Yes.

MENDEL

Tzeitel is marrying Motel?

WOMAN

Yes!

ALL

(Outside)

No!

ALL

(Inside)

Mazeltov, Motel.

(THEY rush into the tailor shop, surround MOTEL, shouting Mazeltov, congratulations, etc.)

INNKEEPER

What's all the excitement?

AVRAM

Tevye's Tzeitel going to marry ...

INNKEEPER

I know, Lazar Wolf, the butcher.

GROUP

No!

AVRAM

No, Motel, the Tailor.

INNKEEPER

Motel, the tailor, that's terrible!

(Rushes into shop)

Mazeltov, Motel.

WOMAN

(To SHAINDEL, exiting from shop)

Imagine! Tzeitel is marrying Motel. I can't believe it!

SHAINDEL

What's wrong with my son, Motel?

WOMAN

Oh, excuse me, Shaindel. Mazeltov.

ALL

(Inside shop)

Mazeltov, mazeltov, etc.

MOTEL

Yussel, do you have a wedding hat for me?

YUSSEL

Lazar Wolf ordered a hat but it's not cheap.

MOTEL

I got his bride, I can get his hat!

YUSSEL

Then come, Motel, come.

MOTEL

Chava, can you watch the shop for a few minutes? I'll be back soon.

CHAVA

Of course.

MOTEL

Thank you, Chava.

(ALL exit from shop, calling Mazeltovs. INNKEEPER rushes out as LAZAR crosses)

YUSSEL

Come, Motel. I'll show you.

ALL

We just heard about your sister ... Mazeltov, Chava ... Mazeltov, Chava.

CHAVA

Thank ... thank you very much ...

(FYEDKA and two other RUSSIANS enter at the same time . As OTHERS exit, THEY cross to CHAVA, blocking her way into the shop)

RUSSIANS

(Mockingly, imitating others, slight mispronunciation)

Mazeltov, Chava ... Mazeltov, Chava ...

CHAVA

Please may I pass.

SASHA

Why? We're congratulating you.

RUSSIANS

Mazeltov, Chava.

FYEDKA

(Calmly)

All right, stop it!

SASHA

What's wrong with you?

FYEDKA

Just stop it.

SASHA

Now listen here, Fyedka ...

FYEDKA

Goodbye, Sasha ...

(THEY hesitate)

I said goodbye!

(THEY look at FYEDKA curiously, then exit)

I'm sorry about that. They mean no harm.

CHAVA

Don't they?

(SHE enters shop. HE follows her in)

Is there something you want?

FYEDKA

Yes. I'd like to talk to you.

CHAVA

I'd rather not.

(SHE hesitates)

FYEDKA

I've often noticed you at the bookseller's. Not many girls in this village like to read ...

(Sudden thought ... extends book HE is holding)

Would you like to borrow this book? it's very good.

CHAVA

No, thank you.

FYEDKA

Why. Because I'm not Jewish? Do you feel about us the way they feel about you?
I didn't think you would

CHAVA

What do you know about me?

FYEDKA

Let me tell you about myself. I'm a pleasant fellow, charming, honest, ambitious, quite bright, and very modest.

CHAVA

I don't think we should be talking this way.

FYEDKA

I often do things I shouldn't ... Go ahead, take the book ... It's by Heinrich Heine. Happens to be Jewish, I believe.

CHAVA

That doesn't matter.

FYEDKA

You're quite right. good. After you return it, I'll ask you how you like it, and we'll talk about it for awhile, then we'll talk about Life, how we feel about things, and it can all turn out quite pleasant.

(MOTEL enters)

MOTEL

Oh, Fyedka! – Can I do something for you?

FYEDKA

No, thank you.

(Starts out)

MOTEL

Oh, you forgot your book.

CHAVA

No, it's mine.

MOTEL

Thank you, Chava.

(CHAVA takes book, exits)

FYEDKA

Good day, Chava.

CHAVA

Good day.

FYEDKA

(Pleasantly)

Fyedka.

CHAVA

Good day, Fyedka.

(THEY exit ... MOTEL puts on his wedding hat)

#13 – *Wedding Introduction*

(Orchestra)

ACT 1 Scene 9

(MUSICIANS lead us to:

SET: Section of TEVYE's yard. Night. TZEITEL, in bridal gown, enters, followed by her PARENTS, SISTERS, OTHERS. MOTEL enters, followed by his PARENTS, OTHERS. MANY GUESTS enter carrying lit candles. The MEN take their places at right, as a group; the WOMEN at left, TZEITEL and MOTEL in center.

MOTEL places a veil over TZEITEL's head.

FOUR MEN enter, carrying canopy. THEY are followed by the RABBI. The canopy is placed over the heads of MOTEL and TZEITEL.

GUESTS start singing: "SUNRISE, SUNSET." Song is sustained through following:

RABBI lifts TZEITEL's veil. HE pantomimes prayer over goblet of wine, hands it to BRIDE and GROOM, and THEY each sip.

TZEITEL then slowly walks in a circle around MOTEL. MOTEL places ring on TZEITEL's finger, RABBI places a wine glass on the floor, SONG ends. A moment's pause. MOTEL treads on glass. At the moment the glass breaks, ALL shout "Mazeltov."

#14 – *Sunrise, Sunset*

(Tevye, Golde, Perchik, Hodel, Chorus)

OPEN TO: Full yard. It is divided partly down the center by a short partition; several tables are set up in rear of each section)

GOLDE

IS THIS THE LITTLE GIRL I CARRIED,
IS THIS THE LITTLE BOY AT PLAY?

TEVYE

I DON'T REMEMBER GROWING OLDER

GOLDE

WHEN DID THEY?
WHEN DID SHE GET TO BE A BEAUTY?
WHEN DID HE GET TO BE SO TALL?

TEVYE

WASN'T IT YESTERDAY WHEN THEY WERE SMALL?

BOYS

SUNRISE, SUNSET
SUNRISE, SUNSET
SWIFTLY FLOW THE DAYS
SEEDLINGS TURN OVERNIGHT TO SUNFLOWERS
BLOSSOMING EVEN AS WE GAZE

GIRLS

SUNRISE, SUNSET
SUNRISE, SUNSET
SWIFTLY FLY THE YEARS
ONE SEASON FOLLOWING ANOTHER
LADEN WITH HAPPINESS AND TEARS.

GOLDE

WHAT WORDS OF WISDOM CAN I GIVE THEM?
HOW CAN I HELP TO EASE THEIR WAY?

TEVYE

NOW THEY MUST LEARN FROM ONE ANOTHER
DAY BY DAY.

PERCHIK

THEY LOOK SO NATURAL TOGETHER

HODEL

JUST LIKE TWO NEWLYWEDS SHOULD BE

PERCHIK & HODEL

IS THERE A CANOPY IN STORE FOR ME?

GIRLS AND BOYS

SUNRISE, SUNSET
SUNRISE, SUNSET
SWIFTLY FLY THE YEARS
ONE SEASON FOLLOWING ANOTHER
LADEN WITH HAPPINESS AND TEARS.

(MOTEL breaks glass)

ALL

MAZELTOV!

#15 – Wedding Dance – #1

(Chorus, Orchestra)

ACT 1 Scene 10

(Yard of TEVYE's house. After the dance, all seat themselves on benches at tables pulled up on either side of the partition. WOMEN are on the left, MEN on the right. As the dance concludes, INNKEEPER mounts a stool and signals for silence. The noise subsides)

ALL

Shah ... shah ... quiet ... Reb Mordcha ... shah ... shah.

INNKEEPER

My friends, we are gathered here to share the joy of the newlyweds, Motel and Tzeitel, may they live together in peace to a ripe old age, amen.

ALL

Amen

(RABBI slowly makes his way to the table, assisted by MENDEL)

INNKEEPER

Ah, here comes our beloved Rabbi. May he be with us for many, many years.

RABBI

Amen

ALL

Amen

INNKEEPER

I want to announce, that the bride's parents are giving the newlyweds the following: a new featherbed ... a pair of goose pillows.

GOLDE

(Shouts from women's side)

Goose pillows!

INNKEEPER

Goose pillows. And this pair of candlesticks.

ALL

Mazeltov!

INNKEEPER

Now let us not in our joy tonight forget those who are no longer with us, our dear departed, who lived in pain and poverty and hardship and who died in pain and poverty and hardship.

(INNKEEPER)

(There are sobs from the GROUP)

But enough tears.

(GROUP stops its mourning immediately)

Let's be merry and content, like our good friend, Lazar Wolf, who has everything in the world, except a bride.

(Laughter)

But Lazar has no ill feelings. In fact, he has a gift for the newlyweds that he wants to announce himself . Come, Lazar Wolf

LAZAR

(Rises)

Like he said, I have no ill feelings. What's done is done ... I am giving the newlyweds, five chickens, one for each of the first five Sabbaths of their wedded life.

(Murmurs of appreciation. TEVYE rises to accept)

TEVYE

Reb Lazar, you are a decent man. In the name of my daughter and her new husband, I accept your gift. There is a famous saying that ...

LAZAR

Reb Tevye, I'm not marrying your daughter. I don't have to listen to your sayings.

TEVYE

If you would listen a second, I was only going to say ...

LAZAR

Why should I listen to you? A man who breaks an agreement!

(Murmurs from GROUP)

MENDEL

Not now, Lazar, in the middle of a wedding.

LAZAR

I have a right to talk .

TEVYE

(Angry)

What right? This is not your wedding.

LAZAR

It should have been!

(ALL react – murmurs)

MENDEL

Reb Lazar, don't shame Reb Tevye at his daughter's wedding.

LAZAR

But he shamed me in front of the whole village!

(Bedlam begins, EVERYONE takes sides)

That's true ... the Rabbi said ... it was a shame ... he has no feelings ... this is not the place ...

MENDEL

Shah ... shah ... quiet, the Rabbi. The Rabbi, the Rabbi. Rabbi, say something.

RABBI

(Rises, as noise subsides)

I say ... I say ... Let's sit down.

(Sits)

TEVYE

We all heard the wise words of the Rabbi.

(ALL return to their seats)

INNKEEPER

Now, I'd like to sing a little song that ...

TEVYE

(Bursts out)

You can keep your diseased chickens.

LAZAR

Leave my chickens out of this. We made a bargain.

TEVYE

The terms weren't settled.

LAZAR

We drank on it ...

1ST MAN

I saw them, they drank on it ...

2ND MAN

But the terms weren't settled ...

SHAINDEL

What's done is done ...

TEVYE

Once a butcher always a butcher ...

GOLDE

I had a sign. My own grandmother came to us from the grave ...

YENTE

What sign? What grandmother? My grandfather came to me from the grave and told me that her grandmother was a big liar.

LAZAR

We drank on it.

(Bedlam. INNKEEPER tries to quiet them. PERCHIK climbs onto a stool, banging two tin plates together)

INNKEEPER

Quiet, I'm singing ...

TEVYE

The terms weren't settled ..

GOLDE

I had a sign ...

YENTE

An agreement is an agreement ...

PERCHIK

Quiet! Quiet! What's all the screaming about? "They drank on it ... an agreement ... a sign." ... It's all nonsense. Tzeitel wanted to marry Motel and not Lazar.

MENDEL

A young girl decides for herself?

PERCHIK

Why not? Yes! They love each other.

AVRAM

Love!

LAZAR

Terrible!

MENDEL

He's a radical!

YENTE

What happens to the matchmaker?

(ALL react violently, joining in the argument)

RABBI

I say ... I say ...

TEVYE

I know – Let's sit down.

INNKEEPER

Musicians, play ... a dance, a dance ...

(Music starts, but no one dances)

Come on, dance ... It's a wedding.

#16 – *Wedding Scene* – #1

(Orchestra)

YENTE

Some wedding!

(PERCHIK crosses to women's side)

AVRAM.

What's he doing?

TEVYE

Perchik!

1ST MAN

Stop him!

PERCHIK

(To HODEL)

Who will dance with me?

MENDEL

That's a sin!

PERCHIK

It's no sin to dance at a wedding.

AVRAM

But with a girl?

LAZAR

That's what comes from bringing a wild man into your house.

TEVYE

He's not a wild man. His ideas are a little different, but ...

MENDEL

It's a sin.

PERCHIK

It's no sin. Ask the Rabbi. Ask him.

(ALL gather around RABBI)

TEVYE

Well, Rabbi?

RABBI

Dancing ... Well, it's not exactly forbidden, but ...

TEVYE

There, you see? It's not forbidden.

PERCHIK

And it's no sin. Now will someone dance with me?

(HODEL rises to dance)

GOLDE

Hodel!

HODEL

It's only a dance, mama.

PERCHIK

Play!

#17 – *Wedding Dance* – #2

(Orchestra)

LAZAR

Look at Tevye's daughter

MENDEL

She's dancing with a man.

TEVYE

I can see she's dancing ... And I'm going to dance with my wife. Golde.

SHAINDEL

Golde!

(As MOTEL crosses to TZEITEL)

Motel!

(THEY ALL dance, except for LAZAR and YENTE, who storm off. As the dance reaches a wild high point, the CONSTABLE and his MEN enter)

CONSTABLE

I see we came at a bad time, Tevye. I'm sorry, but the orders are for tonight. For the whole village ...

(To MUSICIANS)

Go on, play. Play ... All right, men.

#17 – *Wedding Scene* – #2

(Orchestra)

(The RUSSIANS begin their destruction, turning over tables, throwing pillows, smashing dishes and the window of the house . ONE of them throws the wedding-gift candlesticks to the ground, and PERCHIK grapples with him. But HE is hit with a club and falls to the ground)

HODEL

No, Perchik!

(During this ALL the GUESTS have left ... The MUSICIANS remain)

CONSTABLE

(To his MEN)

All right, enough!

(To TEVYE)

I am genuinely sorry. You understand.

TEVYE

(Mock courtesy)

Of course.

CONSTABLE

(To his MEN)

Come.

(THEY exit)

GOLDE

Take him in the house.

TEVYE

What are you standing around for? Clean up. Clean up.

#19 – *Finale Act 1*

(Orchestra)

(THEY start straightening up, pick up broken dishes, bring bedding back to house. TZEITEL picks up candlesticks, one of which is broken. SEVERAL PEOPLE, including FYEDKA are at fence of yard, looking on. CHAVA looks up, notices him, continues cleaning up ... TEVYE starts to enter house. MUSICIANS remain ...)

CURTAIN

#20 – *Entr'acte**(Orchestra)***ACT 2 Prologue****TEVYE**

That was quite a dowry you gave my daughter Tzeitel at her wedding.
Was that necessary?
... Anyway, Tzeitel and Motel have been married almost two months now. They work very hard, they are as poor as synagogue mice. ... But they are both so happy they don't know how miserable they are. 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? How much trouble would it be? ... 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?

#21 – *Opening – Act 2**(Orchestra)***ACT 2 Scene 1**

(Exterior of TEVYE's house. HODEL enters, petulantly, followed by PERCHIK)

PERCHIK

Please don't be upset, Hodel.

HODEL

Why should I be upset? If you must leave, you must.

PERCHIK

I do have to. They expect me in Kiev tomorrow morning.

HODEL

So you told me. Then goodbye.

PERCHIK

Great changes are about to take place in this country. Tremendous changes. But they can't happen by themselves

HODEL

So naturally you feel that you personally have to ...

PERCHIK

Not only me. Many people. Jews, Gentiles, many people hate what is going on. Don't you understand?

HODEL

I understand, of course. You want to leave. Then goodbye.

PERCHIK

Hodel, your father, the others here, think what happened at Tzeitel's wedding was a little cloudburst and it's over and everything will now be peaceful again. It won't ... 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. You understand?

HODEL

Yes, I ... I suppose I do.

PERCHIK

I have work to do. The greatest work a man can do.

MODEL

Then goodbye, Perchik.

PERCHIK

Before I go,

(HE hesitates, summons up courage)

There is a certain question I wish to discuss with you.

HODEL

Yes?

PERCHIK

A political question.

HODEL

What is it?

PERCHIK

The question of marriage.

HODEL

This is a political question?

PERCHIK

In a theoretical sense, yes. The relationship between a man and woman known as marriage is based on mutual beliefs, a common attitude and philosophy towards society ...

HODEL

And affection ...

PERCHIK

And affection ... This relationship has positive social values. It reflects a unity and solidarity ...

HODEL

And affection ...

PERCHIK

Yes, and I personally am in favor of it. Do you understand?

HODEL

Yes. I think you are asking me to marry you.

PERCHIK

In a theoretical sense, yes, I am.

HODEL

I was hoping you were.

PERCHIK

Then I take it you approve. And we can consider ourselves engaged, even though I am going away?

(SHE nods)

I am very happy, Hodel. Very happy.

#22 - *Now I Have Everything*

(Perchik, Hodel)

HODEL

So am I, Perchik. What' the matter?

PERCHIK

(Sings)

I USED TO TELL MYSELF
THAT I HAD EVERYTHING
BUT THAT WAS ONLY HALF TRUE.
I HAD AN AIM IN LIFE
AND THAT WAS EVERYTHING
BUT NOW I EVEN HAVE YOU.

I HAVE SOMETHING THAT I WOULD DIE FOR
SOMEONE THAT I CAN LIVE FOR, TOO.

YES, NOW I HAVE EVERYTHING
NOT ONLY EVERYTHING
I HAVE A LITTLE BIT MORE
BESIDES HAVING EVERYTHING
I KNOW WHAT EVERYTHING'S FOR.

(PERCHIK)

I USED TO WONDER
COULD THERE, BE A WIFE TO
SHARE SUCH A DIFFICULT, WAND' RING KIND OF LIFE?

HODEL

I WAS ONLY OUT OF SIGHT
WAITING RIGHT HERE.

PERCHIK

WHO KNOWS TOMORROW
WHERE OUR HOME WILL BE?

HODEL

I'LL BE WITH YOU AND THAT' S
HOME ENOUGH FOR ME.

PERCHIK

EVERYTHING IS RIGHT AT HAND

BOTH

SIMPLE AND CLEAR

PERCHIK

I HAVE SOMETHING THAT I WOULD DIE FOR
SOMEONE THAT I COULD LIVE FOR, TOO.

YES, NOW I HAVE EVERYTHING
NOT ONLY EVERYTHING
I HAVE A LITTLE BIT MORE BESIDES HAVING EVERYTHING
I KNOW WHAT EVERYTHING'S FOR..

HODEL

And when will we be married, Perchik?

PERCHIK

I will send for you as, soon as I can. it will be a hard life, Hodel.

HODEL

But it will be less hard ... if we live it together.

PERCHIK

Yes.

TEVYE

(Entering)

Good evening.

PERCHIK

Good evening, Reb Tevye, I have some bad news. I must leave this place.

TEVYE

When?

PERCHIK

Right away.

TEVYE

I'm sorry, Perchik. We will all miss you.

PERCHIK

But I also have some good news. You can congratulate me.

TEVYE

Congratulations. What for?

PERCHIK

We're engaged.

TEVYE

Engaged?

HODEL

Yes, Papa, we're engaged.

TEVYE

No, you're not. I know, you like him, and he likes you, but you're going away, and you're staying here, so have a nice trip, Perchik. I hope you'll be very happy, and my answer is "no."

HODEL

Please, Papa, you don't understand.

TEVYE

I understand. I gave my permission to Motel and Tzeitel, so you feel that you also have a right. I'm sorry, Perchik. I like you, but you're going away, so go in good health and my answer is still "no."

HODEL

You don't understand, Papa.

TEVYE

You're not listening. I say "no." I'm sorry, Hodel, but we'll find someone else for you, here in Anatevka.

PERCHIK

Reb Tevye.

TEVYE

What is it?

PERCHIK

We are not asking for your permission, only for your blessing. We are going to get married.

TEVYE

(To HODEL)

You're not asking for my permission?

HODEL

But we would like your blessing, Papa.

#23 – *Tevye's Rebuttal*

(Tevye)

TEVYE

I CAN'T BELIEVE MY OWN EARS.
MY BLESSING? FOR WHAT?
FOR GOING OVER MY HEAD? IMPOSSIBLE.
AT LEAST WITH TZEITEL AND MOTEL, THEY ASKED ME,
THEY BEGGED ME.
BUT NOW IF I LIKE IT OR NOT
YOU'LL HARRY HIM.
SO WHAT DO YOU WANT FROM ME?
GO ON, BE WED.
AND TEAR OUT MY BEARD AND UNCOVER MY HEAD
TRADITION
THEY'RE NOT EVEN ASKING PERMISSION
FROM THE PAPA
WHAT'S HAPPENING TO THE TRADITION?
ONE LITTLE TIME I PULLED OUT A THREAD
AND WHERE HAS IT LED? WHERE HAS IT LED?

Where has it led? To this! A man tells me he is getting married. He doesn't ask me, he tells me. But first, he abandons her.

HODEL

He is not abandoning me, Papa.

PERCHIK

As soon as I can, I will send for her and marry her. I love her.

TEVYE

He loves her. Love. it's a new style. on the other hand, our old ways were once new, weren't they? On the other hand, they decided without parents, without a matchmaker. After all, did Adam and Eve have a matchmaker? ... Yes, they did. ... Then it seems these two have the same matchmaker.

THEY'RE GOING OVER MY HEAD
 UNHEARD OF ... ABSURD
 FOR THIS THEY WANT TO BE BLESSED
 UNTHINKABLE.
 I'LL LOCK HER UP IN HER ROOM
 I COULDN'T ... I SHOULD
 BUT LOOK AT MY DAUGHTER'S EYES
 SHE LOVES HIM
 TRADITION ...

(To them)

Very well, children, you have my blessing and my permission.

HODEL

Oh, thank you, Papa. You don't know how happy that makes me.

TEVYE

What else could I do?

PERCHIK

Thank you, Papa.

TEVYE

"Thank you, Papa." ... What will I tell your mother? Another dream?

PERCHIK

Perhaps if you tell her something ... that I am going to visit a rich uncle, something like that.

TEVYE

Please, Perchik. I can handle my own wife.

(THEY exit)

Golde! ... Golde!

(Timidly)

Hello, Golde. I've just been talking to Perchik and Hodel.

GOLDE

Well?

TEVYE

They seem to be very fond of each other ...

GOLDE

Well?

TEVYE

I have decided to give them my permission to become engaged. ... I have to go inside and ...

GOLDE

What? Just like this? Without even asking me?

TEVYE

(Roars)

Who asks you? I'm the father.

GOLDE

Who is he? A pauper. He has nothing, absolutely nothing!

TEVYE

(Hesitates)

I wouldn't say that. I hear he has a rich uncle, a very rich uncle.

(Changes subject)

He is a good man, Golde.

#24 - *Do You Love Me?*

(Tevye, Golde)

(TEVYE)

I like him. He is a little crazy but I like him. And what's more important, Hodel likes him. Hodel loves him. So what can we do? It's a new world, a new world. Love. Golde ...

(Sings)

DO YOU LOVE ME ?

GOLDE

DO I WHAT?

TEVYE

DO YOU LOVE ME?

GOLDE

DO I LOVE YOU?

WITH OUR DAUGHTERS GETTING MARRIED

AND THIS TROUBLE IN THE TOWN

YOU'RE UPSET, YOU'RE WORN OUT

GO INSIDE, GO LIE DOWN

MAYBE IT'S INDIGESTION ...

TEVYE

Golde, I'm asking you a question
DO YOU LOVE ME?

GOLDE

YOU'RE A FOOL.

TEVYE

I know ...
BUT DO YOU LOVE ME?

GOLDE

DO I LOVE YOU?
FOR TWENTY-FIVE YEARS I'VE WASHED YOUR CLOTHES
COOKED YOUR MEALS, CLEANED YOUR HOUSE
GIVEN YOU CHILDREN, MILKED THE COW
AFTER TWENTY-FIVE YEARS, WHY TALK ABOUT
LOVE RIGHT NOW?

TEVYE

GOLDE, THE FIRST TIME I MET YOU
WAS ON OUR WEDDING DAY.
I WAS SCARED.

GOLDE

I WAS SHY.

TEVYE

I WAS NERVOUS'

GOLDE

SO WAS I.

TEVYE

BUT MY FATHER AND MY MOTHER
SAID WE'D LEARN TO LOVE EACH OTHER
AND NOW I'M ASKING, GOLDE
DO YOU LOVE ME?

GOLDE

I'M YOUR WIFE.

TEVYE

I know ...
BUT DO YOU LOVE ME?

GOLDE

DO I LOVE HIM?
FOR TWENTY-FIVE, YEARS I'VE LIVED WITH HIM
FOUGHT WITH HIM, STARVED WITH HIM
TWENTY-FIVE YEARS MY BED IS HIS
IF THAT'S NOT LOVE, WHAT IS?

TEVYE

THEN YOU LOVE ME?

GOLDE

I SUPPOSE I DO.

TEVYE

AND I SUPPOSE I LOVE YOU TOO.

BOTH

IT DOESN'T CHANGE A THING
BUT EVEN SO AFTER TWENTY-FIVE YEARS,
IT'S NICE TO KNOW.

DIMOUT

ACT 2 Scene 2

(Village street. YENTE, TZEITEL, and OTHERS crossing. YENTE and TZEITEL meet center stage)

#25 – *The Rumor*

(Yente, Mendel, Avram, Villgers)

MAN

Fish – Fresh fish!

YENTE

Oh, Tzeitel, Tzeitel darling. Guess who I just saw your sister, Chava, with that Fyedka! And it's not the first time I've seen them together.

TZEITEL

You saw Chava with Fyedka?

YENTE

Would I make it up? Oh, and Tzeitel, I happened. to be at the post office today and the postman told me there was a letter there for your sister, Hodel.

TZEITEL

Wonderful, I'll go get it.

YENTE

I got it! It's from her intended, Perchik.

(Hands letter to TZEITEL)

TZEITEL

Hodel will be so happy, she's been waiting ... But it's open.

YENTE

It happened to be open ...

(TZEITEL exits. YENTE watches her leave)

Rifka, I have such news for you.

REMEMBER PERCHIK, THAT CRAZY STUDENT?
REMEMBER AT THE WEDDING
WHEN TZEITEL MARRIED MOTEL
AND PERCHIK STARTED DANCING
WITH TEVYE'S DAUGHTER HODEL?
WELL, I JUST HEARD
THAT PERCHIK'S BEEN ARRESTED, IN KIEV.

OTHERS

NO!

YENTE

YES !

(YENTE and GROUP exit R, 1st WOMAN crosses to GROUP at L)

1ST WOMAN

Shaindel, Shaindel ... Wait till I tell you

REMEMBER PERCHIK, THAT CRAZY STUDENT?
REMEMBER AT THE WEDDING?
HE DANCED WITH TEVYE'S HODEL
WELL, I JUST HEARD
THAT HODEL'S BEEN ARRESTED, IN KIEV.

OTHERS

NO. TERRIBLE, TERRIBLE.

(GROUP exits L, 2nd WOMAN crosses to GROUP at R)

1ST WOMAN

Mirala ...

DO YOU REMEMBER PERCHIK THAT STUDENT,
FROM KIEV? REMEMBER HOW HE ACTED
WHEN TZEITEL MARRIED MOTEL?

(1ST WOMAN)

WELL, I JUST HEARD
THAT MOTEL'S BEEN ARRESTED
FOR DANCING AT THE WEDDING.

OTHERS

NO!

2ND WOMAN

IN KIEV!

(GROUP exits R, MENDEL crosses to GROUP at L)

MENDEL

Rabbi ... Rabbi ...

REMEMBER PERCHIK,
WITH ALL HIS STRANGE IDEAS?
REMEMBER TZEITEL'S WEDDING?
WHERE TEVYE DANCED WITH GOLDE
WELL, I JUST HEARD
THAT TEVYE'S BEEN ARRESTED
AND GOLDE'S GONE TO KIEV.

GROUP

NO!

MENDEL

GOD FORBID.

GROUP

SHE DIDN'T.

MENDEL

SHE DID.

(GROUP exits L. AVRAM crosses to GROUP R. YENTE enters from L, stands L edge of GROUP to listen)

AVRAM

Terrible news ... terrible ...

REMEMBER PERCHIK
WHO STARTED ALL THE TROUBLE
WELL, I JUST HEARD
FROM SOMEONE WHO SHOULD KNOW,
THAT GOLDE'S BEEN ARRESTED
AND HODEL'S GONE TO KIEV,

(AVRAM)

MOTEL STUDIES DANCING
AND TEVYE'S ACTING STRANGE
SHPRINTZE HAS THE MEASLES
AND BIELKE HAS THE MUMPS.

YENTE

AND THAT'S WHAT COMES FROM MEN AND WOMEN DANCING!

BLACKOUT

ACT 2 Scene 3

*(Exterior of Railroad Station. Morning. HODEL enters L, crosses to bench.
TEVYE follows, carrying her suitcase)*

HODEL

You don't have to wait for the train, Papa. You'll be late for your customers.

TEVYE

Just a few more minutes. ... Is he in bad trouble, that hero of yours?

(SHE nods)

Arrested?

(SHE nods)

And convicted?

HODEL

Yes, but he did nothing wrong. He cares nothing for himself, everything he does is for humanity.

TEVYE

But if he did nothing wrong, he wouldn't be in trouble.

HODEL

Papa, how can you say that? What wrongs did Joseph do, and Abraham, and Moses?
And they had troubles.

TEVYE

But why won't you tell me where he is now, this Joseph of yours?

HODEL

It is far, Papa, terribly far ... He is in a settlement in Siberia.

TEVYE

Siberia! And he asks you to leave your father and mother and join him in that frozen wasteland, and marry him there?

HODEL

No, Papa, he did not ask me to go. I want to go.

#26 – *Far From The Home I Love*

(Hodel)

(HODEL)

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.

TEVYE

But, Hodel, baby ...

HODEL

Papa ...

(Sings)

HOW CAN I HOPE TO MAKE YOU UNDERSTAND
WHY I DO ... WHAT I DO
WHY I MUST TRAVEL TO A DISTANT LAND
FAR FROM THE HOME I LOVE.

ONCE I WAS HAPPILY CONTENT TO BE
AS I WAS ... WHERE I WAS
CLOSE TO THE PEOPLE WHO ARE CLOSE TO ME
HERE IN THE HOME I LOVE.

WHO COULD SEE THAT A MAN WOULD COME,
WHO WOULD CHANGE THE SHAPE OF MY DREAMS?
HELPLESS, NOW, I STAND WITH HIM
WATCHING OLDER DREAMS GROW DIM.

OH, WHAT A MELANCHOLY CHOICE THIS IS
WANTING HOME, WANTING HIM
CLOSING MY HEART TO EVERY HOPE, BUT HIS
LEAVING THE HOME I LOVE.

THERE WHERE MY HEART HAS SETTLED LONG AGO
I MUST GO ... I MUST GO
WHO COULD IMAGINE I'D BE WAND'RING SO
FAR FROM THE HOME I LOVE
YET ... THERE WITH MY LOVE, I'M HOME.

TEVYE

And who, my child, will there be to perform a marriage, there in the wilderness?

HODEL

Papa, I promise you, we will be married under a canopy.

TEVYE

No doubt a rabbi or two was also arrested. Well, give him my regards, this Moses of yours. I always thought he was a good man. Tell him I rely on his honor to treat my daughter well. Tell him that.

HODEL

Papa, God alone knows when we shall see each other again.

TEVYE

Then we will leave it in his hands.

(HE kisses HODEL, starts off. HE stops, looks back, then looks to Heaven)

Take care of her. See that she dresses warm.

(HE exits. HODEL is seated on the station platform)

#27 – Crossover – Act 2

(Orchestra)

DIMOUT

ACT 2 Scene 4

(Village Street, some months later. VILLAGERS enter)

AVRAM

Reb Mordcha, did you hear the news? A new arrival at Motel and Tzeitel's.

INNKEEPER

A new arrival at Motel and Tzeitel's? I must congratulate him.

AVRAM

Rabbi, did you hear the news? A new arrival at Motel and Tzeitel's

RABBI

Really?

MENDEL

Mazeltov.

1ST MAN

Mazeltov.

2ND MAN

Mazeltov.

(WOMAN and SHAINDEL cross quickly)

WOMAN

Shaindel, where are you running?

SHAINDEL

To my boy, Motel. There's a new arrival there.

OTHERS

Mazeltov, Mazeltov, Mazeltov Shaindel, etc.

(Open on Tailor Shop)

ACT 2 Scene 5

(MOTEL's Tailor Shop. PEOPLE crowd around MOTEL, congratulating him)

#28 – *Incidental (Miracle of Miracles)*

(Orchestra)

ALL

Mazeltov, Motel ... we just heard ... congratulations ... wonderful, etc.

MOTEL

Thank you, thank you very much ...

(TZEITEL enters)

AVRAM

Mazeltov, Tzeitel.

TZEITEL

You got it!

MOTEL

I got it!

TZEITEL

It's beautiful.

MOTEL

I know!

TZEITEL

Have you tried it yet?

MOTEL

(Holds up two different-colored pieces of cloth sewn together)

Look.

TZEITEL

Beautiful.

MOTEL

I know. And in less than a minute. And see how close and even the stitches are.

TZEITEL

Beautiful.

MOTEL

I know. From now on, my clothes will be perfect, made by machine ... No more handmade clothes.

INNKEEPER

The Rabbi, the Rabbi.

MOTEL

Look, Rabbi, my new sewing machine.

RABBI

Mazeltov.

TZEITEL

Rabbi, is there a blessing for a sewing machine?

RABBI

There is a blessing for everything.

(Prays)

Amen.

OTHERS

Amen. Mazeltov, etc.

(ALL exit)

GOLDE

And the baby? How is the baby?

TZEITEL

He's wonderful, Mama.

(FYEDKA enters. There is an awkward pause)

FYEDKA

Good afternoon.

MOTEL

Good afternoon, Fyedka.

FYEDKA

I came for the shirt.

MOTEL

It's ready.

TZEITEL

See, it's my new sewing machine.

FYEDKA

I see. I see. Congratulations.

MOTEL

Thank you.

FYEDKA

(After another awkward moment)

Good day.

(Exits)

MOTEL

Good day.

GOLDE

How does it work?

MOTEL

See, it's an amazing thing, you work it with your foot and your hand.

(CHAVA exits from shop and meets FYEDKA outside)

CHAVA

I will, but I'm afraid.

FYEDKA

Chava, let me talk to your father.

CHAVA

No, that would be the worst thing, I'm sure of it.

FYEDKA

Let me try.

CHAVA

No, I'll talk to him. I promise ...

(TEVYE enters)

FYEDKA

(Extending hand)

Good afternoon.

TEVYE

(Takes hand limply)

Good afternoon.

FYEDKA

(Looks at CHAVA)

Good day.

(Exits)

TEVYE

Good day. What were you and he talking about?

CHAVA

Nothing, we were just talking. Papa, Fyedka and I have known each other for a long time now and ...

TEVYE

Chava, I would be much happier if you would remain friends from a distance. You must not forget who you are and who that man is.

CHAVA

He has a name, Papa.

TEVYE

Of course. All creatures on earth have a name.

CHAVA

Fyedka is not a creature, Papa. Fyedka is a man.

TEVYE

Who says that he isn't? It's just that he is a different kind of man. As the good book, says, "Each shall seek his own kind." Which, translated, means, a bird may love a fish, but where would they build a home together?

(HE starts toward the Tailor Shop, but CHAVA grabs his arm)

CHAVA

The world is changing, Papa.

TEVYE

No. Some things do not change for us. Some things will never change.

CHAVA

We don't feel that way.

TEVYE

We?

CHAVA

Fyedka and I ... We want to be married.

TEVYE

Are you out of your mind? Don't you know what this means, marrying outside of the faith?

CHAVA

But, Papa

TEVYE

No, Chava – I said no! Never talk about this again! Never mention his name again, never see him again. Never! Do you understand me?

CHAVA

Yes, Papa. I understand you.

(GOLDE exits from the shop, followed by SHPRINTZE and BIELKE)

GOLDE

You're finally here? Let's go home, it's time for supper.

TEVYE

I want to see Motel's new machine.

GOLDE

You'll see it some other time, it's late.

TEVYE

Quiet, woman, before I get angry. And when I get angry, even flies don't dare to fly.

GOLDE

I'm very frightened of you. After we finish supper, I'll faint ... Come home.

TEVYE

(Sternly)

Golde. I am the ran in the family. I am the head of the house. I want to see Motel's new machine, now!

(Strides to the door of the shop, opens it, looks in, closes door, turns to GOLDE)

Now, let's go home!

#29 – *Change Of Scene*

(Orchestra)

(THEY exit. CHAVA remains looking after them on dimout)

DIMOUT

ACT 2 Scene 6**TEVYE***(Sinks down on cart)*

How long can that miserable horse of mine complain about his leg?

(Looks up)

Dear God, if I can walk on two legs, why can't he on three? ... I know I'm very upset about my horse. He is one of your creatures and he has the same rights I have: the right to be sick, the right to be hungry, the right to work like a horse ... And, Dear God, I'm sick and tired of pulling this cart. I know, I know, I should push it awhile.

*(GOLDE enters, upset)***GOLDE***(Offstage)*

Tevye ...

(Enters)

Tevye...

TEVYE*(Struck by her manner)*

What? What is it?

GOLDE

It's Chava. She left home this morning. With Fyedka.

TEVYE

What?

GOLDE

I looked all over for her. I even went to the priest. He told me ... they were married.

TEVYE

Married!

(SHE nods)

Go home, Golde. We have other children at home. Go home, Golde. You have work to do. I have work to do.

GOLDE

But, Chava.

TEVYE

Chava is dead to us! We will forget her. Go home.

(GOLDE exits. TEVYE sings)

#30 – Chava Sequence

(Tevye, Chorus)

TEVYE

(Sings)

LITTLE BIRD, LITTLE CHAVALEH
I DON'T UNDERSTAND WHAT'S HAPPENING TODAY
EVERYTHING IS ALL A BLUR.
ALL I CAN SEE IS A HAPPY CHILD
THE SWEET LITTLE BIRD YOU WERE
CHAVALEH, CHAVALEH.

LITTLE BIRD, LITTLE CHAVALEH
YOU WERE ALWAYS SUCH A PRETTY LITTLE THING
EVERYBODY'S FAV'RITE CHILD
GENTLE AND KIND AND AFFECTIONATE
WHAT A SWEET LITTLE BIRD YOU WERE
CHAVALEH, CHAVALEH.

(CHAVA enters)

CHAVA

Papa ... I want to talk with you. ... Papa, stop. ... At least listen to me ... Papa, I beg you to accept us.

TEVYE

Accept them? How can I accept them? Can I deny everything I believe in? On the other hand, can I deny my own child? ... On the other hand, how can I turn my back on my faith, my people? If I try to bend that far, I will break ... On the other hand there is no other hand. No! Chava. No – no – no –

CHAVA

Papa ... Papa ...

PEOPLE (CHORUS)

(Unseen, are heard singing as CHAVA exits slowly)

TRADITION. TRADITION. TRADITION.

DIMOUT

ACT 2 Scene 7

(The Barn. YENTE enters L, with two BOYS, teenage Yeshiva students, obviously uncomfortable in the situation)

YENTE

Golde, are you home? I've got the two boys, the boys I told you about.

(GOLDE enters, followed by SHPRINTZE and BIELKE)

Golde darling, here they are, wonderful boys, both learned boys, Golde, from good families, each of them a prize, a jewel, You couldn't do better for your girls ... Just right. From the top of the tree.

GOLDE

I don't know, Yente. My girls are still so young ...

YENTE

(Indicating BOYS)

So what do they look like, grandfathers? Meanwhile they'll be engaged, nothing to worry about later, no looking around, their future all signed and sealed.

GOLDE

Which one for which one?

YENTE

What's the difference, take your pick.

(LAZAR WOLF, AVRAM, MENDEL, INNKEEPER and OTHERS enter)

AVRAM

Golde, is Reb Tevye home?

GOLDE

Yes, but he's in the house. Why, is there some trouble?

AVRAM

(To GIRLS)

Call your father.

(THEY exit)

YENTE

(To BOYS)

Go home, tell your parents I'll talk to them.

(THEY exit)

GOLDE

What is it? Why are you all gathered together like a bunch of goats? What's ...

(TEVYE enters)

AVRAM

Reb Tevye, have you seen the constable today?

TEVYE

No, why?

LAZAR

There are some rumors in town. We thought because you knew him so well, maybe he told you what is true and what is not

TEVYE

What rumors?

AVRAM

Someone from Zolodin told me that there was an edict issued in Petrograd that all ... Shh. Shh.

(HE stops as the CONSTABLE enters, with TWO MEN)

TEVYE

Welcome, your honor. What's the good news in the world?

CONSTABLE

I see you have company.

TEVYE

They are my friends.

CONSTABLE

It's just as well. What I have to say is for their ears also. Tevye, how much time do you need to sell your house and all your household goods?

(There is a gasp from the OTHERS. THEY are stunned. THEY look to TEVYE)

TEVYE

Why should I sell my house? Is it in anybody's way?

CONSTABLE

I came here to tell you that you are going to have to leave Anatevka.

TEVYE

And how did I come to deserve such an honor?

CONSTABLE

Not just you, of course, but all of you ... at first I thought you might be spared, Tevye, because of your daughter Chava who married ...

TEVYE

My daughter is dead!

CONSTABLE

I understand. At any rate, it affects all of you – you have to leave.

TEVYE

But this corner of the world has always been our home. Why should we leave?

CONSTABLE

(Irritated)

I don't know why. There's trouble in the world, troublemakers.

TEVYE

(Ironically)

Like us!

CONSTABLE

You aren't the only ones. Your people must leave all the villages — Zolodin, Rabalevka. — The whole district must be emptied.

(Ad libs, from ALL)

I have an order here, and it says that you must sell your homes and be out of here in three days.

ALL

Three days. Out in three days, etc.

TEVYE

And you who have known us all your life, you'd carry out this order?

CONSTABLE

I have nothing to do with it, don't you understand?

TEVYE

We understand.

1ST MAN

And what if we refuse to go?

CONSTABLE

You will be forced out.

LAZAR

We will defend ourselves.

OTHERS

Stay in our homes ... refuse to leave ... keep our land.

2ND MAN

Fight!

CONSTABLE

Against our army? I wouldn't advise it!

TEVYE

I have some advice for you. Get off my land!

(ALL crowd toward CONSTABLE and HIS MEN)

This is still my home, my land. Get off my land!

(MEN and CONSTABLE start off, CONSTABLE turns)

CONSTABLE

You have three days!

1ST MAN

After a lifetime, a piece of paper and get thee out.

INNKEEPER

We should get together with the people of Zolodin. Maybe they have a plan.

1ST MAN

We should defend ourselves. An eye for an eye, a tooth for a tooth.

TEVYE

Very good. And that way, the whole world will be blind and toothless.

MENDEL

Rabbi, we've been waiting for the Messiah all our lives. Wouldn't this be a good time for him to come?

RABBI

We'll have to wait for him someplace else. Meanwhile, let's start packing.

3RD & 4TH MEN

(Starting to leave)

He's right ... I'll see you before I go

1ST MAN

Three days!

INNKEEPER

I have more than a hundred bottles of vodka. What will I do with them?

5TH MAN

Where can I go with a wife, her parents and three children?

(ALL are off except PRINCIPALS)

YENTE

Well, Anatevka hasn't been exactly the Garden of Eden.

#31 – *Anatevka**(Golde, Yente, Lazar, Mendel, Avram, Chorus)***AVRAM**

That's true.

GOLDE

After all, what've we got here?

*(Sings)*A LITTLE BIT OF THIS
A LITTLE BIT OF THAT.**YENTE**

A POT

LAZAR

A PAN

MENDEL

A BROOM

AVRAM

A HAT.

TEVYE

Someone should have set a match to this place long ago.

MENDEL

A BENCH

AVRAM

A TREE

GOLDE

SO WHAT'S A STOVE?

LAZAR

OR A HOUSE?

MENDEL

People who Pass through Anatevka don't even know they've been here.

GOLDE

A STICK OF WOOD

YENTE

A PIECE OF CLOTH.

ALL

WHAT DO WE LEAVE
NOTHING MUCH
ONLY ANATEVKA.

ANATEVKA, ANATEVKA
UNDERFED OVERWORKED ANATEVKA
WHERE ELSE COULD SABBATH BE, SO SWEET

ANATEVKA, ANATEVKA
INTIMATE, OBSTINATE ANATEVKA
WHERE I KNOW EVERYONE I MEET.

SOON I'LL BE A STRANGER IN A STRANGE NEW PLACE
SEARCHING FOR AN OLD FAMILIAR FACE
FROM ANATEVKA.

I BELONG IN ANATEVKA
TUMBLE DOWN, WORKADAY ANATEVKA
DEAR LITTLE VILLAGE, LITTLE TOWN OF MINE.

GOLDE

Eh ... it's just a place.

MENDEL

Our forefathers have been forced out of many, many places at a moment's notice ...

TEVYE

Maybe that's why we always wear our hats ...

DIMOUT

ACT 2 Scene 8

(Outside TEVYE's house. MOTEL and TZEITEL are packing. SHPRINTZE and BIELKE enter with bundles)

SHPRINTZE

Where will we live in America?

MOTEL

With Uncle Abram, but he doesn't know it yet.

SHPRINTZE

I wish you and the baby were coming with us.

TZEITEL

We'll be staying in Warsaw until we have enough money to join you.

GOLDE

(Enters, with goblets)

Motel, be careful with these. My mother and father, may they rest in peace, gave them to us on our wedding day.

TZEITEL

Come, children

(To GIRLS)

Help me pack the rest of the clothes.

(THEY exit into house)

YENTE

Golde darling, I had to see you before I left because I have such news for you. Golde darling, you remember I told you yesterday I didn't know where to go, what to do with these old bones? Now I know! You want to hear? I'll tell you. Golde darling, all my life I've dreamed of going to one place and now I'll walk, I'll crawl, I'll get there. Guess where? You'll never guess ... Every year at Passover, what do we say? Next year in Jerusalem, next year in the Holy Land.

GOLDE

You're going to the Holy Land.

YENTE

You guessed! And you know why? In my sleep, my husband, my Aaron, came to me and said: Yente, go to the Holy Land. Usually, of course, I wouldn't listen to him because, good as he was, too much brains he wasn't blessed with. But in my sleep it's a sign. Right? So, somehow or other, I'll get to the Holy Land. And you want to know what I'll do there? I'm a matchmaker, no? I'll arrange marriages, yes? So I'm going to the Holy Land to help our people increase and multiply. It's my mission. So goodbye, Golde.

GOLDE

Goodbye, Yente. Be well and go in peace.

(THEY embrace)

YENTE

Maybe next time, Golde, we will meet on happier occasions. Meanwhile, we suffer, we suffer, we suffer in silence! Right? Of course, right.

(SHE exits. GOLDE sits on a large straw trunk, sadly wrapping a pair of silver goblets. TEVYE enters, carrying a bundle of books, puts them on the wagon)

TEVYE

(Enters)

We'll have to hurry, Golde.

(SHE is looking at goblets)

Come, Golde, we have to leave soon.

GOLDE

Leave ... it sounds so easy.

TEVYE

(Indicating goblets)

We'll all be together soon. Motel, Tzeitel and the baby, they'll come too, you'll see. That Motel is a person.

GOLDE

And Hodel and Perchik? When will we ever see them?

TEVYE

Do they come visiting us from Siberia every Sabbath? You know what she writes. He sits in prison, and she works, and soon he will be set free and together they will turn the world upside down. She couldn't be happier. And the other children will be with us.

GOLDE

(Quietly)

Not all.

TEVYE

(Sharply)

All. Come, Golde, we have to get finished.

GOLDE

I still have to sweep the floor.

TEVYE

Sweep the floor?

GOLDE

I don't want to leave a dirty house.

(SHE exits behind the house as LAZAR enters, carrying a large suitcase)

LAZAR

Well, Tevye, I'm on my way.

TEVYE

Where are you going?

LAZAR

Chicago. In America. My wife, Fruma-Sarah, may she rest in peace, has a brother there.

TEVYE

That's nice.

LAZAR

I hate him, but a relative is a relative!

(Embrace)

Goodbye, Tevye.

(LAZAR exits. TEVYE enters the house, passing TZEITEL, who enters with a blanket and a small bundle)

TEVYE

Tzeitel, are they finished inside?

TZEITEL

Almost, Papa.

(TZEITEL puts the blanket on MOTEL'S wagon, crosses DL with bundle, kneels, and begins rummaging in it. CHAVA and FYEDKA enter. TZEITEL turns to enter the house, sees them)

Chava!

(CHAVA runs to her, THEY embrace. TZEITEL looks toward house)

Papa will see you,

CHAVA

I want him to. I want to say goodbye to him.

TZEITEL

He will not listen.

CHAVA

But at least he will hear.

TZEITEL

Maybe it would be better if I went inside and told Mama that ...

(GOLDE enters around R of house)

GOLDE

Chava!

(SHE starts toward her as TEVYE enters from house. HE sees them, turns, re-enters house, returns with a length of rope. HE crosses down to tie up the straw trunk, his back to CHAVA and FYEDKA)

CHAVA

Papa, we came to say goodbye.

(HE does not respond, continues working)

We are also leaving this place. We are going to Cracow.

FYEDKA

We cannot stay among people who can do such things to others.

CHAVA

We wanted you to know that. Goodbye, Papa, Mama.

(SHE waits for an answer, gets none, turns to go)

FYEDKA

Yes, we are also moving. Some are driven away by edicts ... others by silence ...
Come, Chava.

TZEITEL

Goodbye, Chava, Fyedka.

TEVYE

(To TZEITEL, prompting her, as HE crosses upstage to another box)

God be with you!

TZEITEL

God be with you!

CHAVA

We will write to you in America. If you like.

GOLDE

We will be staying with Uncle Abram.

CHAVA

Yes, Mama.

(THEY exit. TEVYE turns, watches them leave. There is a moment of silence; then HE turns on GOLDE)

TEVYE

“We will be staying with Uncle Abram. We will be staying with Uncle Abram.”
The whole world has to know our business.

GOLDE

Stop yelling and finish packing. We have a train to catch.

(MOTEL, SHPRINTZE, BIELKE enter from the house)

TEVYE

I don't need your advice, Golde. Tzeitel, don't forget the baby.

#32 – Final Scene – Underscoring

(Orchestra)

TEVYE

We have to catch a train, and a boat. Bielke, Shprintze, put the bundles on the wagon ...

(TEVYE moves the wagon down center and MOTEL puts the trunk on it. Then THEY turn to one another for goodbyes)

TZEITEL

Goodbye, Papa.

GOLDE

Goodbye, Motel.

MOTEL

Goodbye, Mama.

TEVYE

Work hard, Motel. Come to us soon.

MOTEL

I will, Reb Tevye. I'll work hard.

(TEVYE takes one last look at the baby, has a bit of baby talk, then TZEITEL and MOTEL exit with their cart. When THEY are gone, TEVYE turns to the wagon)

TEVYE

Come, children. Golde, we can leave these pots.

GOLDE

No, we can't.

TEVYE

All right, we'll take them.

(Slams them down)

BIELKE

(Childishly, swinging around with SHPRINTZE)

We're going on a train and a boat.

GOLDE

(Sharply)

Stop that! Behave yourself! We're not in America yet!

TEVYE

Come, children – Let's go.

#33 *Curtain – Act 2*

(Orchestra)

(TEVYE begins pulling the wagon against the turning revolve. OTHERS, including the FIDDLER, join in the circle. The revolve stops. There is a last moment together, and the OTHERS exit, at different times and in opposite directions. TEVYE begins to pull his wagon upstage, revealing the FIDDLER, playing his theme. TEVYE stops, turns, beckons to him. FIDDLER tucks his violin under his arm and follows the group upstage as ...)

THE CURTAIN FALLS

#34 – *Music for Bows*

(Orchestra)

#35 – *Exit Music*

(Orchestra)

MUSICAL NUMBERS (VOCAL BOOK)

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S O N G S B Y
C H A R A C T E R
(V O C A L B O O K)

TEVYE, THE DAIRYMAN

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GOLDE, HIS WIFE

1. Prologue – Tradition.....	104
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TZEITEL

1. Prologue – Tradition.....	104
3. Matchmaker.....	111
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HODEL

1. Prologue – Tradition.....	104
3. Matchmaker.....	111
14. Sunrise, Sunset.....	146
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CHAVA

1. Prologue – Tradition.....	104
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SHPRINTZE

1. Prologue – Tradition.....	104
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BIELKE

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MOTEL, THE TAILOR

1. Prologue – Tradition.....	104
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PERCHIK, THE STUDENT

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LAZAR WOLF, THE BUTCHER

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MORDCHA, THE INNKEEPER

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RABBI

11. *The Dream*137

31. *Anatevka*.....167

MENDEL

25. *The Rumor*.....158

31. *Anatevka*.....167

AVRAM, THE BOOKSELLER

25. *The Rumor*158

31. *Anatevka*.....167

NACHUM, THE BEGGAR

31. *Anatevka*.....167

GRANDMA TZEITEL

11. *The Dream*137

31. *Anatevka*.....167

FRUMA-SARAH

11. *The Dream*137

31. *Anatevka*.....167

THE VILLAGERS (CHORUS)

1. *Prologue – Tradition*.....104

4. *If I Were a Rich Man*.....116

6. *To Life*.....125

11. *The Dream*137

14. *Sunrise, Sunset*.....146

15. *Wedding Dance #1*.....150

25. *The Rumor*158

30. *Chava Sequence*.....165

31. *Anatevka*.....167

1

PROLOGUE – TRADITION

Moderato (in 2)

1 (Curtain up) 6 (In the dark) 7 (Light on Fiddler) 3

10 (Light on Tevye) 2 (Tevye comes forward) 2 TEVYE: A fiddler on the roof. Sounds crazy, no? ... 14 4

18 8 26 7

33 TEVYE: ... keep our balance? 34 That I can tell you in one word – Tradition! 35 (vocal 2nd time) (ALL)

Tra -

36 37 38 39 di - tion, tra - di - tion - tra - di - tion. Tra -

40 41 42 43 di - tion, tra - di - tion - tra - di - tion.

44 8

52 4 56 2 58 2

cont. at cue:

60 TEVYE: ... and what God expects him to do. 61 62 2

64 (TEVYE, PAPAS)

Who, day and night, Must scramble for a living,

66 Feed a wife and children, 67 Say his daily prayers? And

68 who has the right, 69 As master of the house, To

70 have the final word at home? (ALL) The

72 pa - pa, _____ the pa - pa - tra - di - tion. The

76 pa - pa, _____ the pa - pa - tra - di - tion.

80 2 82 (GOLDE, MAMAS)

Who must know the way to make a

83 pro - per home, 84 A quiet home, 85 a kosher home?

86 Who must raise a family and run the home So

88 pa - pa's free to read the ho - ly book? (ALL) The

#1 - Prologue - Tradition

91 (ALL) ma - ma, the ma - ma - tra - di - tion. The

92 93 94

95 ma - ma, the ma - ma - tra - di - tion.

96 97 98

99 (SONS) 100 101 102 At three I start - ed He - brew school, At

103 104 105 ten I learned a trade. I hear they picked a

106 107 108 bride for me. I hope she's pret - ty. (ALL) The

109 110 111 sons, the sons -

112 113 114 tra - di - tion. The sons, the sons -

115 116 117 tra - di - tion.

118 (DAUGHTERS) 119 120 And who does ma - ma

121 122 123 teach To mend and tend and fix, Pre -

124 125 126 127 par - ing me to mar - ry Who - ev - er pa - pa picks? (ALL) The

#1 - Prologue - Tradition

128 (ALL)

129 130

daugh - ters, _____ the daugh - ters -

131 131A 131B

tra - di - tion. The daugh - ters, _____ the daugh - ters -

131C 131D 131E

tra - di - tion.

132 (TEVYE, PAPAS)

133

Who, day and night, Must scam - ble for a liv - ing,

(GOLDE, MAMAS)

Who must know the way to make a

(SONS)

At three I start - ed

(DAUGHTERS)

And who does ma - ma

134 135

Feed a wife and chil - dren, Say his dai - ly prayers? And

pro - per home, A qui - et home, a

He - brew school, At ten I learned a

teach To mend and tend and

#1 - Prologue - Tradition

136 (TEVYE, PAPAS) 137 138
who has the right, As mas - ter of the house, To have the fi - nal word at

(GOLDE, MAMAS)
ko - sher home? Who must raise a fam - i - ly and run the home So

(SONS)
trade. I hear they picked a bride for me. I

(DAUGHTERS)
fix, Pre - par - ing me to mar - ry Who -

139 140 (To -> Bar 145) 145
home? The pa - pa, _____
pa - pa's free to read the ho - ly book? The ma - ma, _____
hope she's pret - ty. _____ The sons, _____
ev - er pa - pa picks? _____ The

146 147 148 149
— Tra - di - tion. The pa - pa, _____ the pa - pas.
— Tra - di - tion. The ma - ma, _____ the ma - ma.
— Tra - di - tion. The sons, _____ the sons. —
daugh - ters — _____ Tra - di - tion. The daugh - ters, _____ the daughters.

#1 - Prologue - Tradition

TEVYE: And in the circle of our little village... YENTE: It's a perfect match.

150 151 (TEVYE, PAPAS) (To—») 153 6 159 (Play until cue)

Tra - di - tion.

(GOLDE, MAMAS) 6

Tra - di - tion.

(SONS) 6

Tra - di - tion.

(DAUGHTERS) 6

Tra - di - tion.

(All dance) 160 TEVYE: And Reb Nahum... 161 4 165 (Play until cue) 166 (All dance)

BEGGAR: Why should I suffer?

167 TEVYE: And most important... 171 (Play until cue) 172 (W.W., Str., Hns.)

RABBI: May God bless and keep the
Tsar — Far away from us!

ff

173 (CHORUS) 174 175 176

Dai dai dai dai, Dai dai dai dai, Dai dai dai dai, Dai dai dai dai dai!

177 178 179 180 *fade*

Dai dai dai dai, Dai dai dai dai, Dai dai dai dai, Dai dai dai dai dai!

#1 - Prologue - Tradition

TEVYE: Then, there are the others...

181 8 189 4

193 8

201 7 208 (Continue at cue) 209 In 4 (Argument ensues) 4

213 (GROUP 1) (GROUP 2) 214 (GR. 1) (GR. 2) 215 (GR. 1) (GR. 2) 216 (GR. 1) (GR. 2) (ALL)

Horse! Mule! Horse! Mule! Horse! Mule! Horse! Mule! Tra -

217 218 219 220

di - tion, — tra - di - tion — tra - di - tion. Tra -

221 222 223 224

di - tion, — tra - di - tion — tra - di - tion.

TEVYE: Tradition, — tradition. Without our ...

225 4 229 4

233 3 236 ... as a fiddler on the roof! 5

2

ACT 1 – OPENING (TACET)

3

MATCHMAKER

Cue: TZEITEL: Oh, Yente – Yente –

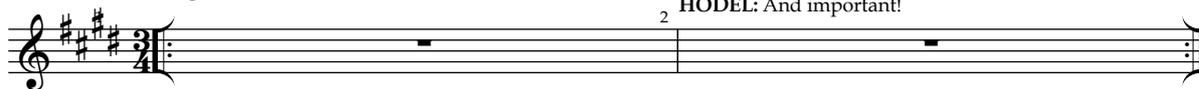
Cue to continue:

HODEL: Someone interesting...

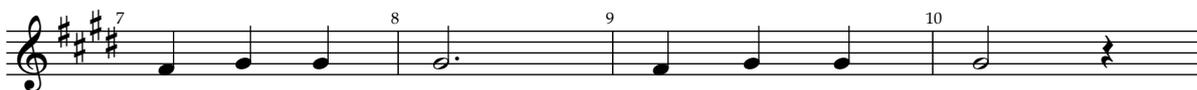
CHAVA: And well-off...

HODEL: And important!

Allegro – In 1



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



Find me a find. Catch me a catch.



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



make me a per - fect match.



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



You bring the groom, Slen - der and pale.



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



en - vy of all I see. _____ For

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

79 2 81 rall. 82 83 84

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

#3 - Matchmaker

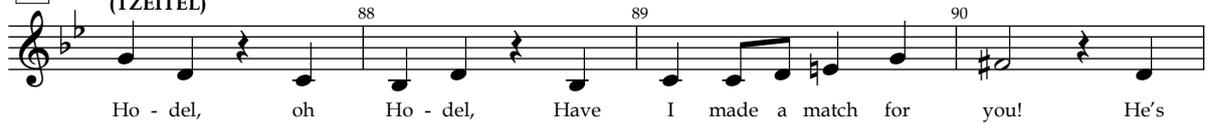
Vigorously - (Play 3 times)

2

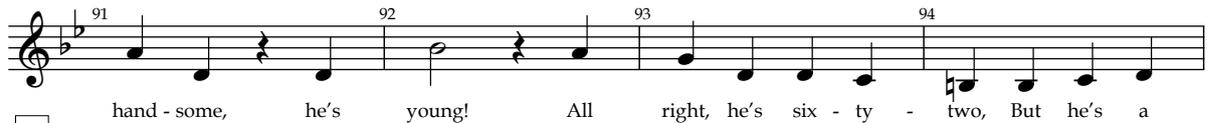


87

(TZEITEL)

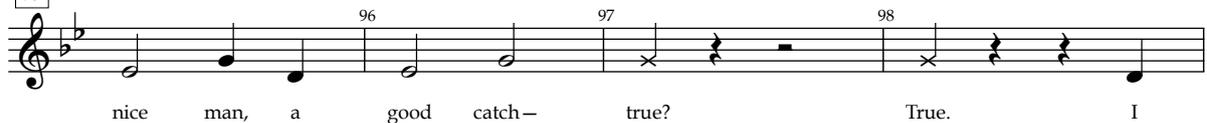


Ho - del, oh Ho - del, Have I made a match for you! He's

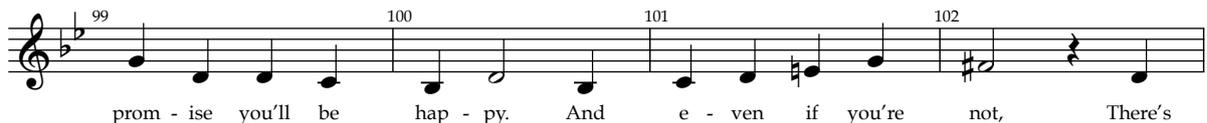


hand - some, he's young! All right, he's six - ty - two, But he's a

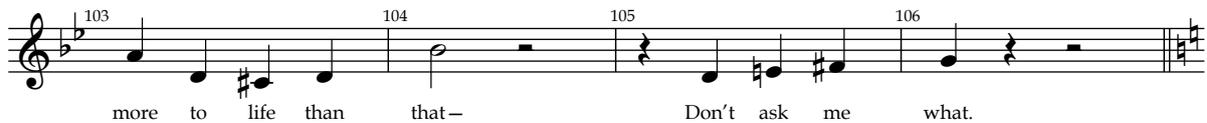
95



nice man, a good catch - true? True. I



prom - ise you'll be hap - py. And e - ven if you're not, There's



more to life than that - Don't ask me what.

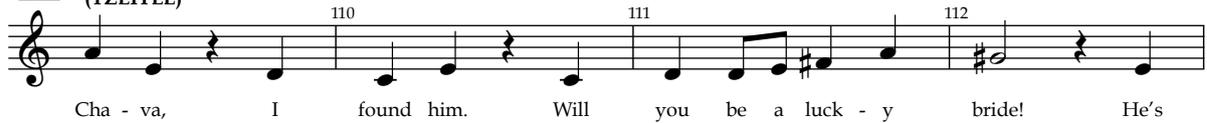
(Play 3 times)

2



109

(TZEITEL)

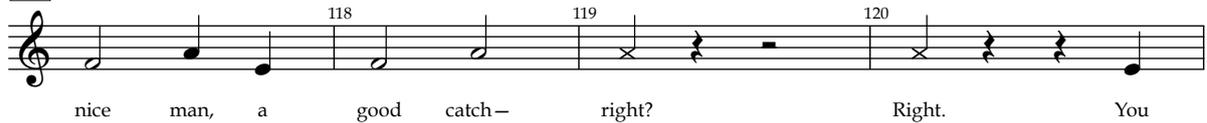


Cha - va, I found him. Will you be a luck - y bride! He's

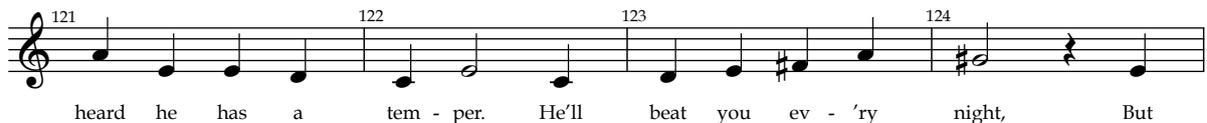


hand - some, he's tall - That is, from side to side. But he's a

117



nice man, a good catch - right? Right. You



heard he has a tem - per. He'll beat you ev - 'ry night, But

#3 - Matchmaker

125 (TZEITEL) 126 127 128 129

on - ly when he's so - ber, So you're all right. Did you

130 131 *poco rall.* 132 133

think you'd get a prince? Well, I do the best I can. With no

134 **Deliberately – In 3** 135 136 137

dow - ry, no mon - ey, no fam - i - ly back - ground Be

138 139 140 141

glad you got a man.

Più mosso – In 1 142 2

144 (CHAVA) 145 146 147

Match - mak - er, match - mak - er, You know that I'm

148 149 150 151

Still ve - ry young. Please, take your time.

152 (HODEL) 153 154 155

Up to this min - ute I mis - un - der - stood That

156 157 158 159 (CHAVA, HODEL)

I could get stuck for good. Dear

160 161 162 163

Yen - te, See that he's gen - tle. Re -

#3 – Matchmaker

164 (CHAVA, HODEL) 165 166 167

mem - ber, You were al - so a bride. It's

168

169 170 171

not that I'm sen - ti - men - tal.

172 (ALL THREE) 173 174 175 176 177

It's just that I'm ter - ri - fied!

178 *marcato* 179 180 181

Match - mak - er, match - mak - er, Plan me no plans,

182 183 184 185

I'm in no rush. May - be I've learned

186 **Quietly** 187 188 189

Play - ing with match - es A girl can get burned. So,

190 **Tempo I°** 191 192 193

Bring me no ring, Groom me no groom,

194 195 196 197

Find me no find, Catch me no catch,

198 199 200 201

Un - less he's a match - less

202 203 204 205 206

match. **4**

#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)

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

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

29 one long stair - case 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. 34 *rall.* 35 I'd fill my

36 *a tempo*

37 yard with chicks and 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*

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

76

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.

84

The most im - por - tant men in town will come to fawn on — me.

Freely

86

They will ask me to ad - vise them like a Sol - o - mon the wise, "If you

88

please, Reb Tev - ye. Par - don me, Reb Tev - ye,"

89

Pos - ing prob - lems that would cross a rab - bi's eyes. Boi

90

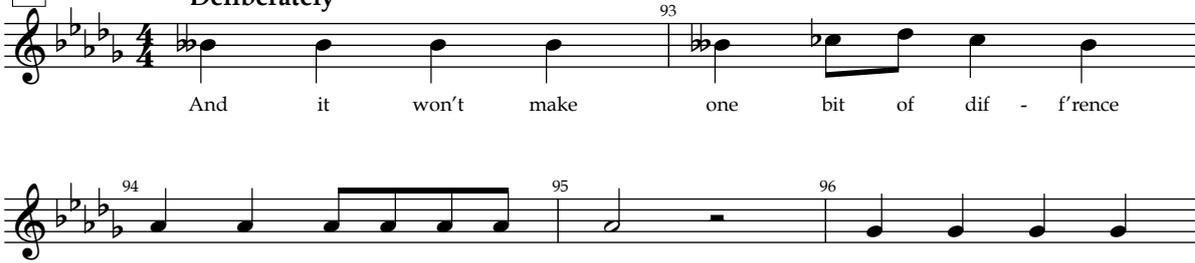
boi boi boi boi boi boi

91

boi! —————

#4 - If I Were Rich Man

92 **Deliberately**



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

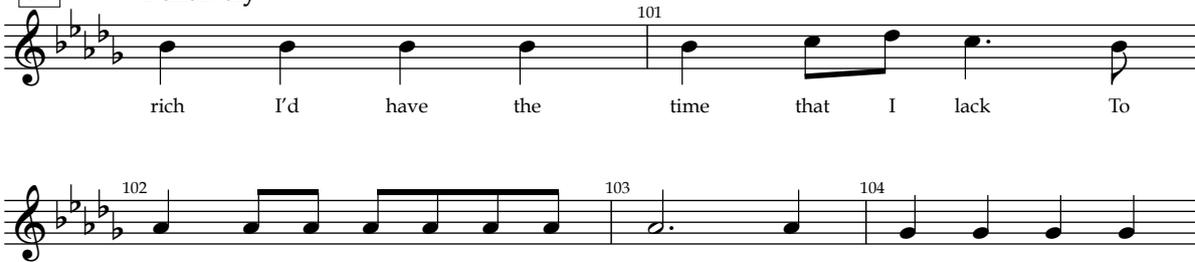
94 95 96

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

97 98 99

think you real - ly know! If I were

100 **Pensively**



rich I'd have the time that I lack To

102 103 104

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

105 106 107

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

108 109

cuss the ho - ly books with the learn - ed

110 111 112

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

113 114 115

sweet - est thing of all. (Sigh)

#4 - If I Were Rich Man

116 **Tempo 1°**

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

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

120 bid - dy bid - dy bum, 121 If I were a wealth - y 122 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 130 *ritard*

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

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

4a

END OF SCENE 2 (TACET)

5

SABBATH PRAYER

cue: MOTEL: Good Sabbath, Reb Tevye.

TEVYE: Good Sabbath

Lento

1 Solo Eng. Hn. 2 3 4

Andantino 2 7 (TEVYE, GOLDE)

May the Lord protect and de -

8 9 10

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

11 12 13 14

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.

(CHORUS)

Hum

19 20 21 22

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

Hum

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

28 29 30 *poco rall.*
 Good moth - ers and wives.
 Good moth - ers and May he send you hus - bands who will care for you.
 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 (TEVYE) 35 36 (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)

6

TO LIFE

cue: LAZAR: What do you think?
 TEVYE: What do I think?
 proceed at cue:
 TEVYE: He likes her. He will try to make her happy.

proceed at cue: TEVYE: To our agreement!

To our prosperity! To our good health and happiness! And most important,

(TEVYE)

To

1 Allegretto – In 2 (TEVYE, LAZAR)

life, to life, L' - chai - im. L' -

5 6 7 8 (TEVYE)

chai - im, L' - chai - im, to life. Here's to the

9 10 11 (LAZAR)

fa - ther I've tried to be. Here's to my

12 13 14 (TEVYE, LAZAR)

bride to be. Drink, L' - chai - im, To

15 16 17 18

life, to life, L' - chai - im. L' -

19 20 21 22 (TEVYE)

chai - im, L' - chai - im, to life. Life has a

23 (TEVYE) 24 25 (LAZAR) 26
way of con - fus - ing us, Bless - ing and bruis - ing us,

27 (TEVYE, LAZAR) 28 29 30
Drink, L' - chai - im, to life.

31 (TEVYE) 32 33 34
God would like us to be joy - ful, E - ven when our

35 36 37 38
hearts lie pant - ing on the floor.

39 (LAZAR) 40 41 42
How much more can we be joy - ful When there's real - ly

43 44 45 46 (TEVYE, LAZAR)
some - thing To be joy - ful for! To

47 48 49 50 (TEVYE)
life, to life, L' - chai - im. To

51 52 (LAZAR) 53 54
Tzei - tel, my daugh - ter. My wife. It gives you

55 56 57 (TEVYE) 58
some - thing to think a - bout, Some - thing to drink a - bout,

59 (TEVYE, LAZAR) 60 61 62
Drink, L' - chai - im, to

#6 - To Life

63 LAZAR: Reb Mordcha... 15 *Vamp till ready* (VILLAGERS) (last time)

life. To

80 (TEVYE) 81 82 83 (VILLAGERS)

La - zar Wolf. To Tev - ye. To

84 85 (LAZAR) 86 87 (VILLAGERS)

Tzei - tel, your daught - er. My wife. May all your

88 89 90

fu - tures be pleas - ant ones, Not like our

91 92 93

pres - ent ones. Drink, L' - chai - im, to

94 95 96 97

life, To life, L' - chai - im, L' -

98 99 100 101

chai - im, L' - chai - im, to life. It takes a

102 103 104 105

wed - ding to make us say, "Let's live a - noth - er day,"

106 107 108 109 (GROUP 1 VILLAGERS)

Drink L' - chai - im, to life. We'll raise a

#6 - To Life

110 (GROUP 1 VILLAGERS) 111 112 113
 glass and sip a drop of schnapps In hon - or of the

114 115 116 117 (GROUP 2 VILLAGERS)
 great good luck That favor - ed you. We know that

118 119 120 121
 When good for - tune fa - vors two such men It stands to

122 123 124 125 (VILLAGERS)
 rea - son we de - serve it, too. To

126 127 128 129 (GROUP 2 VILLAGERS)
 us and our good for - tune. Be

130 (GROUP 1 VILLAGERS) (GROUP 3 VILLAGERS) 133 (VILLAGERS)
 hap - py, Be health - y, Long life! And if our

134 135 136 137
 good for - tune nev - er comes, Here's to what - ev - er comes.

138 139 140 141
 Drink, L' - chai - im, _____ to

142 143 144 145
 life.
 (VILLAGERS)

Dai - dai - dai - dai - dai - dai, Dai - dai - dai - dai - dai - dai,

146 147 148 149
 Dai - dai. _____

#6 - To Life

150 8

Marcato

(VILLAGERS)

158 159 160 161

Dai - dai - dai - dai - dai - dai, Dai - dai - dai - dai - dai - dai,

162 163 164 165

Dai - dai - dai - dai - dai - dai - dai.

166 167 168 169

Dai - dai - dai - dai - dai - dai, Dai - dai - dai - dai - dai - dai,

(RUSSIAN)

170 171 172 *solo*

Ah!

Dai - dai - dai - dai - dai - dai. dai.

Slowly & Deliberately

(+ claps on after beats)

173 174 175 176

Za va sha, zda - ro - via, Heav - en bless you both, naz - dro - via,

177 178 179 180

To your health, and may we live to - geth - er in peace.

#6 - To Life

181 **Più mosso**
(RUSSIAN) (solo) *accel.* *poco a poco*

Za, va Sha, zda - ro - via, Hea - ven bless you Both, naz - dro - via,
(OTHER RUSSIANS)
Za, cha Za, cha Za, cha Za, cha

To your health, And may we live To - geth - er in peace.
Za, cha Za, cha Za, cha Hey!

189 **Allegro - In 2**
(RUSSIANS)

May you both be fa - vored with the fu - ture of your choice.

May you live to see a thou - sand rea - sons to re - joice.

197 (solo)

Ah Ah Ah
(OTHERS)
Za va Sha, zda - ro - via, Heav - en bless you Both, naz - dro - via,

Ah Hey!
To your health, And may we live To - geth - er in peace. Hey!

Segue as one to Dance

#6 - To Life

6a TO LIFE – DANCE (TACET)

6b OPENING – SCENE 5 (TACET)

7 STREET SCENE (TACET)

8 PERCHIK & HODEL DANCE (TACET)

9

TEVYE'S MONOLOGUE

TEVYE: You gave each other a pledge?

TZEITEL: Yes, Papa, we gave each other a pledge.

1 **Freely** 2 (TEVYE) 3

They gave each oth - er a

4 5 6

pledge. Un - heard of, ab - surd. You

7 *poco accel.*

gave each oth - er a pledge? Un - think - a - ble.

11 **Più mosso**

Where do you think you are? In Mos - cow? In Par - is?

15 (To audience) 16 (Set tempo) *accel.* 17 18

Where do they think they are? A - mer - i - ca? And

19 **Più mosso**

what do you think you're do - ing? You

21 22

stitch - er, you noth - ing!

23 24 25 26

Who do you think you are? King Sol - o - mon? This

27 28 29 30

is - n't the way it's done, — Not here, — not now.

31 **Marcato**

Some things I will not, I can - not al -

34 **Pesante - In 4**

low. Tra - di - tion -

37

Mar - riag - es must be ar - ranged - by the Pa - pa. This should nev - er be changed.

40 *rit poco a poco*

One lit - tle time you pull out a prop, And where does it stop? Where does it stop?

42 (spoken) (Dialogue)

Where does it stop? **TEVYE:** Or doesn't anyone have to ask a father anymore **cue: MOTEL:** Your daughter will not starve.

43 *Stop on cue:* **TEVYE:** He has absolutely nothing.

44 **Slowly - thoughtfully**

They gave each oth - er a pledge - Un - heard of, ab - surd. They

47 gave each oth - er a pledge - Un - think - a - ble. But

49 look at my daugh - ter's face - She loves him, she wants him - And

51

look at my daugh - ter's eyes, So hope - ful. -

53 *Repeat ad lib. until:* **TEVYE:** Tradition! *(He shrugs)* 55

#9 - Tevye's Monologue

10

MIRACLE OF MIRACLES

cue: TZEITEL: Motel, you were wonderful.
MOTEL: It was a miracle.

Allegro, quasi agitato

It was a miracle. *(hand claps)*

5 (MOTEL)

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

7 8 9

God took a Dan - iel once a - gain, Stood by his side, and

10 11 12

mir - a - cle of mi - ra - cles, Walked him through the li - on's den. -

13 14

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

15 16 17

I was a - fraid that God would frown. But, like he did so

18 19 20

long a - go in Jer - i - cho, God just made a wall fall down. When

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

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

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

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

Rubato

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

Tempo

35
 God has made a man to - day.

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

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

44
 mir - a - cle of mir - a - cles, Led him to the 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. But of

54 *rall.* *a tempo*

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

58 one of all Is the one I thought would ne - ver be -

59 *Rubato* *rall.*

61 **Tempo** God has giv - en you to

65 *cresc. al fine* 66 67 68 me. *Attacca*

69 **Allegro - In 4** 6

75 6

#10 - Miracle of Miracles

11

THE DREAM

cue: TEVYE: All right – this was my dream.

TEVYE: In the beginning...

Proceed at cue: TEVYE: and musicians too.

TEVYE: In the middle of the dream...

cue: TEVYE: Your grandmother Tzeitel, may she rest in peace

Moderately – In 2

Repeat ad lib.

Repeat ad lib.

Bright 4

proceed at cue:

TEVYE: Naturally, I greeted her –

1

Moderately – In 4

(GRANDMA)

A bless - ing on your head,

(RABBI)

(GRANDMA)

Ma - zel - tov, ma - zel - tov.

To see a daught - er wed.

(RABBI)

(GRANDMA)

Ma - zel - tov, ma - zel - tov.

And such a son - in - law,

(GOLDE)

Like no one ev - er saw,

The tai - lor Mo - tel Kam - zoil.

Mo - tel?

11 (GRANDMA) 12 (RABBI) 13 (GRANDMA)

A wor - thy boy is he, Ma - zel - tov, ma - zel - tov. Of pi - ous fam - i - ly.

14 (RABBI) 15 (GRANDMA) 16

Ma - zel - tov, ma - zel - tov. They named him af - ter my Dear un - cle Mor - de - cai,

GOLDE: A tailor? She must have heard wrong. She meant a butcher!

17 18 (TEVYE)

The tai - lor Mo - tel Kam - zoil. You must have

19 **Più mosso** 20 21 22

heard wrong, Grand - ma, There's no tai - lor, You mean a

(GRANDMA) (flies in rage)

23 24 25

butch - er, Grand - ma, By the name of La - zar Wolf. No!

26 27 28

I mean a tai - lor, Tev - ye. My

29 30 31

great - grand - child, My lit - tle Tzei - tel, who you

32 33 34

named for me, Mo - tel's bride was meant to be.

#11 - The Dream

35 (GRANDMA) 36 37

For such a match I prayed. In hea - ven it was made.

(CHORUS)

Ma - zel - tov, ma - zel - tov.

38 39 40

A fine up - stand - ing boy, A com - fort and a joy,

Ma - zel - tov, ma - zel - tov.

GOLDE: But we announced it already.
We made a bargain with the butcher.

41 (GRANDMA) 42 (TEVYE)

The tai - lor Mo - tel Kam - zoil. But we an -

43 Più mosso 44 45 46

nounced it, Grand - ma, To our neigh - bors. We made a

(GRANDMA) ^ (screams)

bar - gain, Grand - ma, With the butch - er, La - zar Wolf. No!

50 51 52

No! No! So you an - nounced it, Tev - ye, That's

53 54 55

— your head - ache. But as for La - zar Wolf, I

56 57 58

say to you, Tev - ye, that's your head - ache, too.

#11 - The Dream

59 (CHORUS)

A bless - ing on your house, ma - zel - tov, ma - zel - tov.

61 Im - ag - ine such a spouse, ma - zel - tov, ma - zel - tov.

63 And such a son in - law, Like no one ev - er saw,

65 The tai - lor Mo - tel Kam - zoil.

66 TEVYE: It was a butcher.

67 TEVYE: It was Lazar Wolf. (TEVYE)

The tai - lor Mo - tel Kam - zoil. The tai - lor Mo - tel kam...

(CHORUS) In 3

70 Shah! Shah! Look! Who is this? Who is this? Who comes here?

74 Who? Who? Who?

75 Who? Who?

77 What wom - an is this By right - eous an - ger shak - en?

79 (SOLO 1) (SOLO 2) 80 (SOLO 3) (SOLO 4) 81 (SOLO 5)

Could it be? Sure! Yes, it could! Why not? Who could be mis - tak - en?

#11 - The Dream

82 (ALL) 83 84

It's the butch - er's wife come from be - yond the grave. It's the butch - er's dear,

85 86 87

dar - ling, de - part - ed wife, Fru - ma Sar - ah, Fru - ma Sar - ah, Fru - ma

Fast – In 6

88 89

Sar - ah, Fru - ma Sar - ah, Fru - ma

SARAH: Tevye! *Tevye! (ad lib. screams)*
Repeat *ad lib.* (CHORUS tacet after first time)

90 91

Sar - ah, Fru - ma Sar - ah, Fru - ma

92 (SARAH) 93

What is this a - bout your daugh - ter mar - ry - ing my hus - band? (CHORUS)

Yes, her hus - band.

94 95

Would you do this to your friend and neigh - bor, Fru - ma - Sar - ah?

Fru - ma Sar - ah.

96 97

Have you no con - sid - er - a - tion for a wom - an's feel - ings?

Wom - an's feel - ings.

98 99

Hand - ing o - ver my be - long - ings to a to - tal stran - ger.

To - tal stran - ger.

#11 – The Dream

100 (SARAH)

How can you al - low it, how? How can you let your daugh - ter take my place? Live in my

102

house, car - ry my keys, And wear my clothes, pearls - how?

104 (SARAH)

Pearls! Pearls!

(CHORUS)

How can you al - low your daugh - ter To take her place? House!

106

Pearls! Pearls!

107

Keys! Clothes How?

108 SARAH: Tevye! (*Business - Tevye trying to move legs*)

6 Vamp ad lib.

115 (SARAH)

Such a learn - ed man as Tev - ye would - n't let it hap - pen.

(CHORUS)

Let it hap - pen.

117

Tell me that it is - n't true, and then I would - n't wor - ry.

118

Would - n't wor - ry.

#11 - The Dream

119 (SARAH) 120

Say you did - n't give your bless - ing to your daugh - ter's mar - riage.

(CHORUS)

Daugh - ter's mar - riage.

121 122

Let me tell you what would fol - low such a fa - tal wed - ding.

Fa - tal wed - ding.

Colla Voce – In 4

[The Curse]

123 CHORUS: Shhhh... (SARAH) 124

If Tzei - tel mar - ries La - zar Wolfe,

125 126

I pi - ty them both. She'll live with him three weeks, And when

127 128 129

cresc. poco a poco three weeks are up, I'll come to her by night, I'll take her by the throat, and... *rall.*

Allegro furioso – In 3

130 131 132

This I'll give your Tzei - tel, That I'll give your Tzei - tel, This I'll give your Tzei - tel,—

133 134 135 136 137

(Wild laughing) Here's my wed - ding pres - ent if she mar - ries La - zar

Accel. – In 1

138 139 6

Wolfe!

GOLDE: It's an evil spirit... *play until cue:* **Lento – In 4**
 TEVYE: Amen. **Moderately – Tempo 1°**
 cue: GOLDE: And it couldn't possibly be any better. Amen.
 TEVYE: Amen.

145

148 (GOLDE)

151 (GOLDE)

153

156 (TEVYE)

159 (GOLDE)

161

164 (TEVYE, GOLDE)

168

#11 – The Dream

12 CROSSOVER – ACT 1 (TACET)

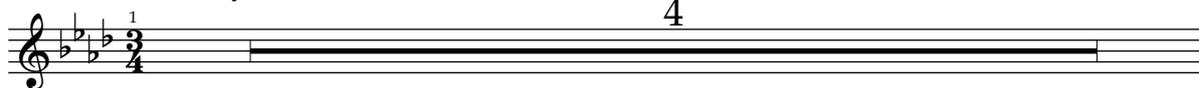
13 INTRODUCTION (TACET)

14

SUNRISE, SUNSET

Moderately – In 3

4



5 (TEVYE) 6 7 8
Is this the lit - tle girl I car - ried?

9 10 11 12
Is this the lit - tle boy at play?

13 (GOLDE) 14 15 16
I don't re - mem - ber grow - ing old - er.

17 18 19 20
When did they? _____

21 (TEVYE) 22 23 24
When did she get to be a beau - ty?

25 26 27 28
When did he get to be so tall?

29 (GOLDE) 30 31 32
Was - n't it yes - ter - day when they were

33 34 35 36 *rall.*
small? _____

37 (MEN)

Sun - rise, sun - set, Sun - rise, sun - set,

Swift - ly flow the days.

45

Seed - lings turn o - ver - night to sun - flowers,

Blos - som - ing e - ven as we gaze.

53 (WOMEN)

Sun - rise, sun - set, Sun - rise, sun - set,

Swift - ly fly the years.

61

One sea - son fol - low - ing an - oth - er,

La - den with hap - pi - ness and tears.

2

#14 - Sunrise, Sunset

71 (TEVYE) 72 73 74

What words of wis - dom can I give them?

75 76 77 78

How can I help to ease their way?

79 (GOLDE) 80 81 82

Now they must learn from one an - oth - er

83 84 85 86

Day by day. _____

87 (PERCHIK) 88 89 90

They look so nat - u - ral to - geth - er.

91 (HODEL) 92 93 94

Just like two new - ly - weds should be.

95 (PERCHIK, HODEL) 96 97 98

Is there a can - o - py in store for

99 100 101 102 *poco rall.*

me? _____

#14 - Sunrise, Sunset

103 (WOMEN)

Sun - rise, sun - set, Sun - rise, sun - set,

(MEN)

Sun - rise, sun - set, Sun - rise, sun - set,

107 Swift - ly fly the years.

Swift - ly fly the years.

111 One sea - son fol - low - ing an - oth -

One sea - son fol - low - ing an - oth -

114 er, La - den with hap - pi - ness and

er, La - den with hap - pi - ness and

ritard

117 tears.

tears.

Attacca

#14 - Sunrise, Sunset

15 WEDDING DANCE #1

Vivo – In 2 1 16 17 14 31 2 33 28

61 9 70 *ritard* 71 **Moderately slow – In 4** 14

Poco più mosso
(CHORUS) 85 86 87 88 89
Lai- lai- lai- lai, Lai- lai- lai- lai, Lai- lai- lai- lai.

90 *poco rall.* 11 101 *ritard* 2 103 **Pesante** 5

108 **Vivo – In 2** 4 112 16 128 16 144 24

16 WEDDING SCENE #1 (TACET)

17 WEDDING DANCE #2 (TACET)

18 WEDDING SCENE #2 (TACET)

19 FINALE – ACT 1 (TACET)

20

ENTR'ACTE (TACET)

21

OPENING - ACT 2 (TACET)

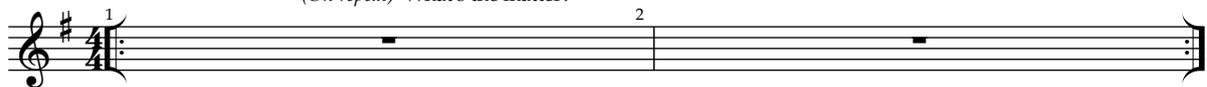
22

NOW I HAVE EVERYTHING

cue: PERCHIK: I'm very happy, Hodel, very , happy.

Moderate 4

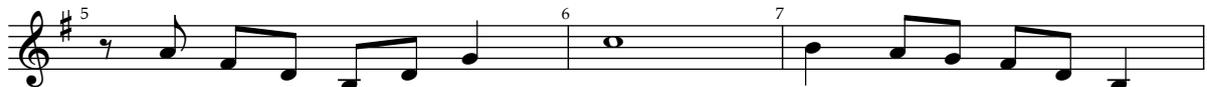
HODEL: So am I, Perchik.
(On repeat) What's the matter?



3 Gently
(PERCHIK)



I used to tell my - self That I had ev - 'ry - thing,



But that was on - ly half true. I had an aim in life,



And that was ev - 'ry - thing, But now I e - ven have you.

11 (PERCHIK) 12
I have some - thing that I would die for,

13 14
Some - one that I can live for, too. Yes,

15 16
now I have ev - 'ry - thing - Not on - ly ev - 'ry - thing,

17 18 19
I have a lit - tle bit more - Be - sides hav - ing ev - 'ry - thing,

20 21 22
I know what ev - 'ry - thing's, for.

23 24 25
I used to won - der, Could there be a wife To share such a dif - fi - cult,

(PERCHIK) 26 27 28
wand - 'ring kind of life.

(HODEL)
I was on - ly out of sight, Wait - ing right

29 (HODEL) 30 31 (PERCHIK) 32
here. Who knows to - mor - row Where our home will be?

#22 - Now I Have Everything

23

TEVYE'S REBUTTAL

(Tevye covers his ears)

Freely

(TEVYE)²

1 I can't be - lieve my own

3 ears. 4 My bless - ing? 5 For what? For

6 go - ing o - ver my head? 7 8 Im - pos - si - ble. 9 *poco accel.* At

10 **Più mosso** 11 (spoken) least with Tzei - tel and Mo - tel, they

12 asked me, 13 They begged me. But

14 15 (spoken) now, if I like it or not, 16 She'll mar - ry him. 17 So

18 what do you want from me? — Go on, — be wed. — And

22 **Marcato — In 1** 23 24 tear out my beard and un - cov - er my

25 **Pesante – In 4**

head. Tra - di - tion! They're not e - ven ask - ing per - mis - sion From the

28 pa - pa. What's hap - pen - ing to the tra - di - tion?

30 *ritard poco a poco*
One lit - tle time I pulled out a thread And where has it led? Where has it led?

32 *Hold until cue:*
TEVYE: But first he abandons you. *cue:*
PERCHIK: I love her.

Where has it led? *Hold until cue:*
TEVYE: Did Adam and Eve have a matchmaker? Yes, they did.

cue:
TEVYE: Well, it seems these two have the same matchmaker.

34 **Slowly – Thoughtfully**
(TEVYE) 35 They're go - ing o - ver my head— Un - heard of, ab - surd. For

37 this they want to be blessed?— Un - think - a - ble. I'll

39 lock her up in her room. I could - n't— I should!— But

41 look at my daugh - ter's eyes. She loves him.

43 *TEVYE: ... Tradition (He shrugs)* *Very well...*
44 45

#23 – Tevye's Rebuttal

24

DO YOU LOVE ME?

cue: TEVYE: - a very rich uncle. He is a good man Golde.

Slowly - In 2

Musical staff 1: Treble clef, key signature of two flats, 4/4 time signature. Measure 1 contains a whole rest. Measure 5 contains a whole note. A large number '5' is written above the staff.

Musical staff 2: Treble clef, key signature of two flats, 4/4 time signature. Measure 6 starts with a 'Str.' marking. Measure 7 has a fermata. Measure 8 has a fermata. Lyrics: TEVYE: ... a new world - love! Golde, (TEVYE) Do you

Musical staff 3: Treble clef, key signature of two flats, 4/4 time signature. Measure 9 is boxed with the number '9'. Tempo marking: Moderately slow - Rubato. Lyrics: (GOLDE) love me? Do I what? (TEVYE) Do you

Musical staff 4: Treble clef, key signature of two flats, 4/4 time signature. Measure 11 is boxed with the number '11'. Tempo marking: Moderately slow - Rubato. Lyrics: (GOLDE) love me? Do I love you? With our

Musical staff 5: Treble clef, key signature of two flats, 4/4 time signature. Measure 13 is boxed with the number '13'. Lyrics: daugh - ters get - ting mar - ried And this trou - ble in the town, You're up -

Musical staff 6: Treble clef, key signature of two flats, 4/4 time signature. Measure 15 is boxed with the number '15'. Measure 16 is boxed with the number '16'. Measure 17 has a fermata. Measure 18 has a fermata. Measure 19 has a fermata. Measure 20 has a fermata. Measure 21 has a fermata. Measure 22 has a fermata. Measure 23 has a fermata. Lyrics: set, you're worn out, Go in - side, go lie down. May - be it's in - di -

Musical staff 7: Treble clef, key signature of two flats, 4/4 time signature. Measure 17 is boxed with the number '17'. Measure 18 is boxed with the number '18'. Lyrics: ges - tion. Gol - de, I'm as - king you a ques - tion - Do you

Musical staff 8: Treble clef, key signature of two flats, 4/4 time signature. Measure 19 is boxed with the number '19'. Measure 20 is boxed with the number '20'. Measure 21 is boxed with the number '21'. Lyrics: (GOLDE) love me? You're a fool. TEVYE: I know... (TEVYE) But do you love me? (GOLDE) Do I

Musical staff 9: Treble clef, key signature of two flats, 4/4 time signature. Measure 22 is boxed with the number '22'. Measure 23 is boxed with the number '23'. Lyrics: TEVYE: Well? love you? For twen - ty - five years I've washed your clothes,

24 (GOLDE) 25
Cooked your meals, cleaned your house, Giv - en you chil - dren, milked the cow. Af - ter

26 +Acc. 27 (TEVYE)
twen - ty - five years, why talk a - bout love right now? Gol - de, the

28 29 30 (GOLDE) (TEVYE)
first time I met you Was on our wed - ding day. I was scared. I was shy. I was

31 (GOLDE) (TEVYE) 32
ner - vous. So was I. But my fa - ther and my moth - er Said we'd

33 34
learn to love each oth - er. And now I'm ask - ing, Gol - de, Do you

35 (GOLDE) **Molto Rubato** (TEVYE) (GOLDE)
love me? I'm your wife. I know - But do you love me? Do I

TEVYE: Well?
38 39 40
love him? For twen - ty - five years I've lived with him, Fought with him, starved with him.

41 42 (TEVYE)
Twen - ty - five years my bed is his. If that's not love, what is? Then you

43 (GOLDE) 44 (TEVYE) 45
love me? I sup - pose I do. And I sup - pose I love you,

46 (TEVYE, GOLDE) 47 48
too. It does - n't change a thing, But e - ven so, Af - ter

49 50 51 52
twen - ty - five years, It's nice to know. *Attacca*

#24 - Do You Love Me?

25

THE RUMOR

Moderately – In 3

cue: YENTE: It happened to be open.

YENTE: Rifka – Rifka, I have such news for you!

In 4

22 **FIRST WOMAN: Shaindel! Shaindel! Wait till I tell you!**

3 25 2 27 **(FIRST WOMAN)**
Re - mem - ber

28

29 30
Per - chik, that cra - zy stu - dent? Re - mem - ber at the wed - ding? He

31

32
danced with Tev - ye's Ho - del? Well, I just heard That Ho - del's been ar -

33 34 **(GR. 2 VILLAGERS)** 35

rest - ed, in Ki - ev. No! Ter - ri - ble, ter - ri - ble!

36 **SECOND WOMAN: Mirala -**

37 38 39 **(SECOND WOMAN)**
Do you re -

40

41 42
mem - ber Per - chik, That stu - dent, from Ki - ev? Re - mem - ber how he act - ed When

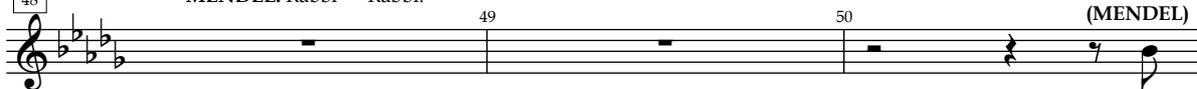
43 44 45

Tzei - tel mar - ried Mo - tel? Well, I just heard That Mo - tel's been ar - rest - ed For

46 **(GR. 3 VILLAGERS)** **(SECOND WOMAN)**

danc - ing at the wed - ding. No! In Ki - ev!

#25 - The Rumor

48 MENDEL: Rabbi – Rabbi! 49 50 (MENDEL)

 Re -

51 52
 mem - ber Per - chik, with all his strange i - de - as? Re -

53 54 55
 mem - ber Tzei - tel's wed - ding Where Tev - ye danced with Gol - de? Well,

56 57 58
 I just heard That Tev - ye's been ar - rest - ed And Gol - de's gone to Ki - ev.

(GR. 3 VILLAGERS) (MENDEL) (GR. 3 VILLAGERS) (MENDEL)
 59

 No! God for - bid. She did - n't. She did.

61 63 AVRAM: Listen, everybody! 2 Terrible news – terrible!


65 (AVRAM) 66
 Re - mem - ber Per - chik, Who start - ed all the trou - ble? Well,
 (GROUP)
 Yes. So.

67 68
 I just heard, from some - one who should know, That
 (GROUP)
 What?

#25 – The Rumor

69 (AVRAM) 70

Gol - de's been ar - rest - ed, And Ho - del's gone to Ki - ev.

(GROUP)

Oi! Ai!

71 72

Mo - tel stu - dies danc - ing, And Tev - ye's act - ing strange.

Ah! Oh!

73 (AVRAM) 74 (YENTE)

Sprin - tze has the mea - sles, Biel - ke has the mumps. And

Oh! Oi!

75 76

that's what comes from men and wom - en danc - ing!

Applause segue

77 8

Repeat ad lib until Tevye walks onstage right.

85 87 88

2 rall.

#25 - The Rumor

26

FAR FROM THE HOME I LOVE

cue: HODEL: He did not ask me to go – I want to go...

HODEL: I don't want him to be alone...

TEVYE: But Hodel, baby...

HODEL: Papa...

Andantino – In 4

In 2
(HODEL)

How can I hope to make you un - der - stand Why I do what I do,

Why I must trav - el to a dis - tant land Far from the home I love?

Once I was hap - pi - ly cont - ent to be As I was, where I was,

Close to the peo - ple who are close to me Here in the home I love.

Più mosso

Who could see that a man would come Who would change the shape of my dreams?

ritard

Menno mosso – In 4

Help - less, now, I stand with him Watch - ing old - er dreams grow dim.

poco ritard

29 **In 2**

Oh, what a mel - an - cho - ly choice this is, Want - ing home,
 want - ing him, Clos - ing my heart to ev - 'ry
 hope but his, Leav - ing the home I love.

37 *rall.*

There where my heart has set - tled long a - go. I must go, I must go.

41 **In 4**

Who could im - ag - ine I'd be wand - 'ring so Far from the home I

44 *ritard*

love? Yet, there with my love, I'm home.

47 **Lento** 7

TEVYE: And who, my child...

54 // 55

TEVYE: Tell him I rely on his honor to treat my daughter well. Tell him that. *cue:* HODEL: Papa, God only knows when we shall see each other again. TEVYE: Then we shall leave it in his hands.

56 4 60 61 2 63

TEVYE: Take care of her. See that she dresses warm. (Exits)

Attacca

#26 - Far from the Home I Love

27 CROSSOVER – ACT 2 (TACET)

28 INCIDENTAL (TACET)

29 CHANGE OF SCENE (TACET)

30

CHAVA SEQUENCE

cue: Tevye starts walking with wagon.

(Hold until wagon reaches stage left.

Pause, then continue.)

Slowly – In 3

(TEVYE)

Lit - tle

bird, lit - tle Cha - va - leh, I don't un - der - stand what's hap - pen - ing to - day.

Ev - 'ry - thing is all a blur. All I can see is a hap - py child,

- The sweet lit - tle bird you were, Cha - va - leh, Cha - va - leh.

Lit - tle bird, lit - tle

Cha - va - leh, You were a - lways such a pret - ty lit - tle thing.

Ev - 'ry - bod - y's fav - 'rite child,

22
 Gen - tle and kind and af - fec - tion - ate, 23 What a sweet lit - tle bird you were,

24 Cha - va - leh, 25 Cha - va - leh. 11

36 9 45 (Cls., Vlus.) 8

Proceed at cue: Hold until cue:
 (Hold until Chava enters.) CHAVA: I beg you to accept us. TEVYE: If I try to bend that far, I will break.

46 47

TEVYE: On the other hand — there is no other hand. No, Chava — no, no no... CHAVA: Papa — please —
 Moderately — In 3 4

48

(CHORUS) (unseen) 52 53 54 55 56 57 cresc. poco a poco

Tra - di - tion. Tra -

58 59 60 61

di - tion. Tra - di - tion.

62 63 64 [Curtain] 65

Moderately — In 2 8 74

#30 — Chava Sequence

31

ANATEVKA

cue: YENTE: Well...

GOLDE: After all...

Slowly repeat ad lib. (under dialogue)

(GOLDE) 1 (last time) A lit - tle bit of this, A

(YENTE) 3 lit - tle bit of that, A (LAZAR) 4 A pot, (MENDEL) 5 A pan, (AVRAM) 6 A broom, A hat.

6 TEVYE: Someone should have set a match to this place years ago. 2 8 (MENDEL) (AVRAM) (GOLDE) A bench, A tree, So

MENDEL: People who pass through Anatevka don't even know they've been here. 9 (LAZAR) 10 what's a stove? Or a house? 11 (GOLDE) A

(YENTE) 12 stick of wood, 13 A piece of cloth.

14 (ALL) 15 What do we leave? 16 Noth - ing much, 17 On - ly An - a - tev - ka... poco rall.

18 Allargando 19 An - a - tev - ka, 20 An - a - tev - ka, 21 Un - der - fed, o - ver - worked An - a - tev - ka,

22 Where else could 23 Sab - bath be so 24 sweet? 25

26 (ALL) 27 28 29

An - a - tev - ka, An - a - tev - ka, In - ti - mate, ob - sti - nate An - a - tev - ka,

30 31 32 33

Where I know ev - 'ry - one I meet.

34 35 36 37

Soon I'll be a stran - ger in a strange new place,

38 39 40 41 *poco ritard*

Search - ing for an old fa - mil - iar face From An - a - tev - ka.

42 *a tempo* 43 44

I be - long in An - a - te - vka, Tum - ble - down, work - a - day

45 46 47 48

An - a - tev - ka, Dear lit - tle vil - lage, lit - tle town of

49 *Allargando* 50 51 52 53 54

mine. TEVYE: Maybe that's why we always wear our hats.

55 8 63

SHPRINTZE: Where will we live in America?...

#31 - Anatevka

33

FINAL SCENE – UNDERSCORES (TACET)

33

CURTAIN – ACT 2 (TACET)

34

MUSIC FOR BOWS (TACET)

35

EXIT MUSIC (TACET)