Piano Vocal Score

Harold Prince
Presents

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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- Remove any particular vocal line (once the actor knows their part, they can rehearse with just the accompaniment)

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Tradition

Moderato (in 2)

(In the dark)
Vln. solo

(Curtain up)  \(\text{mf}\)

(Light on Fiddler)

(Light on Tevye)
(Fl. solo)

(Tevye comes forward)

TEVYE: A fiddler on the roof. Sounds crazy, no? ...

(11/21/01)
TEVYE: ... keep our balance? That I can tell you in one word — Tradition!

di-tion, tra-di-tion— trad-i-tion. Tra-di-tion, Tra-di-tion—
cont. at cue:

TEVYE: ... and what God expects him to do.

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?

pa-pa, the pa-pa— tradition. The
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 pa-pa’s free to read the holy book? The pa-pa— the pa-pa— tra-dи- tion.

W.W.: Str., Rhythm, Acc.

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 pa-pa’s free to read the holy book? The pa-pa— the pa-pa— tra-dи- tion.

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W.W.: Str., Rhythm, Acc.

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 pa-pa’s free to read the holy book? The pa-pa— the pa-pa— tra-dи- tion.
Piano–Vocal

#1 – Tradition

ma-ma, the ma-ma–

Tpts., W.W. 8va tra-di-tion. The

Rhythm, Hns.

Tpts., W.W. 8va

Tpts., W.W. 8va

Tpts., W.W. 8va

W.W.

Trbs., Hns. Acc.

Timp.

Str., W.W.

Acc., Rhythm, Hns.

Acc., Rhythm, Hns.

Acc., Rhythm, Hns.

At

three I start-ed He-brew school, At ten I learned a
trade. I hear they picked a bride for me. I hope she's pretty.
The sons, the sons—

The sons, the sons—

Piano–Vocal —7—

#1 — Tradition

tradition.
tradition.

And who does ma-ma

mend and tend and fix, Pre-

paring me to mar-ry Who-ev-er pa-pa picks? The

(DAUGHTERS)

Acc., Str., Rhythm, (+Tamb.)
daughters, the daughters—

tradition. The daughters, the daughters—

tradition.
[132] (TEVYE, PAPAS)

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

(SONS)

Who must know the way to make a proper home, A

DAUGHTERS)

At three I started Hebrew school, At

Vlns.

And who does mama teach To

Vla., Cello, Bsn.

Say his daily prayers? And who has the right, As master of the house, To

qui et home, a kosher home? Who must raise a family and
ten I learned a trade. I hear they picked a

mend and tend and fix, Preparing me to

Br.

Bsn.

Piano–Vocal
have the final word at home? The papa,

run the home So papa's free to read the holy book? The bride for me. I hope she's pretty.

marry Whoever papa picks?

ma-ma,

The sons,

The daughters—

The
Tra-d-i-tion. The pa-pa,
the pa-pas.

Tra-d-i-tion. The ma-ma,
the ma-ma.

Tra-d-i-tion. The sons,
the sons.

Tra-d-i-tion. The daugh-ter-s,
the daugh-ter-s.

Tra-d-i-tion.
TEVYE: And in the circle of our little village...

YENTE: It's a perfect match.

TEVYE: And Reb Nahum...

BEGGAR: Why should I suffer?
Piano–Vocal

TEVYE: And most important...

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

(Chorus)

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

fade
TEVYE: Then, there are the others…
E. Clar.  + Vlns.  + Timp (very softly)

---

(Continue at cue)

1st MAN: It was a horse.
2nd MAN: It was a mule.

In 4

Br., W.W.  (Argument ensues)

---

(GROUP 1)  (GROUP 2)

Horse!  Mule!

---

Piano–Vocal —16—  #1 — Tradition

---

1st MAN: It was a horse.
2nd MAN: It was a mule.

---

Horse!  Mule!
Horse! Mule! Horse! Mule! Horse! Mule! Tradition.
TEVYE: Tradition, — tradition. Without our ...

... as a fiddler on the roof!

Broader

Attacca
Act 1 — Opening

Fade out as Shprintze speaks

Piano–Vocal

11/21/01

(11/21/01)
**Matchmaker**

Cue: TZIETEL: Oh, Yente — Yente —

**Allegro — In 1**

Cue to continue:
HODEL: Someone interesting...
CHAVA: And well-off...
HODEL: And important!

Match - maker, match - maker, 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 longing to be The

envy of all I see. For

pa pa, Make him a scholar. For
mama, Make him rich as a king. For me,

Well, I wouldn't hol- ler if he were as hand- some as any- thing.
Match - mak - er, match - mak - er, Make me a match,

Find me a find, Catch me a catch.

Night af - ter night in the dark I'm a - lone, So
find me a match
Of my own.

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

Vigorously - (Play 3 times)

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

nice man, a good catch—true?

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

more to life than that— Don't ask me what.
(TZEITEL)

Chava, I found him. Will you be a lucky bride! He’s handsome, he’s tall—That is, from side to side. But he’s 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

Deliberately — In 3

dowry, no money, no family background Be
g

The text reads:

Glad you got a man.

Più mosso — In 1

Match-maker, match-maker, You know that I'm still very young. Please, take your time.

The music notation includes the following sections:

- Notation for Piano-Vocal
- Notation for Piano
- Notation for Piano and Vocal
- Notation for Piano and W.W.
- Notation for Piano and Acc.
- Notation for Piano, Gtr., and Mand.
- Notation for Piano, Gtr., and W.W.
- Notation for Piano, Gtr., and Mand.
- Notation for Piano, Gtr., and Acc.
- Notation for Piano, Gtr., and W.W.
- Notation for Piano, Gtr., and Mand.
- Notation for Piano, Gtr., and Acc.
- Notation for Piano, Gtr., and W.W.

The notation includes dynamics such as mf, ff, f, and p, as well as symbols indicating the tempo and mood of the music, such as Più mosso and In 1.
Up to this minute I misunderstood That

I could get stuck for good.

Yente, cfs. See that he’s gentle. Remember, You were also a bride. It’s
not that I'm sentimental.

It's just that I'm terrible!

W.W. 8va + Br.

(Str., Acc. sust.)
Marcato

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

I'm in no rush. Maybe I've learned

Quietly

Playing with matches A girl can get burned. So,

Tempo I°

Bring me no ring, Groom me no groom,
Piano–Vocal

Find me no find,

Catch me no catch,

Unless he’s a matchless

match,

Attacca
Change of Scene

Bright Waltz — In 1

W.W., Str.

Acc.
gliss.

poco rall.

(As Tevye drops hand)

(11/21/01)
If I Were A Rich Man

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

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

Moderately — In 1

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.

Wouldn't have to work hard, Dai-dle dee-dle dai-dle Dig-guh dig-guh dee-dle dai-dle dum,

(Rhythm cont.)

(11/21/01)
If I were a bid-dy bid-dy rich
Dig-guh dig-guh dee-dle dai-dle man.
I’d build a Deliberately
big tall house with rooms by the doz-en
Right in the mid-dle of the town,
A
Deliberately
fine tin roof with real wood-en floors be-low.
There would be
one long stair-case just go-ing up, And one e-ven long-er com-ing down,
And
one more leading
no-where just for show.
I'd fill my
yard with chicks and
tur-keys and geese And
ducks for the town to see and hear,
Squawk-ing just as
noi-si-ly as they can.
And each loud
quack and cluck and
gob-ble and honk Will
land like a trum- pet on the ear,
As
imitate animal sounds
If to say, here lives a weal-thy man. (Sigh)

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. + Bells

Would-n't have to work hard, Dai-dle dee-dle Dai-dle Dig-guh dig-guh Dee-dle Dai-dle dum,
Deliberately

If I were a bid-dy bid-dy rich
Dig-guh dig-guh dee-dle dai-dle man. I see my

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
putting on airs and strut ting like a peacock, Oi! What a happy mood she's in,

Screaming at the servants day and night.

Trb., Bsn., Celli, Bss.
The most important men in town will come to fawn on me.

Freely

They will ask me to advise them like a Solomon the wise, “If you please, Reb Tev-ye. Par-don me, Reb Tev-ye,” Pos-ing prob-lems that would cross a rab-bi’s eyes. Boi boi boi boi boi boi boi!
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 (as before)

Pensively

rich I'd have the time that I lack To sit in the synagogue and pray, And

may be have a seat by the eastern wall, And I'd dis-

Deliberately
cuss the holy books with the learned men seven hours every day.

That would be the sweetest thing of all. (Sigh)

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 wealthy man.
Wouldn't have to work hard, Dai-dle dee-dle dai-dle Dig-guh dig-guh dee-dle dai-dle dum,

Lord, who made the li-on and the lamb, You de-creed I should be what I am,

Would it spoil some vast, e-ter-nal plan— If I were a wealth-y man?
End Of Scene 2

TEVYE: But someplace, it has something about a chicken — Good Sabbath!

Piano–Vocal

Fiddler on the Roof

4a
Sabbath Prayer

Lento

Andantino

Str., Acc., Plect.

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.

For Gtr., Lute and Vln. solo

Strength'en them, oh Lord, And keep them from the stranger's ways.

(Vln., Cello solo)

Piano–Vocal
Piano–Vocal

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

May the Lord fulfill our Sabbath prayer for you.

lives.

lives.

Acc.

#5—Sabbath Prayer
May God make you wives.

Good mothers and wives.

May he send you husbands who will care for you.

Poco rall.

May God make you wives.

Good mothers and wives.

Fl., Cl.

Lute
May the Lord protect and defend you.

May the Lord protect and defend you.

May the Lord preserve you from pain.

Fa-vor them, oh Lord, With happiness and peace.
Oh

May the Lord preserve you from pain.
Fa-vor them, oh Lord, With happiness—Oh

Fa-vor them, oh Lord, With happiness and peace.
Oh
Piano–Vocal

—52—

#5—Sabbath Prayer

38 \(\text{poco ritard}\)

38 \(\text{(ad lib. chant)}\)

39 \(a \text{ tempo}\)

40 \(\text{rall.}\)

41

42

Celeste, W.W.

Vlns.

Vla., Celli. Plect.

pizz.

Attacca
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.

To our agreement! To our prosperity! To our good health and happiness! And most important, (TEVYE)

Allegretto — In 2

life, to life, L’-chai-im.  

L’-chai-im, L’-chai-im, to life.  

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

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

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

chai - im, L' - chai - im, to life. Life has a
way of confusing us, Blessing and bruising us,

Drink, L'chaim, to life.

God would like us to be joyful, Even when our hearts lie panting on the floor.
How much more can we be joyful When there’s really

something To be joyful for!

To

life, to life, L’chaim.

To

Tzei-tel, my daughter. My wife. It gives you
some - thing to think a - bout,

(TEVYE)

something to drink a - bout,

W.W.

Drink, L’ - chai - im,

(TEVYE, LAZAR)

Str. W.W, Acc.

+ Br., Hns.

Str., W.W., Acc.

(f. mf)

(Br. tacet)

Str. stacc. 8va

LAZAR: Reb Mordcha...

life.

(Cello)

Piano–Vocal

—59—

#6 — To Life
futures be pleasant ones, Not like our present ones.

Drink, L’chaim, to life, To life, L’chaim,

w.w. L’
chaim, L' - chaim, to life. It takes a wedding to make us say, “Let’s live a nother 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.
When good fortune favors two such men it stands to
reason we deserve it, too.

us and our good fortune.

happy, be healthy, long life!

And if our good fortune never comes, here's to whatever comes.
Drink, L’chaim, to life.

(VILLAGERS)

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

W.W., Acc. (+8va & 15ma)

Trbs., Hns., low Str.

Hns., Vlns. trem., Gtr.

Tpts. unis., W.W.
To your health, and may we live together in peace.

Più mosso

(OTHER RUSSIANS)

Za, cha

(RUSSIAN) (solo)

Za, va
Shaw, zda-ro-via, Heaven bless you

Both, naz-dro-via,

Hey!

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

To Life
Allegro — In 2

(RUSSIANS) (+ Vlns.)

May you both be favored with the future of your choice.

May you live to see a thousand reasons to rejoice.

Ah (OTHERS)

Za va Sha, zda-ro-via, Heaven bless you Both, naz-dro-via,

Piano–Vocal — 69 — #6 — To Life
Ah

To your health, And may we live Together in peace. Hey!

Segue as one to Dance
Piano–Vocal

Cym., Str., Acc., Plect.

261

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284
Moderately — In 4

(Fade on dialogue but continue playing softly until Lazar exits.)
**Street Scene**

**TEVYE:** Thank you, your honor. Good-bye.

*(Constable exits)*

**TEVYE:** Anyway, thank you for sending a husband for my daughter, Tzeitel — L'chaim.

*(Fiddler on stage pantomimes)*

(11/21/01)
Change Of Scene

PERCHIK: Now, children, I will tell you another story...
cue: PERCHIK: They even dance together — new dances — like this.

PERCHIK: I learned this in Kiev.

PERCHIK: Do you like it?

HODEL: It's very nice.
(They dance more vigorously)

PERCHIK stops and looks at Hodel

There — we have just changed an old custom.

molto rit.
MOTEL: We gave each other our pledge that we would marry.

TEVYE: You gave each other a pledge?

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

Bells: They gave each other a pledge.

TEVYE: Unheard of, absurd.

Gave each other a pledge? Unthinkable.

Bells: W.W.
Where do you think you are? In Moscow? In Paris?

Where do they think they are? In America? And what do you think you're doing? You...
stitch-er, you noth-ing!

Who do you think you are?

Sol-omon?

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

Bells, Str. trem., Br., W.W.
Marcato

Some things I will not, I cannot all -

Str., W.W., Bells

Hns., Plect.

Pesante — In 4

low.

Vlns., W.W.

Tpts., Acc.

Trbs., Hns.

low Str.

Marriages must be arranged by the Pa-pa.

This should never be changed.
One little time you pull out a prop. And where does it stop? Where does it stop?

W.W., Bells

Cl. solo

Str. trem., Plect.

PP

Celli pizz.

Stop on cue:

TEVYE: Or doesn't anyone have to ask a father anymore

MOTEL: Your daughter will not starve.

Stop on cue:

TEVYE: He has absolutely nothing.

TEVYE: Things cannot get worse for him. They can only get better.

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.

(He shrugs)

Repeat ad lib. until:

TEVYE: Tradition!

(He shrugs)

Late solo
Miracle Of Miracles

Allegro, quasi agitato

It was a miracle.
(hand claps)

Wonder of wonders, miracle of miracles, God took a Daniel once again,

(MOTEL)

(11/21/01)
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 Pharaoh's heart,
That was a miracle.
When

Pharaoh's heart,
That was a miracle, too. But of

all God's miracles large and small,
The most miraculous one of all is that
Rubato

out of a worth - less lump of clay

Tempo

God has made a

man to - day.

Wonder of won - ders, mir - a - cle of mir - a - cles,

God took a tai - lor by the hand,
Turned 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 would never be—

cresc. al fine
cuedTEVYE: All right — this was my dream.

TEVYE: In the beginning...
Proceed at cue: TEVYE: and musicians too.

Moderately — In 2
Mandolin
Repeat ad lib.

TEVYE: In the middle of the dream...
cue: TEVYE: Your grandmother Tzeitel, may she rest in peace

Moderately — In 4
4

A blessing on your head, Ma-zel-tov, ma-zel-tov.

(11/21/01)
To see a daughter wed. Mazel-tov, mazel-tov. And such a son-in-law,

Like no one ever saw. The tailor Mo-tel Kam-zoil. Mo-tel?

A worthy boy is he, Mazel-tov, mazel-tov. Of pious family.

Mazel-tov, mazel-tov. They named him after my Dear uncle Mor-de-cai,
GOLDE: A tailor? She must have heard wrong. She meant a butcher!

The tailor Motel Kam-zoil. You must have heard wrong, Grand-ma, There's no tailor, You mean a butch-er, Grand-ma, By the name of La-zar Wolf. No!
I mean a 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.

In heaven it was made.

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

A fine up-standing boy,
A comfort and a joy,

Ma-zel-tov, ma-zel-tov.
GOLDE: But we announced it already.
We made a bargain with the butcher.

(TEVYE)
The tailor Motel Kamzoil.

But we announced it, Grandma, To our neighbors.
We made a bargain, Grandma, With the butcher, Lazar Wolf.
No!
No! No! 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, ma-zel-tov, ma-zel-tov.

Im-ag-ine such a spouse, ma-zel-tov, ma-zel-tov. And such a son in-law,

Like no one ever saw, The tai-lor Mo-tel Kam-zoil.

TEVYE: It was a butcher.

TEVYE: It was Lazar Wolf.

The tai-lor Mo-tel Kam-zoil.

The tai-lor Mo-tel kam...
(CHORUS)

Shah! Shah!

Look! Who is this? Who is this? Who comes here?

Who? Who? Who?

What woman is this By righteous anger shaken?

E.H.

Str., Plect.

p

(+Bsn. 8 bassa)

Str., Plect.
Could it be? Sure! Yes, it could! Why not? Who could be mistaken?

Tutti

It's the butcher's wife come from beyond the grave. It's the butcher's dear,

darling, departed wife, Fru - ma Sar - ah, Fru - ma Sar - ah, Fru - ma

Fast — In 6

W.W.

Vln., Vla. trem.

low Str., Plect., Acc., Hns., Trbs.

+ div. Tpts.
SARAH: Tevye!

(Tpts. tacet)

Repeat ad lib.

(CHORUS tacet after first time)

(SARAH)

What is this about your daughter marrying my husband?

Yes, her husband.

Would you do this to your friend and neighbor, Fru- ma Sar- ah?

Fru- ma Sar- ah.
Have you no consideration for a woman's feelings?

Handing over my belongings to a total stranger.

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?

(PARIS)

(CHORUS)

How can you allow your daughter To take her place? House!

(SARAH)

Pearls! Pearls!

Keys! Clothes How?
SARAH: Tevye! (Business — Tevye trying to move legs)

CHORUS: Tevye!

W.W., Str.

(1st time only) Vamp ad lib.
Such a learned man as Tevye wouldn't let it happen.

Let it happen.

Tell me that it isn't true, and then I wouldn't worry.

Wouldn't worry.

Say you didn't give your blessing to your daughter's marriage.

Daughter's marriage.
Let me tell you what would follow such a fatal wedding.

If Tzeitel marries Lazar Wolfe,

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 your Tzei-tel, That I'll give your Tzei-tel, This I'll give your Tzei-tel, And...
(Wild laughing)

Here's my wedding present

W.W., Str.

Tpts. tacet

if she marries Lazar Wolfe!

low Br., low Str.

Accel. — In 1

(ad lib. Perc.)
Piano–Vocal

GOLDE: It's an evil spirit…

play until cue:
GOLDE: And to think it was brought on by that butcher.

cue: GOLDE: And it couldn't possibly be any better. Amen.
TEVYE: Amen.

Moderately — Tempo 1°

A blessing on my head, mazel-tov, mazel-tov,
Like Grandma Tzeitel said,

maazel-tov, maazel-tov.
We'll have a son-in-law,
Like no one ever saw,

The tailor Mo tel Kam zoil.
We have'n't got the man,
(GOLDE)  Ma - zel - tov, ma - zel - tov.

(TEVYE)  We had when we be - gan.

(GOLDE)  Ma - zel - tov, ma - zel - tov.

(TEVYE)  But since your grand - ma came

(GOLDE)  She'll mar - ry what's his name?

(TEVYE, GOLDE)  The tai - lor Mo - tel Kam - zoil,

(TEVYE)  The tai - lor Mo - tel Kam - zoil.

(TEVYE)  Thank you.

(Tevye pulls up blanket.)  Repeat ad lib. until cue

(The tail- or Mo - tel Kam - zoil.)
CROSSOVER — ACT I

Cue: Violinist lands on stage

Moderately — In 2

WOMAN: Did you hear?...

Proceed at cue:

BEGGAR: Mazeltov!

Dialogue continues

(11/21/01)
Proceed at cue:
**INNKEEPER:** Mazeltov!

*ad lib. repeat*

Fade out on cue: **MOTEL:** Yussel, do you have a wedding hat for me?
Wedding Introduction

cue: Motel starts to put on wedding hat.

[Scene changes to Tevye’s backyard]  
[cue: Motel faces front]

Allegretto — In 3

Solo Vln., Acc., Mand.

Vla., Cello, Bs.

Piano–Vocal  —120—

Fiddler on the Roof

13

(11/21/01)
March — In 4
WW., Acc., Mand. Sva

Allegretto
Bells
W.W.
Hn. solo
Cello, Bs. pizz.

Attacca
Sunrise, Sunset

Moderately — In 3

Is this the little girl I carried?

Is this the little boy at play?

I don't remember growing older.

(TEVYE)

(Acc., Mand.)

+ pizz.

+ W.W.

+ Cls.

(11/21/01)
When did she get to be a beauty?

When did he get to be so tall?

Wasn't it yesterday when they were
#14—Sunrise, Sunset

Sunrise, sunset, Sunrise, sunset,

Acc., Plect.  Vlns., Chimes

Swifely flow the days.

Seedlings turn over-night to sunflowers,
Piano–Vocal

#14—Sunrise, Sunset

Blossoming even as we gaze.

Sunrise, sunset, Sunrise, sunset,

Swiftly fly the years.

One season following another,
La - den with hap - pi - ness and tears.

What words of wis - dom can I give them?

How can I help to ease their way?

(TEVYE)
Now they must learn from one another.

Day by day.

They look so natural together.
Piano–Vocal

#14 – *Sunrise, Sunset*

91 (HODEL)

Just like two newly-weds should be.

95 (PERCHIK, HODEL)

Is there a canopy in store for me?
(WOMEN)  
Sun-rise, sun-set, Sun-rise, sun-set,

(MEN)  
Sun-rise, sun-set, Sun-rise, sun-set,

Sun-rise, sun-set, Sun-rise, sun-set,

Sun-rise, sun-set, Sun-rise, sun-set,

Sun-rise, sun-set, Sun-rise, sun-set,

Sun-rise, sun-set, Sun-rise, sun-set,

Swiftly fly the years.

Swiftly fly the years.

Swiftly fly the years.
One season following another

One season following another

Vlns.

(Cl., Hns., Vla, Cello sust.)

ritard

er, Laden with happiness and

er, Laden with happiness and

(Motel breaks glass)

tears:

tears:

Plect.

Hns.

pp

Attacca
Wedding Dance — No. 1

cue: ALL: Mazeltov!

Vivo — In 2


+ rim shot

Br., etc.

(+Bsn, Vla. 8 bassa)

(+Picc., Acc.)

(11/21/01)
Moderately slow — In 4

\[\text{mp}\]

\(\text{pizz. Str., Plect.}\)

\[\text{Cl. solo}\]

\(+\ \text{Vlns., Cls., 8 bassa}\)

\(+\ \text{Acc.}\)

\(+\ \text{Vlns.}\)
Poco più mosso

(CHORUS)

Lai— lai—

Vlns.

Fleugel Hn., Alto Fl., Bsn.

Cello, Bs.

Cl. solo

Bsn., Cello, Bass

Piano–Vocal

#15—Wedding Dance — No. 1
Cl. solo (quasi cadenza)

Cl. solo (quasi cadenza)

ritard

W.W. 8va

ff Tutti

Vivo — In 2


Trbs., Cello, Bsn.

Vivo — In 2


Trbs., Cello, Bsn.
E-flat Cl., ad lib. solo
Tpts. (octaves)

Hns., Acc.

Trbs., Celli, Bs., Bsn.
Wedding Scene — No. 1

*cue INNKEEPER:* Let's all dance — it's a wedding!

**Brightly — In 2**

[Repeat ad lib. until Perchik crosses stage]

---

(11/21/01)
Wedding Dance — No. 2

Allegretto ma non troppo — In 4

HODEL: It's only a dance, mama.
PERCHIK: Play.

LAZAR: Look at Tevye's daughter...
Piano–Vocal

Poco più mosso

Br., Hns.

W.W., Str., + 8va

 mf

Cello, Bsn.

Tpts.

Str. W.W. (+ 8va–15va)

Cl., Str.

+ Fl., 8va

Br., Hns.

+ Timp.

#17 – Wedding Dance – No. 2
Wedding Scene — No. 2

**cue:** CONSTABLE: Go on, play — I said play!

Poco meno

Repeat ad lib.

All right, men.

---

Finale — Act 1

TEVYE: What are you all standing around for? Clean up! Clean up!

Moderately — In 4

(Off-stage crash)

---

End Act 1

---

(11/21/01)
Moderately — In 2

Tpts., Bells, W.W., Str. trem.

Poco più mosso

W.W., Vlns.

Bsn., Trbs., Cello, Bs.

(11/21/01)
Prologue — Act 2

Solo Vln.

Slower

(Lights dim)
cue: **TEVYE**: Why should I tell *you* what the good book says?
cue: PERCHIK: I’m very happy, Hodel, very, happy.

HODEL: So am I, Perchik. (On repeat) What’s the matter?

I used to tell myself That I had every-thing, But that was only half true. I had an aim in life, And that was every-thing, But now I even have you.
I have something that I would die for,

Some one that I can live for, too.

Now I have ev’rything— Not only ev’rything, I have a little bit more— Because sides having ev’rything, I know what ev’rything’s for.
I used to wonder, Could there be a wife To share such a difficult, wand'-ring kind of life.

I was only out of sight, Waiting right here. Who knows tomorrow Where our home will be?
I'll be with you and that's Home enough for me.

Ev-'ry-thing is right at hand.

Simple and clear.

I have some-thing that I would die for,

Some-one that I can live for,

Più mosso
too.

Yes, now I have ev’rything—

Not only ev’rything,

I have a little bit more—

Be-

sides having ev’rything, I know what ev’rything’s for.

Rubato

(Embrace)
(Tevye covers his ears)

Freely

I can’t be-lieve my own ears. My bless-ing? For what? For

go-ing o-ver my head? Im- pos-si-ble.

Più mosso

least with Tzei-tel and Mo-tel, they

(spe-oken)
They asked me, They begged me. But

now, if I like it or not, She'll marry him. So

what do you want from me? Go on, be wed. And
Marcato — In 1

tear out my beard and uncover my

Pesante — In 4

head. Tradition! They're not even asking permission. From the

pa-pa. What's happening to the tradition?
One little time I pulled out a thread
And where has it led? Where has it led?

W.W., Bells

Cl. solo

pp Str. trem., Plect.

Celli pizz.

Hold until cue:
TEVYE: But first he abandons you.

PERCHIK: I love her.

PP

Gtr., Vln., Acc.

Brush on Chimes

Bs.

Hold until cue:
TEVYE: Did Adam and Eve have a matchmaker? Yes, they did.

TEVYE: Well, it seems these two have the same matchmaker.

Slowly — Thoughtfully

+Mand.

Str. trem.

TEVYE: They’re going over my head— Unheard of, absurd. For

+Bells

TEVYE: (TEVYE)
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.

TEVYE: ... Tradition (He shrugs)

Very well...

Lute solo
Do You Love Me?

cue: **TEVYE:** — a very rich uncle. He is a good man Golde.

**TEVYE:** (cont.) I like him…

---

**TEVYE:** … a new world — love! Golde,

**Moderately slow — Rubato**

Do you love me? Do I what? Do you love me? Do I

love you? With our daughters getting married And this trouble in the town, You’re up-
set, you’re worn out, Go inside, go lie down. Maybe it’s indi-
ges- tion. Gol-de, I’m asking you a question—
love me? You’re a fool. But do you love me? Do I
Cooked your meals, cleaned your house, Given you children, milked the cow. After twenty-five years, why talk about love right now? Gol-de, the first time I met you Was on our wedding day. I was scared. I was shy. I was nervous. So was I. But my father and my mother Said we'd
learn to love each other. And now I'm asking, Golde, Do you love me? I'm your wife. I know—But do you love me? 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? Then you
love me? I suppose I do. And

I suppose I love you, too. It
doesn’t change a thing, But even so, After twenty-five years,

It’s nice to know.
The Rumor

Moderately — In 3

Repeat ad lib. — cut on cue: YENTE: I got it!

Ob., Picc.  

YENTE: Rifka — Rifka, I have such news for you!

Per-chik, that crazy student? Remember at the wedding, When

(11/21/01)

Piano–Vocal

Fiddler on the Roof

25
In 4

Tzei-tel mar-ried Mo-tel And Per-chik start-ed danc-ing With Tev-ye’s daugh-ter Ho-del? Well,

19

I just learned That Perc-hik’s been ar-rest-ed, in Ki-ev. No! Yes!

21

(GR. 1 VILLAGERS) (YENTE)

W.W. soli

FIRST WOMAN: Shaindel! Shaindel! Wait till I tell you!

Re - mem - ber
Per-chik, that crazy student? Remember at the wedding? He danced with Tevye's Hol-de? Well, I just heard That Hol-de's been ar-rest-ed, in Ki-ev.

No! Ter-ri-ble, ter-ri-ble!

SECOND WOMAN: Mirala —

Do you re-
member Perchik, That student, from Kiev? Remember how he acted When

Vlns.

Cl., Bsn., Vla., Cello

Tzeitel married Motel? Well, I just heard That Motel's been arrested For

(GR. 3 VILLAGERS) (SECOND WOMAN)

dancing at the wedding. No! In Kiev!

(MENDEL) Rabbi — Rabbi!
member Per-chik, with all his strange i-de-as? Remember Tzei-tel's

Vla., Cello, Acc., Plect.

wed-ding Where Tev-ye danced with Gol-de? Well,

I just heard That Tev-ye's been ar-rest-ed And Gol-de's gone to Ki-ev.

No! God for-bid. She did-n't. She did.

(GR. 3 VILLAGERS) (MENDEL) (GR. 3 VILLAGERS) (MENDEL)

Piano–Vocal —179—

#25—The Rumor
AVRAM: Listen, everybody! Terrible news — terrible!

Re - mem - ber Per - chik, Who start - ed all the trou - ble? Well,

I just heard, from some - one who should know, That

What?
Golde’s been arrested, And Hoddel’s gone to Kiev.

Oi! Ai!

Mo-tel studies dancing, And Tevye’s acting strange.

Ah! Oh!

Sprintze has the measles, Bielke has the mumps. And

Oh! Oh!
that's what comes from men and women dancing!

Applause segue

Change of Scene

Repeat ad li.b until Tevye walks to stage right.

all: Uh! (Blackout)
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...

Antandino — In 4

Acc. solo
Str., + Plect.

pp

In 2

(HODEL)

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?

Far From The Home I Love

Piano–Vocal

—183—

Fiddler on the Roof

26

(11/21/01)
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.
In 2

Oh, what a melancholy choice this is,
Wanting home,

Ob. solo

Wanting him,
Closing my heart to every hope but his,

Acc., Plect.

Leaving the home I love.

W.W., Str.

There where my heart has settled long ago.
I must go, I must go.
Who could imagine I'd be wandering so far from the home I love? Yet, there with my love, I'm home.

TEVYE: And who, my child...
TEVYE: Tell him I rely on his honor to treat my daughter well. Tell him that.

TEVYE: Then we shall leave it in his hands.

TEVYE: Take care of her. See that she dresses warm.

(Exits)

Acc., + Bsn. + Vla., Cello

Attacca
Cue: Violinist lands on stage

Allegro moderato — In 4

AVRAM: Reb Mordcha, did you hear the news?...

CROSSOVER — ACT 2

PROCEED AT CUE:
RABBI: Mazeltov!

AD LIB. REPEAT

(+BSN. LAST TIME)

(11/21/01)
(Dialogue continues)

W.W., Str.

(ad lib. repeat) Proceed at cue

PEOPLE: Mazeltov!

[Scene opens on tailor shop]

Timp.

On Cue: Group opens up to disclose the sewing machine.

Attacca
Change Of Scene

cue: TEVYE: Now, let's go home.

Allegretto — In 2

TEVYE: How long can that miserable horse...

Acc. ad lib.

(11/21/01)
Chava Sequence

cue: Tevye starts walking with wagon.

(Hand until wagon reaches stage left. Pause, then continue.)

Slowly — In 3

Acc., Lute, Gtr., Hn.

Str.

pp

Cls., Plect.

Lit - tle

bird, lit-tle Cha-va-leh, I don’t un - der - stand what’s hap - pen - ing to - day.

(11/21/01)
Everything is all a blur. All I can see is a happy child.

The sweet little bird you were, Cha-va-leh, Cha-va-leh.

Little bird, little

Cha-va-leh,

You were always such a pretty little thing.
Everybody's favorite child,

Gentle and kind and affectionate,

What a sweet little bird you were, Chava-leh, Chava-leh.

Piano-Vocal —194—

#30 — Chava Sequence
(Hold until Chava enters.) Proceed at cue:

CHAVA: I beg you to accept us.

Hold until cue:

TEVYE: If I try to bend that far, I will break.

TEVYE: On the other hand — there is no other hand. No, Chava — no, no no… CHAVA: Papa — please—

Moderately — In 3
Moderately — In 2

Vla., Cello, pizz.

Ad lib. repeat — fade out
slowly repeat ad lib. (under dialogue)

GOLDE: After all...

YENTE: Well...

GOLDE: (last time) A little bit of this, A little bit of that, A

LAZAR: pot, A pan, A

MENDEL: A broom, A hat.

AVRAM: broom, A hat.

TEVYE: Someone should have set a match to this place years ago.

MENDEL: A bench, A tree, So
MENDEL: People who pass through Anatevka don’t even know they’ve been here.

A stove? Or a house?

YENTE: A stick of wood, a piece of cloth.

What do we leave? Nothing much, Only 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,
Search-ing for an old familiar face
From An-atevka.

I belong in An-atevka, Tumble-down, work-a-day An-atevka,

Dear little village, little town of

Piano–Vocal

#31 – Anatevka
Allargando

GOLDE: Eh, it's just a place.

MENDEL: Our forefathers...

mine.

Fl. solo

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

Change Of Scene

SHPRINTZE: Where will we live in America?...
**Final Scene — Underscoring**

**cue:** TEVYE: I don't need your advice, Golde. Tzeitel, don't forget the baby.

Andante — In 4

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

MOTEL: Goodbye, Papa.

TEVYE: Goodbye, Motel.

MOTEL: Goodbye, Mama.

(11/21/01)
TEVYE: Work hard, Motel. Come to us soon.

MOTEL: I will Reb Tevye. I'll work hard.
Moderately — In 4

Hns. Str.

Play 3 times

Fl. (+ Bsn.)

Drums (x) etc.

Vlns., Acc.

Piano–Vocal

Fiddler on the Roof

Curtain — Act 2

cue: GOLDE: We’re not in America yet!
TEVYE: Come, children, let’s go.
(Tevye starts pulling wagon)

(11/21/01)
Piano–Vocal

—208—

#34—Bows

sempre marcato

Tpts.

Trbs., Hns., low Str., Bsn.

Br., W.W.

Str., W.W.
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