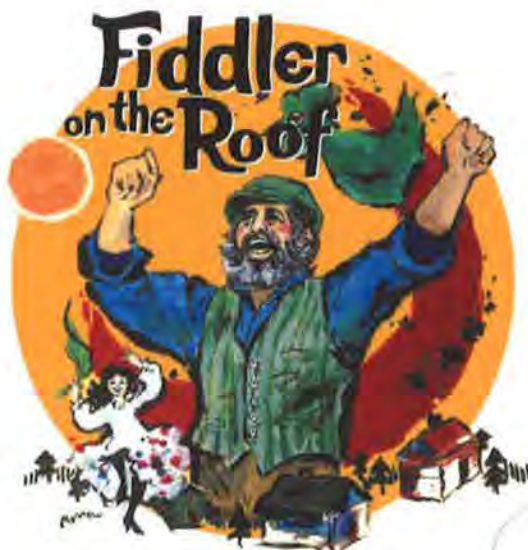


# LIBRETTO VOCAL BOOK



*Based on Sholem Aleichem stories by special permission of Arnold Perl*

Book by **Joseph Stein**

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

*Produced on the New York Stage by Harold Prince*

*Original New York Stage Production Directed & Choreographed by*  
**Jerome Robbins**

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## CHARACTERS (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

SCENE 8. OUTSIDE TEVYE'S HOUSE

EPILOGUE



## MUSICAL NUMBERS

### ACT 1

1. Prologue – Tradition .....	1
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3. Matchmaker .....	9
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4. If I Were A Rich Man .....	13
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5. Sabbath Prayer .....	24
5a Change Of Scene .....	24
6. To Life .....	28
6a. To Life – Dance .....	32
6b. Opening – Scene 5 .....	32
7. Street Scene .....	34
8. Perchik And Hodel Dance .....	36
9. Tevye's Monologue .....	42
10. Miracle Of Miracles .....	44
11. The Dream .....	46
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14. Sunrise, Sunset .....	57
15. Wedding Dance – #1 .....	59
16. Wedding Scene – #1 .....	63
17. Wedding Dance – #2 .....	64
18. Wedding Scene – #2 .....	65
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### ACT 2

20. Entr'acte .....	67
21. Opening – Act 2 .....	67
22. Now I Have Everything .....	69
23. Tevye's Rebuttal .....	72
24. Do You Love Me? .....	74
25. The Rumor .....	76
26. Far From The Home I Love .....	80
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34. Music For Bows .....	100
35. Exit Music .....	100

SONGS BY  
CHARACTER

TEVYE, THE DAIRYMAN

1. Prologue – Tradition .....	1
4. If I Were a Rich Man .....	13
6. To Life .....	28
9. Tevye's Monologue .....	42
11. The Dream .....	46
14. Sunrise, Sunset .....	57
23. Tevye's Rebuttal .....	72
24. Do You Love Me? .....	74
30. Chava Sequence .....	88

GOLDE, HIS WIFE

1. Prologue – Tradition .....	1
4. If I Were a Rich Man .....	13
11. The Dream .....	46
14. Sunrise, Sunset .....	57
24. Do You Love Me? .....	74
31. Anatevka .....	93

TZEITEL

1. Prologue – Tradition .....	1
3. Matchmaker .....	9
31. Anatevka .....	93

HODEL

1. Prologue – Tradition .....	1
3. Matchmaker .....	9
14. Sunrise, Sunset .....	57
22. Now I Have Everything .....	69
26. Far from the Home I Love .....	80

CHAVA

1. Prologue – Tradition .....	1
3. Matchmaker .....	9
31. Anatevka .....	93

SHPRINTZE

1. Prologue – Tradition .....	1
31. Anatevka .....	93

BIELKE

1. Prologue – Tradition .....	1
31. Anatevka .....	93

YENTE, THE MATCHMAKER

1. Prologue – Tradition .....	1
25. The Rumor .....	76
31. Anatevka .....	93

MOTEL, THE TAILOR

1. Prologue – Tradition .....	1
10. Miracle of Miracles .....	44
31. Anatevka .....	93

PERCHIK, THE STUDENT

1. Prologue – Tradition .....	1
14. Sunrise, Sunset .....	57
22. Now I Have Everything .....	69

LAZAR WOLF, THE BUTCHER

6. To Life .....	28
31. Anatevka .....	93

MORDCHA, THE INNKEEPER

31. *Anatevka*.....93

RABBI

11. *The Dream* .....46

31. *Anatevka*.....93

MENDEL

25. *The Rumor* .....76

31. *Anatevka*.....93

AVRAM, THE BOOKSELLER

25. *The Rumor* .....76

31. *Anatevka*.....93

NACHUM, THE BEGGAR

31. *Anatevka*.....93

GRANDMA TZEITEL

11. *The Dream* .....46

31. *Anatevka*.....93

FRUMA-SARAH

11. *The Dream* .....46

31. *Anatevka*.....93

THE VILLAGERS (CHORUS)

1. *Prologue – Tradition* .....1

4. *If I Were a Rich Man* .....13

6. *To Life* .....28

11. *The Dream* .....46

14. *Sunrise, Sunset* .....57

15. *Wedding Dance #1* .....59

25. *The Rumor* .....76

30. *Chava Sequence* .....88

31. *Anatevka*.....93

**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'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 LIVES A WEALTHY MAN.

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  
 IF I WERE A BIDDY BIDDY RICH

(TEVYE)

DIGGUH DIGGUH DEEDLE DAIDLE MAN.  
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 DIFF'RENCE  
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**

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

**TEVYE**

I know, Reb Mendel.

**AVRAM**

Tevey, 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 &amp; 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, Villagers, 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. 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**

Tevye'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 often 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?

Later, Motel. Later.

TEVYE

I would like to speak to you.

MOTEL

Not now, Motel, I have problems.

TEVYE

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

MOTEL

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

TEVYE

At least listen to him, Papa.

TZEITEL

All right. You have a tongue, talk.

TEVYE

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

MOTEL

He also has ears.

TEVYE

I have a match for Tzeitel.

MOTEL

What kind of match?

TEVYE

A perfect fit.

MOTEL

A perfect fit.

TEVYE

Like a glove.

MOTEL

Like a glove.

TEVYE

This match was made exactly to measure.

MOTEL

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

TEVYE

Please, don't shout at me.

MOTEL

All right. Who is it?

TEVYE

Who is it?

MOTEL

Who is it?

TEVYE

Who is it?

MOTEL

Who is it?

TEVYE

It's me ... myself.

MOTEL

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.

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 ...

Golde, I'm asking you a question

DO YOU LOVE ME?

**TEVYE**

**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**

Mazel tov.

**1ST MAN**

Mazel tov.



**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**

Mazeltoy.

**TZEITEL**

Rabbi, is there a blessing for a sewing machine?

**RABBI**

There is a blessing for everything.

*(Prays)*

Amen.

**OTHERS**

Amen. Mazeltoy, 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.

Good afternoon, Fyedka.

MOTEL

I came for the shirt.

FYEDKA

It's ready.

MOTEL

See, it's my new sewing machine.

TZEITEL

I see. I see. Congratulations.

FYEDKA

Thank you.

MOTEL

*(After another awkward moment)*

FYEDKA

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 man 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)*

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SONGS BY  
CHARACTER  
(VOCAL BOOK)

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

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

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

44 8

52 4 1. 56 2 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 scam - ble for a liv - ing,

65

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

67

68 who has the right, As mas - ter of the house, To

69

70 have the fi - nal word at home? The

71 (ALL)

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

73

74

75

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

77

78

79

80 2 82 (GOLDE, MAMAS)

Who must know the way to make a

83

84

85 pro - per home, A qu - iet home, a ko - sher home?

86

87 Who must raise a fam - i - ly and run the home So

88

89

90 pa - pa's free to read the ho - ly book? The

(ALL)



91 (ALL) 92 93 94  
 ma - ma, the ma - ma - tra - di - tion. The

95 96 97 98  
 ma - ma, the ma - ma - tra - di - tion.

99 (SONS) 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 (ALL)  
 bride for me. I hope she's pret - ty. 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) 120  
 And who does ma - ma

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

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

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

*fade*

TEVYE: Then, there are the others...

181 8 189 4

193 8

1st MAN: It was a horse.

2nd MAN: It was a mule.

In 4

(Continue at cue)

(Argument ensues) 4

201 7 208 209 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 -

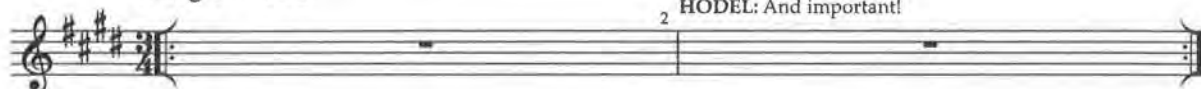
Cue to continue:

HODEL: Someone interesting...

CHAVA: And well-off...

HODEL: And important!

Allegro - In 1



3 (HODEL)

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

7 Find me a find. Catch me a catch.

11 (HODEL)

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

15 make me a per - fect match.

19 (CHAVA)

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

23 You bring the groom, Slen - der and pale.

27 (CHAVA)

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

31 en - vy of all I see. (HODEL)

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.

71 Slower (in 1) 8

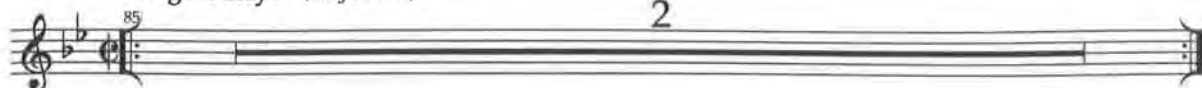
79 2 81 *rall.* 82 83 84

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

#3 - Matchmaker

Vigorously - (Play 3 times)

2



87 (TZEITEL)

88 89 90

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

91 92 93 94

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

95 96 97 98

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

99 100 101 102

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

103 104 105 106

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

(Play 3 times)

2



109 (TZEITEL)

110 111 112

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

113 114 115 116

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

117 118 119 120

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

121 122 123 124

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.

142 **Più mosso - In 1** 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 4

match.

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, A fine tin roof with

23 24

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

26 27

28

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

29

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

31 32

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

34 35

36 **a tempo**

yard with chicks and turk - eys and geese And

37

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

39 40

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

42 43

## #4 - If I Were Rich Man

44 *Imitate animal sounds*

quack and cluck and gob - ble and honk Will

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

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

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

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

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

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

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

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

#4 - If I Were Rich Man

68

## Deliberately

wife, my Gol - de, look - ing like a rich man's

wife, With a pro - per dou - ble chin, Su - per - vis - ing

meals to her heart's de - light. I see her

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

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

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

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

boi boi boi boi boi boi boi!



92 **Deliberately**



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

94 95 96



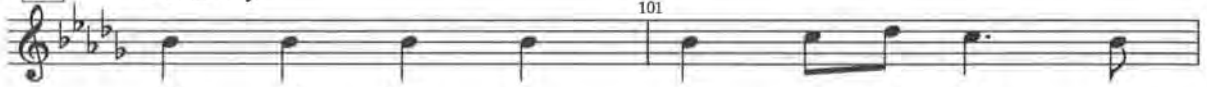
If I ans - wer right or wrong. When you're rich they

97 98 99



think you real - ly know! If I were

100 **Pensively**



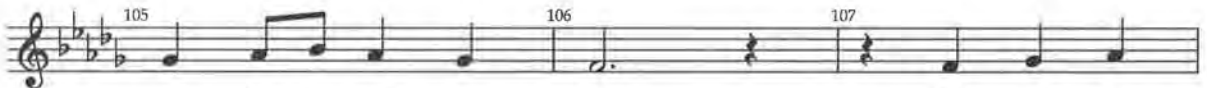
rich I'd have the time that I lack To

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, 119 120 All day long I'd

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

124

125 Would - n't have to work hard, 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, 129 130 You de - creed I

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

133

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

Andantino

2

7 (TEVYE, GOLDE)

May the Lord pro - tect 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 \_\_\_\_\_ 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 (WOMEN, GOLDE) (TEVYE) 35 36 (To -> Bar 38)

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

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,

Musical notation for the first line of the score. It features a vocal line with lyrics and instrumental cues: *Gtr.*, *Lute*, and *Mitti*. The lyrics include "To our prosperity!", "To our good health and happiness!", and "And most important,". The line ends with the word "To" and the instruction "(TEVYE)".

1 Allegretto - In 2

Musical notation for the second line of the score, starting with measure 1. The lyrics are "life, to life, L' - chai - im." and "(TEVYE, LAZAR)".

Musical notation for the third line of the score, starting with measure 5. The lyrics are "chai - im, L' - chai - im, to life. Here's to the" and "(TEVYE)".

Musical notation for the fourth line of the score, starting with measure 9. The lyrics are "fa - ther I've tried to be. Here's to my" and "(LAZAR)".

Musical notation for the fifth line of the score, starting with measure 12. The lyrics are "bride to be. Drink, L' - chai - im, To" and "(TEVYE, LAZAR)".

Musical notation for the sixth line of the score, starting with measure 15. The lyrics are "life, to life, L' - chai - im. L' -"

Musical notation for the seventh line of the score, starting with measure 19. The lyrics are "chai - im, L' - chai - im, to life. Life has a" and "(TEVYE)".

23 (TEVYE) 24 25 (LAZAR) 26  
way of con - fus - ing us, Bless - ing and bruise - 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 (VILLAGERS) (last time)  
 life. To  
 64 79 *Vamp till ready*

80 (TEVYE) (VILLAGERS)  
 La - zar Wolf. To Tev - ye. To  
 81 82 83

(LAZAR) (VILLAGERS)  
 Tzei - tel, your daught - er. My wife. May all your  
 84 85 86 87

88  
 fu - tures be pleas - ant ones, Not like our  
 89 90

91 92 93  
 pres - ent ones. Drink, L' - chai - im, to  
 (F#)

94  
 life, To life, L' - chai - im, L' -  
 95 96 97

98 99 100 101  
 chai - im, L' - chai - im, to life. It takes a  
 (F#)

102  
 wed - ding to make us say, "Let's live a - noth - er day,"  
 103 104 105

(GROUP 1 VILLAGERS)  
 Drink L' - chai - im, to life. We'll raise a  
 106 107 108 109

#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) 132 133 (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 - dai - dai - dai - dai - dai - dai.

#6 - To Life

150 8

**Marcato**

(VILLAGERS)

158 159 160 161

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

162 163 164 165

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

166 167 168 169

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

170 171 172 *solo*

(RUSSIAN)

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.



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

182 183 184

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

Za, cha Za, cha Za, cha Za, cha

185 186 187 188

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

Za, cha Za, cha Za, cha Hey!

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

190 191 192

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

193 194 195 196

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

197 (solo)

198 199 200

Ah Ah Ah

(OTHERS)

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

201 202 203 204

Ah Ah Hey!

To your health, And may we live To - geth - er in peace. Hey!  
*Segue as one to Dance*

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 pledge. 5 Un - heard of, 6 ab - surd. You

7 *poco accel.*

8 gave each oth - er a pledge? 9 Un - think - a - ble. 10

11 **Più mosso**

12 Where do you think you are? 13 In Mos - cow? 14 In Par - is?

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

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

19 **Più mosso**

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

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

cue: MOTEL: Your daughter will not starve.

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)

10

MIRACLE OF MIRACLES

cue: TZEITEL: Motel, you were wonderful.

MOTEL: It was a miracle.

**Allegro, quasi agitato**

1 2 It was a miracle. 3 (hand claps) 4

5 (MOTEL) 6

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! 48 That was a mir - a - cle. 49

50 When God gave us man - na in the wil - der - ness, 51 52

53 That was a mir - a - cle, 54 *rall.* But of *a tempo*

55 all God's mir - a - cles, 56 large and small, 57 The most mi - rac - u - lous

58 one of all Is the one I thought would ne - ver be - 59 *Rubato* 60 *rall.*

61 *Tempo* God has giv - en you to 62 63 64

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

69 *Allegro - In 4* 6

75 6

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,

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**

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

(GRANDMA) (flies in rage)

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.

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.

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.

59 (CHORUS) 60

A bless - ing on your house, ma - zel - tov, ma - zel - tov.

61 62

Im - ag - ine such a spouse, ma - zel - tov, ma - zel - tov.

63 64

And such a son in - law, Like no one ev - er saw,

65 66 TEVYE: It was a butcher.

The tai - lor Mo - tel Kam - zoil.

67 68 TEVYE: It was Lazar Wolf. (TEVYE) 69

The tai - lor Mo - tel Kam - zoil. The tai - lor Mo - tel kam...

(CHORUS) In 3

70 71 72 73

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

74 75 76

Who? Who? Who?

Who? Who?

77 3 78

What wom - an is this By right - eous an - ger shak - en?

79 (SOLO 1) 80 (SOLO 2) 81 (SOLO 3) (SOLO 4) (SOLO 5)

Could it be? Sure! Yes, it could! Why not? Who could be mis - tak - en?

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 Sar - ah, Fru - ma Sar - ah, Fru - ma Sar - ah, Fru - ma Sar - ah, Fru - ma Sar - ah, Fru - ma

SARAH: Teyvel

Teyvel (*ad lib. screams*)  
Repeat *ad lib.*

(CHORUS tacet after first time)

90 91

Sar - ah, Fru - ma Sar - ah, Fru - ma Sar - ah, Fru - ma Sar - ah, Fru - ma Sar - ah, Fru - ma 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.

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

114 Vamp ad lib.

115 (SARAH)

Such a learn-ed man as Tev-ye would-n't let it hap-pen.

116

(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.



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.

[The Curse]

Colla Voce - In 4

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

three weeks are up, I'll come to her by night, I'll take her by the throat, and...

*cresc. poco a poco* *rall.*

130 Allegro furioso - In 3

*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

138 Accel. - In 1 139 6

Wolfe!

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°**

145 **Lento - In 4**

148 (GOLDE)

A bless - ing on my head, ma - zel - tov, ma - zel - tov, Like Grand - ma Tzei - tel said,

151 (GOLDE)

ma - zel - tov, ma - zel - tov. We'll have a son - in - law,

153

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

156 (TEVYE)

We have - n't got the man, Ma - zel - tov, ma - zel - tov. We had when we be - gan.

159 (GOLDE)

Ma - zel - tov, ma - zel - tov. But since your grand - ma came

161

She'll mar - ry what's his name? The tai - lor Mo - tel Kam - zoil.

164 (TEVYE, GOLDE)

The tai - lor Mo - tel Kam - zoil, The tai - lor Mo - tel Kam - zoil,

168

The tail - or Mo - tel Kam - zoil.

TEVYE: (*To God*) Thank you.  
Repeat *ad lib.* until cue (*Tevye pulls up blanket.*)

*Almost segue*

#11 - The Dream

12

CROSSOVER - ACT 1 (TACET)

13

INTRODUCTION (TACET)

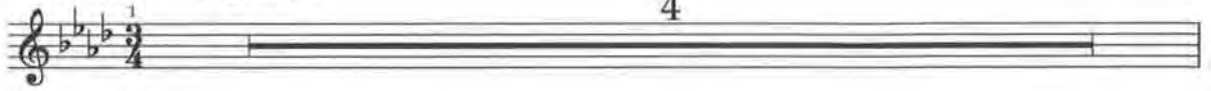


14

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,

41

Swift - ly flow the days.

45

Seed - lings turn o - ver - night to sun - flowers,

49

Blos - som - ing e - ven as we gaze.

53 (WOMEN)

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

57

Swift - ly fly the years.

61

One sea - son fol - low - ing an - oth - er,

65

La - den with hap - pi - ness and tears.

69

2

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?

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.

118 119 120

*Attacca*

#14 - Sunrise, Sunset

15

WEDDING DANCE #1

Vivo - In 2

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

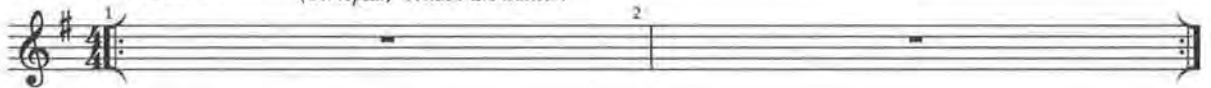
OPENING - ACT 2 (TACET)

22

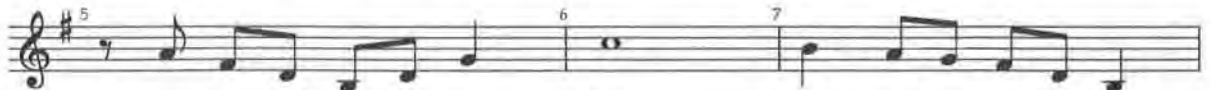
NOW I HAVE EVERYTHING

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)

I have some - thing that I would die for,

13 Some - one that I can live for, too. Yes,

15 now I have ev - 'ry - thing - Not on - ly ev - 'ry - thing,

17 I have a lit - tle bit more - Be - sides hav - ing ev - 'ry - thing,

20 I know what ev - 'ry - thing's, for.

23 I used to won - der, Could there be a wife To share such a dif - fi - cult,

26 (PERCHIK) wand - 'ring kind of life.

(HODEL) I was on - ly out of sight, Wait - ing right

29 (HODEL) here. 30 31 (PERCHIK) Who knows to - mor - row 32 Where our home will be?

#22 - Now I Have Everything



33 34 (PERCHIK) Ev - 'ry - thing is

(HODEL) I'll be with you and that's Home e - nough for me.

35 36 (PERCHIK, HODEL) 37 38

right at hand. Sim - ple and clear.

39 **Più mosso** (PERCHIK) 40 41

I have some - thing that I would die for, Some - one that I can live for,

*poco ritard* **Quasi march** 42 43 44

too. Yes, now I have ev - 'ry - thing - Not on - ly ev - 'ry - thing,

45 46

I have a lit - tle bit more - Be -

47 **Rubato** 48 49 50 (Embrace)

sides hav - ing ev - 'ry - thing, I know what ev - 'ry - thing's for.

23

TEVYE'S REBUTTAL

(Tevye covers his ears)

Freely

(TEVYE)<sub>2</sub>



I can't be - lieve my own



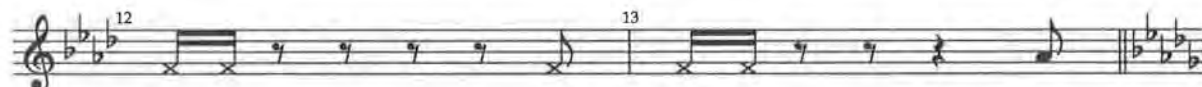
ears. My bless - ing? For what? For



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



least with Tzei - tel and Mo - tel, they



asked me, They begged me. But



now, if I like it or not, She'll mar - ry him. So



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

Marcato — In 1



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

pa - pa. What's hap - pen - ing to the tra - di - tion?

*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.

**Slowly – Thoughtfully**

34 (TEVYE) 35

They're go - ing o - ver my head - Un - heard of, ab - surd. For

this they want to be blessed? - Un - think - a - ble. I'll

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)* *44* *Very well...* *45*

24

DO YOU LOVE ME?

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

Slowly - In 2 5

In 4 TEVYE: ... a new world  
- love! Golde, (TEVYE)

9 Moderately slow - Rubato (GOLDE) 10 (TEVYE)

11 (GOLDE) 12

13 14

15 16 5

17 (TEVYE) 18

19 (GOLDE) TEVYE: I know... (TEVYE) 21 (GOLDE)

22 TEVYE: Well? 23

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 (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) (TEVYE)  
 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*



25

THE RUMOR

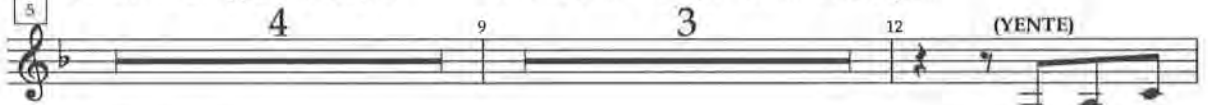
Moderately - In 3



5

cue: YENTE: It happened to be open.

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



(YENTE)

Re - mem - ber

13



Per - chik, that cra - zy stu - dent? Re - mem - ber at the wed - ding, When

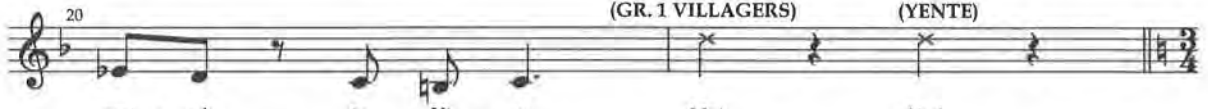
In 4



Tzei - tel mar - ried Mo - tel And Per - chik start - ed danc - ing With



Tev - ye's daugh - ter Ho - del? Well, I just learned That Perc - hik's been ar -



rest - ed, in Ki - ev. No! Yes!

(GR. 1 VILLAGERS)

(YENTE)

22 3 25 2 27 (FIRST WOMAN)

Re - mem - ber

28

Per - chik, that cra - zy stu - dent? Re - mem - ber at the wed - ding? He

31

danced with Tev - ye's Ho - del? Well, I just heard That Ho - del's been ar -

33 (GR. 2 VILLAGERS) 35

rest - ed, in Ki - ev. No! Ter - ri - ble, ter - ri - ble!

36 (SECOND WOMAN) 39

Do you re -

40

mem - ber Per - chik, That stu - dent, from Ki - ev? Re - mem - ber how he act - ed When

43

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!



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 2 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?

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 2 87 *rall.* 88

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...

Antandino - In 4

3

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.

Who could see that a man would come Who would change the shape of my dreams?

Menno mosso - In 4

poco ritard

Help - less, now, I stand with him Watch - ing old - er dreams grow dim.

29 **In 2**

Oh, what a mel - an - cho - ly choice this is, Want - ing home,

32 33

want - ing him, Clos - ing my heart to ev - 'ry

34 35 36

hope but his, Leav - ing the home I love.

37 38 39 40 *rall.*

There where my heart has set - tled long a - go. I must go, I must go.

41 42 43 **In 4**

Who could im - ag - ine I'd be wand - 'ring so Far from the home I

44 45 46 *ritard*

love? Yet, there with my love, I'm home.

TEVYE: And who, my child...

47 **Lento** 7

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.

54 55

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

56 60 61 62 63

Attacca

27

CROSSOVER - ACT 2 (TACET)

28

INCIDENTAL (TACET)

29

CHANGE OF SCENE (TACET)





22

Gen - tle and kind and af - fec - tion - ate, What a sweet lit - tle bird you were,

24

Cha - va - leh, Cha - va - leh.

36

(Cis., Vnus.)

46

Proceed at cue: CHAVA: I beg you to accept us. Hold until cue: TEVYE: If I try to bend that far, I will break.

48

Moderately - In 3

52

(CHORUS) (unseen) Tra - di - tion, Tra -

58

di - tion. Tra - di - tion.

62



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. (LAZAR) 9 what's a stove? Or a house? 10 11 (GOLDE) A

(YENTE) 12 stick of wood, A 13 piece of cloth.

14 (ALL) What do we leave? 15 Noth - ing much, 16 On - ly An - a - tev - ka... 17 *poco rall.*

18 *Allargando* An - a - tev - ka, 19 An - a - tev - ka, 20 Un - der - fed, o - ver - worked 21 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. GOLDE: Eh, it's just a place. MENDEL: Our forefathers... TEVYE: Maybe that's why we always wear our hats.

55 8 63

SHPRINTZE: Where will we live in America?...

33

FINAL SCENE – UNDERSCORES (TACET)

33

CURTAIN – ACT 2 (TACET)

34

MUSIC FOR BOWS (TACET)

35

EXIT MUSIC (TACET)

