

"Fiddler on the Roof"



"Fiddler on the Roof" on the screen

THE MIRISCH PRODUCTION COMPANY
Presents

A NORMAN JEWISON FILM
"FIDDLER ON THE ROOF"

Starring **TOPOL**
NORMA CRANE
LEONARD FREY
MOLLY PICON
PAUL MANN

Produced and Directed by
NORMAN JEWISON

Screenplay by
JOSEPH STEIN
Adapted from his book of the stage play
Music for stage play and film by
JERRY BOCK

Lyrics for stage play and film by
SHELDON HARNICK

Produced on the New York stage by
HAROLD PRINCE

Stage production directed and choreographed by
JEROME ROBBINS

Based on the stage play "Fiddler on the Roof"
adapted from **SHOLOM ALEICHEM** stories
special arrangement with **ARNOLD PERL**

Music adapted and conducted by
JOHN WILLIAMS

Choreography by
TOM ABBOTT

Based on the choreography by



Vocal Score

"Fiddler on the Roof"

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 **HAL•LEONARD®**
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7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213



BOCK. Jerry (Jerrold Lewis), composer; born New Haven, November 23, 1928; s. George Joseph and Rebecca (Alpert) B.; m. Patricia Faggen, May 28, 1950; children: George Albert, Portia Fane. Student, University of Wisconsin (1945–1949), L.H.D. (hon.), 1985. Writer: score for high school musical, *My Dream*, 1943; score for college musical, *Big as Life*, 1948; songs for TV show “Admiral Broadway Revue,” also “Show of Shows,” 1949–1951; composer songs, “Camp Tamiment,” summers 1950, 1951, 1953 writer: continuity sketches “Mel Torme” show, CBS, 1951, 1952; writing staff: “Kate Smith Hour,” 1953–1954; writer: original songs for night club performer, including night club revue *Confetti*; wrote: songs for *Wonders of Manhattan* (honorable mention Cannes Film Festival 1956); composer: music for Broadway show, *Catch a Star*, 1955; *Mr. Wonderful*, 1956; (collaborated with Sheldon Harnick on) *The Body Beautiful*, 1958; *Fiorello!*, 1959 (Pulitzer prize, Drama Critics award, Antoinette Perry award); *Tenderloin*, 1960; *She Loves Me*, (1963); *Fiddler on the Roof*, 1964; *The Apple Tree*, 1966; *The Rothschilds*, 1972; London production of *She Loves Me*, 1964, off-Broadway 1982; *Fiddler on the Roof*, 1964 (nine Tonys and best musical of the year); London production of *Fiddler on the Roof*, 1964 (Tony Award[®]); Warsaw production, 1985, *Fiorello!*; *Goodspeed Opera House*, summer 1985; wrote series of children’s songs now published under the title *Sing Something Special*; also recorded album, N.Y. Board of Education, radio broadcasts, 1961. Recipient Johnny Mercer award from Songwriters Hall of Fame, 1990; named to Theatre Hall of Fame, 1990. Member Broadcast Music Inc. 1989–1990—Silver Anniversary production of *Fiddler on the Roof* National Tour, ending in New York Revival; 1989—Jerome Robbins’ *Broadway*; 1990—*The Rothschilds* revival. Member of an endowment group at the National Foundation for Advancement in the Arts. Member of the advisory panel for the BMI Foundation. Composed the score for the film, *A Stranger Among Us*; wrote words and music for *The Magic Journey*, *Danny and the Dragon*, *Brandon Finds His Star*, *Pinocchio*, and *Land of Broken Toys* for the Children’s Theatre Festival, University of Houston, 2000–2005.



SHELDON HARNICK, born and educated in Chicago, moved to New York City in the early 1950s to pursue a career as a composer-lyricist for the American musical theater. He contributed numbers to several revues of the era including *New Faces of 1952* (the hilarious “Boston Beguine”) and John Murray Anderson’s *Almanac* (the sardonic “Merry Minuet”). In 1958, he began a collaboration with composer Jerry Bock to write the Broadway musical *The Body Beautiful*. The team of Bock and Harnick went on to write *Fiorello!*, *Tenderloin*, *She Loves Me*, *Fiddler on the Roof*, *The Apple Tree*, and *The Rothschilds*. Other collaborations include *Rex* (Richard Rodgers), *A Christmas Carol* (Michel Legrand), *A Wonderful Life* (Joe Raposo), and *The Phantom Tollbooth* (Arnold Black and co-librettist Norton Juster). For *Dragons*, Mr. Harnick provided music and book as well as lyrics. With Cy Coleman, he contributed songs to the films *The Heartbreak Kid* and *Blame It on Rio*, and with Michel Legrand he wrote the score for the animated film *Aaron’s Magic Village*.

Mr. Harnick, at one time a professional violinist, is no stranger to the realm of opera and operetta. Among his many translations, the most frequently performed are Bizet’s *Carmen*, Stravinsky’s *L’Histoire du Soldat*, Mozart’s *The Goose from Cairo*, and Lehar’s *The Merry Widow*. He has provided librettos for *Coyote Tales* with composer Henry Mollicone; *The Audition* with Marvin Hamlisch; three operas with Jack Beeson: *Captain Jinks of the Horse Marines*, *Dr. Heidegger’s Fountain of Youth*, and *Cyrano*; and *Love in Two Countries* with composer Thomas Z. Shepard.

Mr. Harnick has won two Tony Awards[®], two GRAMMY Awards[®], two New York Drama Critics’ Circle Awards, three gold records, and a platinum record. In 2005, he and his wife Margery celebrated their fortieth anniversary with their children Beth and Matthew. Mr. Harnick is a long-time member of both the Dramatists Guild and the Songwriters Guild of America.

FIRST PERFORMANCE AT THE IMPERIAL THEATER, NEW YORK
 SEPTEMBER 22, 1964

CAST OF CHARACTERS
 (In Order of Appearance)

TEVYE, THE DAIRYMAN	Zero Mostel
GOLDE, HIS WIFE	Maria Karnilova
TZEITEL	Joanna Merlin
HODEL	Julia Migenes
CHAVA	Tanya Everett
SHPRINTZE	Marylin Rogers
BIELKE	Linda Ross
YENTE, THE MATCHMAKER	Beatrice Arthur
MOTEL, THE TAILOR	Austin Pendleton
PERCHIK, THE STUDENT	Bert Convy
LAZAR WOLF, THE BUTCHER	Michael Granger
MORDCHA, THE INNKEEPER	Zvee Scooler
RABBI	Gluck Sandor
MENDEL, HIS SON	Leonard Frey
AVRAHM, THE BOOKSELLER	Paul Lipson
NACHUM, THE BEGGER	Maurice Edwards
GRANDMA TZEITEL	Sue Babel
FRUMA-SARAH	Carol Sawyer
CONSTABLE	Joseph Sullivan
FYEDKA	Joe Ponazeki
SHAINDEL, MOTEL'S MOTHER	Helen Verbit
and	
THE FIDDLER	Gino Conforti

THE VILLAGERS

John C. Attle	Thom Koutsoukos
Sammy Bayes	Felice Camargo
Lorenzo Bianco	Sylvia Mann
Duane Bodin	Peff Modelski
Sarah Felcher	Irene Paris
Tony Gardell	Charles Rule
Louis Genevrino	Roberta Senn
Ross Gifford	Mitch Thomas
Dan Jasin	Tom Abbott
Tanny McDonald	Robert Berdeen

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:	

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RENTAL ORCHESTRATION

REED I: Flute and Piccolo

REED II: Clarinet I

REED III: Clarinet II and Bass Clarinet

• REED IV: Bassoon

• REED V: Oboe and English Horn

• HORN

TRUMPET I

TRUMPET II

• TRUMPET III

TROMBONE

PERCUSSION (1 Player)

• ACCORDION: Accordion and Celeste

• GUITAR: Guitar and Mandolin

VIOLIN A

VIOLIN B

VIOLIN C

• VIOLA (Divisi)

• CELLO (Divisi)

STRING BASS

• Denoted optional instruments

FIDDLER ON THE ROOF

Words by SHELDON HARNICK
Music by JERRY BOCK

No. 1

Prologue - Tradition

Moderato (in 2)

[In the dark]

Vln. solo

Piano

(Curtain up)

[Light on fiddler]

[Light on Tevye]

10

[He comes forward]

l.h.
Fl. solo

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

18

Piano accompaniment for measures 20-23. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Piano accompaniment for measures 24-27. Measure 24 is marked with a box containing the number 26. The right hand continues with a melodic line, and the left hand maintains a consistent bass line.

Piano accompaniment for measures 28-32. The right hand has a melodic line with some rests, and the left hand continues with a bass line.

33 keep our balance? That I can tell you
in one word -- Tradition! In 4 ALL: (2nd time)

Tra -

ad lib. repeat

Str. p ad lib. repeat f

Gtr., Mand.

Musical score for measures 33-35. The vocal line (treble clef) contains the lyrics. The piano accompaniment (grand staff) includes parts for strings (Str.), guitar/mandolin (Gtr., Mand.), and piano (p) with 'ad lib. repeat' markings. The tempo is 'In 4' and it is the 'ALL: (2nd time)'.

36

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

Str., Gtr., Mand.

p Cla. div.

Musical score for measures 36-39. The vocal line (treble clef) contains the lyrics. The piano accompaniment (grand staff) includes parts for strings/guitar/mandolin (Str., Gtr., Mand.) and piano (p) with 'Cla. div.' marking.

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

+ Ob. + Fl. + Hrn. + Br.

This system contains the vocal line and piano accompaniment for the first part of the piece. The vocal line has three phrases: "di - tion," "tra - di - tion ---", and "tra - di - tion." The piano accompaniment includes markings for the addition of Oboe (+ Ob.), Flute (+ Fl.), Horns (+ Hrn.), and Brass (+ Br.).

44

+ Acc.

This system shows the piano accompaniment for measures 44 through 51. It features a complex texture with many beamed notes in both the treble and bass staves. A marking "+ Acc." is present in the first measure.

Vlns.

This system continues the piano accompaniment for measures 52 through 59. It features a complex texture with many beamed notes. A marking "Vlns." is present in the final measure.

52 TEVYE: Because of our traditions etc.

p Cl.

This system features the vocal line for TEVYE starting at measure 52. The vocal line is marked with a piano dynamic (*p*). The piano accompaniment includes a marking for Clarinet (+ Cl.).

1. 2.

This system shows the vocal line and piano accompaniment for the first and second endings of the piece. The first ending is marked "1." and the second ending is marked "2.".

continue at cue:

[60] (TEVYE:) and what God expects him to do.

Vamp ad lib.

f Tutti

low W.W. Trbs.

[64] TEVYE & PAPAS:

Who, day and night must scam-ble for a liv - ing, Feed a wife and chil - dren,

Str. pizz.

p. W.W. Gtr., Mand.

Say his dai - ly prayers? And who has the right As mas - ter of the house To

Fl. Ob.

Cls. Ban.

(as before)

[72]

ALL:

have the fi - nal word at home? The pa - pa, _____ the pa - pa ---

W.W. Hns.

Acc. Str. Rhythm

p.

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

80 GOLDE & MAMAS:
tra-di-tion, Who must know the way to make a

W.W. sva W.W.
Br. Str., Rhythm, Acc. mp

prop-er home, A qui-et home, a ko-sheer home? Who must raise a fam-i-ly and

simile

ALL:
run the home So pa-pa's free to read the ho-ly book? The

+ Br. mp
+ Timp.

91

ma - ma, _____ the ma - ma ---

Br. *mp*

Ban. Rhythm, Hns. Trb., Hns., Acc. Tpts., W.W. 8va

tra - di - tion. The ma - ma, _____ the ma - ma ---

W.W. Br. Hns. Trb., Hns., Acc. + Timp.

99

tra - di - tion.

Tpts., W.W. 8va Str., W.W. *ff* Tutti *fz* Acc., Rhythm Hns.

SONS:

101

At three I start - ed He - brew school, At

mp

ten I learned a trade. I hear they picked a

W.W.
Hns. Bsn.
mp

ALL:
bride for me, I hope --- she's pret - ty. The

Acc. Str., W.W.

109
sons, the sons ---

Tpts, W.W. 8va col 8va
Hns., Trbs.
Str., W.W.

tra - di - tion. The sons, the sons ---

Tpts, W.W. W.W. Str.
Hns., Trbs. Hns., Trbs.

tra - di - tion.

ff W. W. Br.

118 DAUGHTERS:

And who does ma - ma

Acc., Str., Rhythm (+ Tamb.) *mp*

teach To mend and tend and fix --- Pre -

W. W.

par - ing me to mar - ry Who - ev - er pa - pa

ALL: 128

picks? The daugh-ters, the daugh-ters ---

Br.

Str., Acc., Rhythm

Hns., Trba.

tra - di - tion. The

W.W., Acc.

W.W. 8va

Str. Rhythm

131A daugh - ters, 131B the daugh - ters ---

Br.

Hns., Trba.

131C 131D 131E tra - di - tion.

W.W. 8va

Br.

132

PAPAS:

Who, day and night, must scram-ble for a liv - ing, Feed a wife and chil - dren,

MAMAS:

+CL

Who must know the way to make a prop - er home, A

SONS:

At three I start - ed He - brew school, At

DAUGHTERS:

+Fl., Ob.

And who does ma - ma teach To

Via., Cello, Bsn. Vlns.

Say his dai-ly prayers? And who has the right As mas-ter of the house, To

qui - et home, a ko - sher home? Who must raise a fam-i - ly and

ten I learned a trade. I hear they picked a

mend and tend and fix, Pre - par - ing me to

Br.

have the fi - nal word at home? The pa - pa, _____
 run the home So pa - pa's free to read the ho - ly book? The
 bride for me. I hope --- she's pret - ty. _____
 mar - ry Who - ev - er pa - pa picks?

Gr., Mand.

145

tra - di - tion. The
 ma - ma, _____ tra - di - tion. The
 The sons, _____ tra - di - tion. The
 The daugh - ters, _____ tra - di - tion. The

+ Hns. w.w. Br. (Br. tacet)

pa - pa, _____ the pa - pa --- tra-di-tion.
ma - ma, _____ the ma - ma --- tra-di-tion.
sons, _____ the sons --- tra-di-tion.
daugh-ters, _____ the daugh-ters --- tra-di-tion.

Br. (Triple tongue)
Hns.
w.w.
ffz

Detailed description: This block contains a vocal solo and piano accompaniment. The vocal part consists of four staves, each with a line of lyrics. The lyrics are: 'pa - pa, _____ the pa - pa --- tra-di-tion.', 'ma - ma, _____ the ma - ma --- tra-di-tion.', 'sons, _____ the sons --- tra-di-tion.', and 'daugh-ters, _____ the daugh-ters --- tra-di-tion.'. The piano accompaniment is written for a grand piano and includes dynamic markings such as 'Hns.', 'w.w.', and 'ffz'. A performance instruction 'Br. (Triple tongue)' is placed above the piano part. The music is in a key with one flat and a 2/4 time signature.

153

TEVYE: And in the circle of our little village etc.

Acc. 8 bassa

etc.

ff Solo Vin.

Str. Gr.

(as before)

+ Acc.

(all Vlns.)

Detailed description: This block contains piano accompaniment for the song 'Tevye'. It features a grand staff with treble and bass clefs. The top staff is marked 'Solo Vin.' and 'ff'. The bottom staff is marked 'Str. Gr.'. The music includes dynamic markings like 'ff' and 'ffz', and performance instructions such as '(as before)', '+ Acc.', and '(all Vlns.)'. The piece is in a key with one flat and a 2/4 time signature.

play until cue:
YENTE: It's a perfect match. (All dance) 161 **TEVYE: And Reb Nahum etc.**

ad lib. repeat Vin. solo

ff *ff*

W.W., Str., Hns. + Br.

+ Trbs. + Timp.

play until cue:
BEGGAR: Why should I suffer?

(all Vlns.) Acc. 8va

ad lib. repeat Str.

(All dance) 167 **TEVYE: And most important etc.**

ff Vin. solo

+ W.W. + Br.

+ Hns. p Str.

Bs. Trbs. Celli

play until cue:
RABBI: May God bless and keep the Tsar --- Far away from us!

ad lib. repeat + Gr.

173 CHORUS:

Dai dai dai dai, Dai dai dai dai,

+ Br.

ff W. W., Str., Hns.

f Str., Gr., Acc.

+ Trbs.

+ Timp.

Dai dai dai dai, Dai dai dai dai dai. Dai dai dai dai,

Hns., Trbs., low Str.

fade

Dai dai dai dai, Dai dai dai dai, Dai dai dai dai dai.

+ W. W., Sva

181

TEVYE: Then, there are the others etc.

Vins. *pp* Acc.

Finger Cym. *pp*

etc.

low Str.

Musical score system 1, featuring piano accompaniment with treble and bass staves. The music consists of chords and single notes.

189
+ W.W.

Musical score system 2, featuring piano accompaniment. The treble staff includes the instruction *mf* (Finger Cym. cont.) and the bass staff includes *Bs.*

193
Ob.

Musical score system 3, featuring piano accompaniment. The treble staff includes the instruction *pp* and the bass staff includes *Bs.* The system also includes the instruction *Vla., Cello, Gr.*

Musical score system 4, featuring piano accompaniment with treble and bass staves.

201
Eb Cl.

Musical score system 5, featuring piano accompaniment. The treble staff includes the instruction *+ Vins.* and the bass staff includes *+ Timp. (very softly)*.

Piano accompaniment for the first system of music, consisting of two staves (treble and bass clef) with various chords and melodic lines.

209

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

In 4
 Br., W.W. Vins. [Argument ensues] etc.
 Acc. Gtr. Mandr. Hns., Trbs. etc.

ad lib. repeat

ff

Piano accompaniment for the second system of music, including performance instructions like 'proceed at cue', 'ad lib. repeat', and 'ff', and instrument cues for 'Br., W.W.', 'Vins.', 'Acc. Gtr. Mandr.', and 'Hns., Trbs.'.

GROUP I: GROUP II:

Horse! Mule!

W.W., Str., Acc.
 Tpts.
 Trbs., Hns.
 Bs.

Musical score for the third system, featuring vocal lines for Group I and Group II with lyrics 'Horse!' and 'Mule!', and piano accompaniment. Instrument cues include 'W.W., Str., Acc.', 'Tpts.', 'Trbs., Hns.', and 'Bs.'.

GR. I: GR. II: GR. I: GR. II: GR. I: GR. II: ALL:

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

Musical score for the fourth system, featuring vocal lines for Group I, Group II, and All with lyrics 'Horse!', 'Mule!', and 'Tra -', and piano accompaniment.

267

di - tion, tra - di - tion---

Tpts. W.W. 8va

Str., Hns, Trbs, Acc., etc.

tra - di - tion. Tra -

Tpts. tacet

di - tion, tra - di - tion---

+ Tpts.

tra - di - tion.

225

Tpts. Ob. Acc., Cls.
Str. *fp*
Tria.

TEVYE: Tradition, --- tradition. Without our etc.

Fl., Vins. Mand.
p
+ Hns., Bsn.

233

.... as a fiddler on the roof!

Celli, Hns. *poco a poco cresc.*
+ Ob., Cls.

In 4 Broader

Tutti Trb. solo *rit.* *ff* (applause) *attaca*

No. 2

Act I - Opening

Bright 4
Acc., Vins. *Fade out as Shprintze speaks.*

Piano
low Str., Gtr., Mand.

No. 3

Matchmaker

cue: TZEITEL: Oh, Yente --- Yente ---

cue to continue: 3

HODEL: Someone interesting ---
CHAVA: And well-off --- HODEL:

Allegro - In 1

HODEL: And important!

Match - mak - er,

Vamp ad lib. under dialogue

Str.

Piano

p
Cello, B. Cl.

p
+ Gtr., Mand.

The first system of the score features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics "Match - mak - er,". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A box containing the number "3" is positioned above the vocal line.

match-mak - er, Make me a match. Find me a find;

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "match-mak - er, Make me a match. Find me a find;". The piano accompaniment continues with similar chordal and bass line patterns.

Catch me a catch. Match - mak - er, match-mak - er, Look through your

11

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "Catch me a catch. Match - mak - er, match-mak - er, Look through your". The piano accompaniment includes a section marked "+ w.w." (with woodwinds) in the right hand, featuring more complex rhythmic patterns. A box containing the number "11" is positioned above the vocal line.

book And make me a per - fect match.

+ w.w. Str. w.w. Acc. 8va

Acc. f Str.

19 CHAVA:

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

p Str. + Gr. Mand.

27

You bring the groom --- Slen - der and pale. Bring me a

+ w.w. Fl. Str. Gr. Mand.

ring for I'm long - ing to be The en - vy of

+ w.w.

HODEL: 35

all I see. For Pa -

w.w. *+ Acc.* *Str.* *p* *(w.w. sust.)*

CHAVA:

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

BOTH: 43

rich as a king. For me, well --- I would - n't

w.w. *Str. + 8va*

hol - ler If he were as hand - some as an - y -

cresc.

51 +Vin^{8va}

thing! _____ Match - mak - er, match - mak - er, Make me a

+Fl. 8va

Gr., Mand.

Hns. *p*

B. Cl., Cello

match. Find me a find; Catch me a

+Bell
w.w.

+Bell

Str. only (8va)

Cello

59

catch. Night af - ter night in the dark I'm a -

Str.

w.w., Xyl

Hns.

lone, So find me a match of my

w.w. (Vlns. 8va)

Str., Acc.

67

OWN.

SE., W.W.

+ Hns.

poco rit.

71

Slower [Under dialogue]
(In 1)

Fl.

fp Vlns., Vlas.

79

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

rall.

Vigorously Play 3 times

YZEITEL:

Ho - del, oh

W.W. Str.

Br.

Hns.

f Acc., Plect.

Celli, B. Cl.

Vins.

Cl.

p Plect.

Vla., Cello, B. Cl.

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

+ Xyl.

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

Xyl., w.w.

pizz. Str.

p

Str. arco + Plect.

(spoken:)

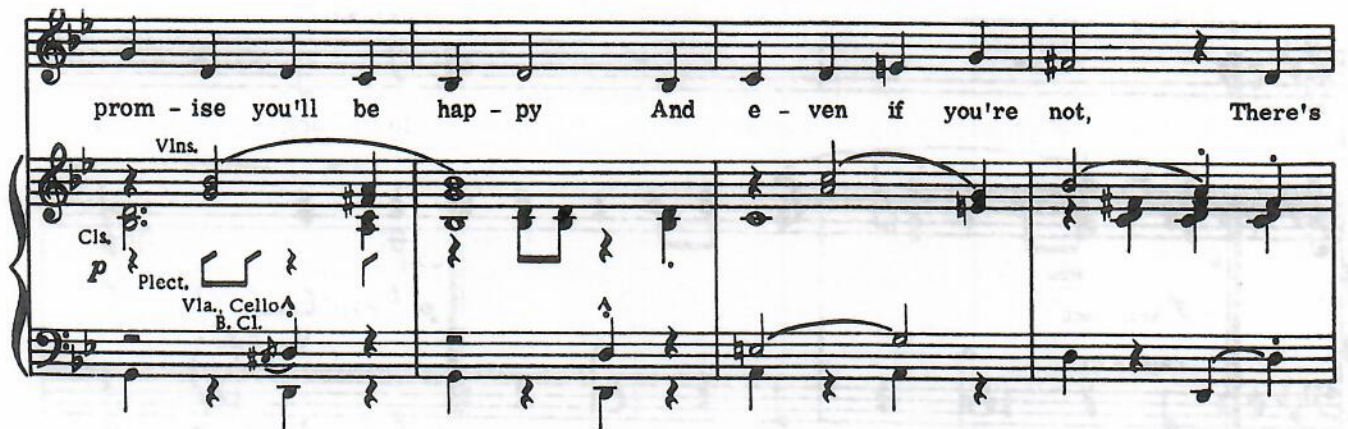
nice man, a good catch--- true? True! I

W.W.

+ W. BL.

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

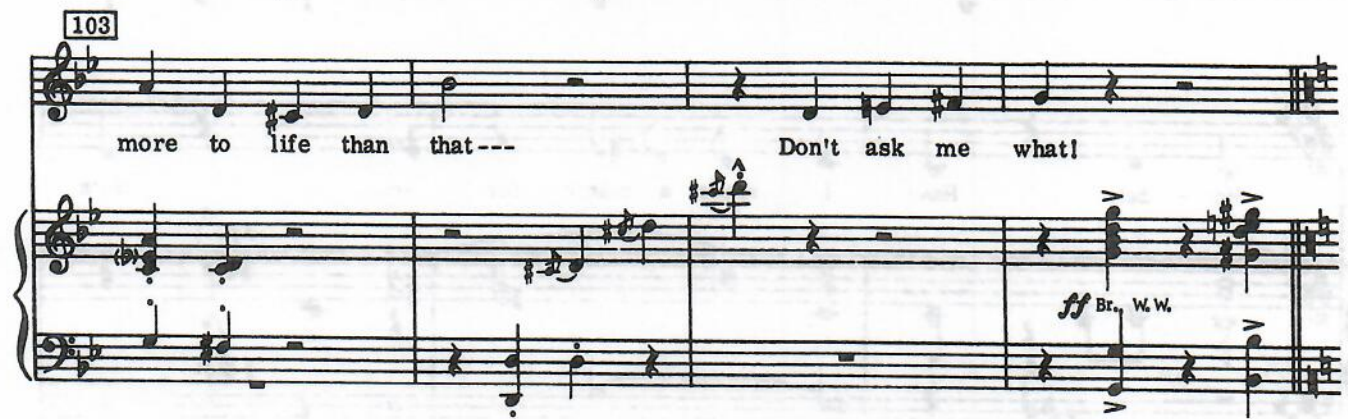
Vins.
Cl. p Plect.
Vla., Cello
B. Cl.



103

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

ff Br., W.W.



Play 3 times

109 (TZEITEL:)

Cha - va, I

W.W., Str. Acc. 7
Br. 7
Trbs. Celli
Vins.
Cl. Plect. 7
B. Cl. Vla., Cello



found him! Will you be a luck - y bride! He's hand - some! He's

+ Trb.
Br. Hns.



Br ? 117

tall --- That is --- from side to side. But he's a nice man, a

Str.

(spoken:)

good catch. Right? Right! You heard he has a

W.W. 8va

Br.

+ Tom Tom

(Vins. trem. & pont.)

Cl.

Plect.

Vla. B. CL. Cello

+ FL flutter

tem - per. He'll beat you ev - 'ry night. But

(natural)

+ Trb.

125

on - ly when he's so - ber --- So you're all

Str., Plect.

+ W. Blk.

Hns. Trbs.

+ B.D.

130

right! Did you think you'd get a

Str.
Cls.
B. Cl.
Bs.

prince? Well, I do the best I can. With no

poco rall.
B. Cl.

134

Deliberately - In 3

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

Str., W.W.
P
Hns.

glad you got a man!

W.W., Acc.
+Trb.
Cym.

Piu mosso - In. 1

144

CHAVA:

W.W., Acc. Match - mak - er, match - mak - er,

p Str. Gr. Mand. (fade). *p* + Plect. Str.

You know that I'm Still ver - y young.

152

HODEL:

Please --- take your time! Up to this

p w.w. only Str. *p* w.w.

min - ute I mis - un - der - stood That I could get

CHAVA & HODEL

stuck for good! Dear Yen - te,

Str., Acc. Cls.

w.w.

Hn. Cello Plect. / etc.

See that he's gen - tie. Re - mem - ber, You were

al - so a bride. It's not --- that ---

168

w.w.

sp

ALL THREE:

I'm sen - ti - men - tal, It's just that I'm

Br.

Str., w.w.

ter - ri - fied!

W. W. Bva

mf + Br.
(Str., Acc. sust.)

ff

178 *marcato*

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

Str., W.W.

mp + Plect.

sim.

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

186 *Quietly*

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

Vins.

Cls. *fp* Str.

(Bass pizz.)

190

Tempo I^o

W.W.

Bring me no ring. Groom me no groom.

p
+ B. Cl.
+ Hns.
Acc., Plect.

Find me no find. Catch me no catch, Un-

W.W. 8va
Br.

199

less he's a match - less match!

Hns., Str., W.W. + 8va

W.W., Str.
mp

W.W.

Tpts.

Tutti

+ Cymb.

(applause)

attacca

No. 3a

Change Of Scene

Bright Waltz - In 1

Piano

mf **Tutti**

+8va

W.W. Str.

etc.

Acc. Str.

9

18

W.W.

Tpts.

Hrn.

poco rall.

ff

[As Tevye drops]

low Str., Trbs., Tom-Tom, Hn., B. Cl.

+B.D.

fff

attacca

No. 4

If I Were A Rich Man

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

Moderately — In 1
(Monologue continues)

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

Piano

pp
Str., Acc., Plect.

4 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

p
Acc., Plect.

dum. All day long I'd bid-dy, bid-dy bum--- If I were a wealth-y

Str.
(Rhythm cont.)

12

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

+Bell
+Acc., Cl., Bsn.
Acc.

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

This system contains the first two lines of music. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves (treble and bass clef). The piano part includes a 'Str.' (string) marking above the treble staff.

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

This system contains the next two lines of music. The piano accompaniment includes a 'rall.' (rallentando) marking and a '+ W.W.' (with woodwinds) marking.

20 Deliberately

big tall house with rooms by the doz - en, Right in the mid-dle of the

This system contains the first two lines of the 'Deliberately' section. The piano accompaniment includes a 'Str.' marking and an 'Acc., Plect. Cello' marking.

town. A fine tin roof with real wood-en floors be - low.

This system contains the final two lines of music. The piano accompaniment includes 'W.W., Acc.' and 'Rhythm only' markings.

28

There would be one long stair - case just go - ing up And

W.W.

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

+ Vlns. Acc.

36

no - where, just for show. I'd fill my yard with chicks and

Str. Acc. rall. Fl., Cl. a tempo low Str.

tur - keys and geese And ducks for the town to see and hear;

Cl. E. H. Cl. Bsn.

Squawk - ing just as nois - i - ly as they can.

Cla.

+ low Str.

W.W. only

44

(imitate animals)

And each loud quack and cluck and gob - ble and honk Will

Acc.

Cello

land like a trum - pet on the ear. As if to say: here

Tpta.

Str. + Br., Hns.

Str.

lives a wealth - y man. (Sigh)

W.W., Acc.

rall.

mf

52

If I were a rich man, Dai-dle, dee-dle, dai-dle. Dig-guh, dig-guh, dee-dle, dai-dle

Acc.
p *a tempo*
 pizz. Str., Plect.

dum, All day long I'd bid-dy, bid-dy bum --- If I were a wealth-y

W.W., Tpts. muted

60

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

+ Bells
 Acc., Fl. Acc.
p pizz. Str., Plect.

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

W.W., Tpts. muted

bid - dy, bid - dy rich, Dig - guh, dig - guh, dee - die, dai - die man. I see my

+W.W.
rall.
Str., Acc.

68 Deliberately

wife, my Gol - de, look - ing like a rich man's wife With a prop - er dou - ble

W.W.
Str.
p
Plect., Acc.
bb

chin; Su - per - vis - ing meals to her heart's de -

W.W.
+ Hns., Trbs.
Str.
bb

light. I see her put - ting on airs and

W.W., Str.
Tpts.
Vins. pizz.
p
bb

76

strut-ting like a pea - cock. Oil What a hap - py mood she's in,

arco Str. + Acc.

Acc. p + w.w.

Scream - ing at the ser - vants day and night.

Str. w.w.

Tpta.

Trb., Bsn., Celli, Bs.

84 Slower

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

Str., Plect.

+ Cl., Bsn.

Freely

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

w.w., Plect.

str.

please, Reb Tev - ye, par - don me, Reb Tev - ye----"

+ Bsn.

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

vel

92

Deliberately

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

Cl.

Sr., Hns, Trbs.

Acc., Sr., Plect.

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

+ W.W.

+ Hns. Trbs.

(as before)

100 *Pensively*

know. If I were rich I'd have the time that I lack To

+ Acc. w.w. Str. pizz. *pp* Str.

+ Hns.

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

108 *Bell*

seat by the east-ern wall. And I'd dis-cuss the ho-ly

Acc., Str. *pp* Plect.

books with the learn-ed men Sev-en ho-urs ev-'ry day.

That would be the sweet-est thing of all. (Sigh)

Str., W.W.
Cello, Hn.

116

Tempo 10

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

Str.
p
Acc., Plect., Tamb.

dum. All day long I'd bid-dy, bid-dy bum---

Tpts., W.W. 8va
Cello

124

If I were a wealth-y man. Would-n't have to work hard,

W.W. Acc.
+ W.W.
+ Acc.
Str.
p
Acc., Plect., Tamb.

Dai - dle, dee - dle, dai - dle, Dig-guh, dig - guh, dee - dle, dai - dle dum.

+ W.W.

This system contains a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The piano accompaniment has a grand staff with treble and bass clefs. The lyrics are: "Dai - dle, dee - dle, dai - dle, Dig-guh, dig - guh, dee - dle, dai - dle dum." There is a marking "+ W.W." above the piano part.

Rubato

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

Str., Acc.

This system contains a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The piano accompaniment has a grand staff with treble and bass clefs. The lyrics are: "Lord, Who made the li-on and the lamb, You de-creed I should be what I am." There is a marking "Rubato" above the vocal line and "Str., Acc." below the piano part.

Would it spoil some vast, e - ter-nal plan--- If I were a wealth - y

+ W.W. rit.

This system contains a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The piano accompaniment has a grand staff with treble and bass clefs. The lyrics are: "Would it spoil some vast, e - ter-nal plan--- If I were a wealth - y". There is a marking "+ W.W." below the piano part and "rit." above the piano part.

Tempo

man?

W.W., Str. Hns. Br., Rhythm Tutti

This system contains a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The piano accompaniment has a grand staff with treble and bass clefs. The lyrics are: "man?". There is a marking "Tempo" above the vocal line and "W.W., Str. Hns. Br., Rhythm Tutti" below the piano part.

No. 4a

End Of Scene 2

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

Bright 4

Piano

ff Ens. *f* etc.

Str., w.w. *mf*

10

Fade out 2nd time.