

# No. 20

# Entr'acte

Moderately - in 2

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

Piano

The first system of the musical score consists of two staves. The upper staff is a grand staff with a treble clef and a key signature of one sharp (F#). It features a melodic line with a *ff* dynamic marking and a long slur. The lower staff is a grand staff with a bass clef and a key signature of one sharp, containing a rhythmic accompaniment with a *Trbs.* marking. The system concludes with a *ff* dynamic marking in the upper staff and *fp* markings in the lower staff.

Allegretto

The second system of the musical score consists of three staves. The upper staff is a grand staff with a treble clef and a key signature of one sharp, marked with a box containing the number 10 and *Str. W.W.*. The middle staff is a grand staff with a bass clef and a key signature of one sharp, marked with a box containing the number 14 and *W.W., Str. (Col 8va)*. The lower staff is a grand staff with a bass clef and a key signature of one sharp, marked with *+Trbs.* and *sim.*. The system includes various dynamic markings such as *Acc.*, *f*, and *etc.*, and concludes with a *sim.* marking.

+Tpts.

This system shows a piano accompaniment with a treble clef staff and a bass clef staff. The music features complex chords and melodic lines. A bracket under the bass staff indicates a specific rhythmic or melodic grouping.

W.W. 8va

23

Moderate 2

Str., Acc., Plect.

poco rall.

+Hns., Bsn.

This system includes performance instructions such as 'W.W. 8va' and 'Moderate 2'. It features a box with the number '23' and a 'poco rall.' marking. The notation includes various articulations and dynamics.

Cls. (Freilach style)

(+H bassa)

This system is for Clarinets in the 'Freilach style'. It consists of a treble clef staff with a melodic line and a bass clef staff with a supporting accompaniment.

Br. muted

W.W., Str. (Hns. 8 bassa)

Bsn.

Br. 3

This system includes instructions for 'Br. muted' and 'W.W., Str. (Hns. 8 bassa)'. It features a treble clef staff with a melodic line and a bass clef staff with a supporting accompaniment.

33

Pizz. Str. unis., Plect.

(Acc. 8 bassa)

Acc., Xyl. gliss.

Acc., Tri.

Bsn. (Ob. 8va)

This system includes performance instructions such as 'Pizz. Str. unis., Plect.' and 'Acc. Xyl. gliss.'. It features a treble clef staff with a melodic line and a bass clef staff with a supporting accompaniment.

Br. open

This system shows a piano accompaniment with a treble clef staff and a bass clef staff. The music consists of a series of chords and melodic lines. The key signature has one sharp (F#).

(Str. sust.) *f* W.W., Str. + 8va **Stringendo** +Trb. Brass, Acc.

This system continues the piano accompaniment. It includes dynamic markings like *f* and *(Str. sust.)*. Performance instructions include "W.W., Str. + 8va", "Stringendo", "+Trb.", and "Brass, Acc.". The key signature changes to one flat (Bb).

(loco) 42 **Broadly** W.W., Str. Br., Hns., Acc. +Timp.

This system features a *(loco)* marking and a measure number box containing "42". The tempo instruction is "Broadly". Performance instructions include "W.W., Str.", "Br., Hns., Acc.", and "+Timp.". The key signature changes to two flats (Bb, Eb).

W.W., Str. Br. Acc. tacet + Timp. roll

This system includes performance instructions: "W.W., Str.", "Br.", "Acc. tacet", and "+ Timp. roll". The key signature remains two flats.

Picc., Cls., Vlns + 8va 50 Via., Cello, Hns, Bsn., Acc., Ob.

This system includes performance instructions: "Picc., Cls., Vlns + 8va" and a measure number box containing "50". The bottom staff has the instruction "Via., Cello, Hns, Bsn., Acc., Ob.". The key signature remains two flats.

Musical score for piano with strings and trumpet. The score is in 2/4 time and features a key signature of one sharp (F#). The piano part is written in both treble and bass staves. The strings are indicated by a bracketed 'V' and the trumpet by 'Trbs.'. A 'rit.' (ritardando) marking is present above the strings, and '+vins.' (violin) is written above the piano staff. The music consists of several measures of chords and melodic lines.

**Allegro - in 2, Marcato**

**58** Acc. (Hora)  
W.W.

Musical score for piano with strings and trumpet. The score is in 2/4 time and features a key signature of one sharp (F#). The piano part is written in both treble and bass staves. The strings are indicated by a bracketed 'V' and the trumpet by 'Trbs.'. The music consists of several measures of chords and melodic lines.

*ff* Vlns., Vla., Plect. / etc.

Trbs., Celli, Bs.

Musical score for piano with strings. The score is in 2/4 time and features a key signature of one sharp (F#). The piano part is written in both treble and bass staves. The strings are indicated by a bracketed 'V'. The music consists of several measures of chords and melodic lines.

+Vlns.

**66** Acc.  
W.W.

Musical score for piano with strings and trumpet. The score is in 2/4 time and features a key signature of one sharp (F#). The piano part is written in both treble and bass staves. The strings are indicated by a bracketed 'V' and the trumpet by 'Trbs.'. The music consists of several measures of chords and melodic lines.

Vlns., Vla., Plect. / etc.

Trbs., Celli, Bs.

Musical score for piano with strings. The score is in 2/4 time and features a key signature of one sharp (F#). The piano part is written in both treble and bass staves. The strings are indicated by a bracketed 'V'. The music consists of several measures of chords and melodic lines.

W.W. col 8va

74

W.W. Str.  
Acc. (Hva)

Trbs., Hns.

Hns.  
& bassa

W.W. & va

Br.

Tpts.

Hns., Trbs., Cello, Vla.

+Bsn.

Trbs.

*fp* *fp*

82

Tpts., W.W., Hns.

90

Br.

L.H.

Solo  
Cym.  
*ff*

(applause)

Tutti

*molto rit.*

Tutti

+Timp. roll

PROLOGUE - ACT II

96 Slower [Lights dim] Solo Vln.

*f* *p*

Br. tacet

TEVYE: That was quite a dowry... etc.

*pp*

*rit.* *ppp*

No. 21 Opening - Act 11

cue: TEVYE: Why should I tell you what the good book says?

Bright 4 w.w., Str. (Loco 1st time, -8 bassa 2nd time)

Piano *ff* Tutti

*mf* (Brass tacet 2nd time)

(Bs. 8 bassa)

Fade out 2nd time.

# Now I Have Everything

cue: PERCHICK: I'm very happy, Hodel, very happy.

Moderate 4

HODEL: So am I, Perchick.  
(on repeat) What's the matter?

3 PERCHICK:  
Gently

Alto Fl., Cl.

Piano

*ff*  
Str.

I used to tell my-self

That I had ev - 'ry - thing; But that was on - ly half true.

sim.

I had an aim in life And that was ev - 'ry - thing; But now I e - ven have

11

you. +Acc. I have some-thing that I would die for---

Vins. *fz*

Str., Acc.

Hrn., Cello

15

Some - one that I can live for, too. Yes, now I have ev-'ry-thing---

+Cls. E.H., Fl. 8va




Not on - ly ev-'ry-thing-- I have a lit - tle bit more. Be -



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

Hns. (octaves)  
mp Str.  
Cello, Cls.



23

I used to won - der Could there be a wife To

p (Hn. cont.)





HODEL: I was only out of sight.

share such a dif - fi - cult wan - d'ring kind of life?

Hn. (8 bassa)

wait - ing right here.

(Picc., Ob. 8va)

Tpt. I

31

Who knows to - mor - row

Str. div.

Hns., Trbs., Acc.

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

Where our home will be? Ev-'ry-thing is


BOTH (PERCHIK - top):

right at hand--- Sim - ple and clear.

Hn. (8 bassa)

W.W., Vlns., Acc.

Br.

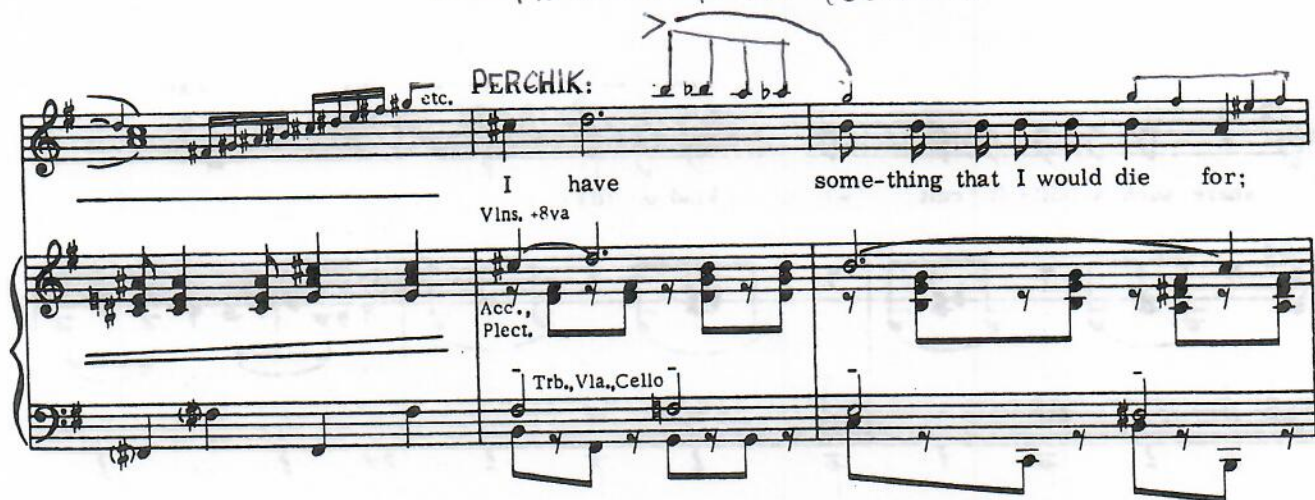
PERCHIK: 

etc. I have some-thing that I would die for;

Vins. +8va

Acc., Plect.

Trb., Vla., Cello



Quasi march +Vins., Vla.

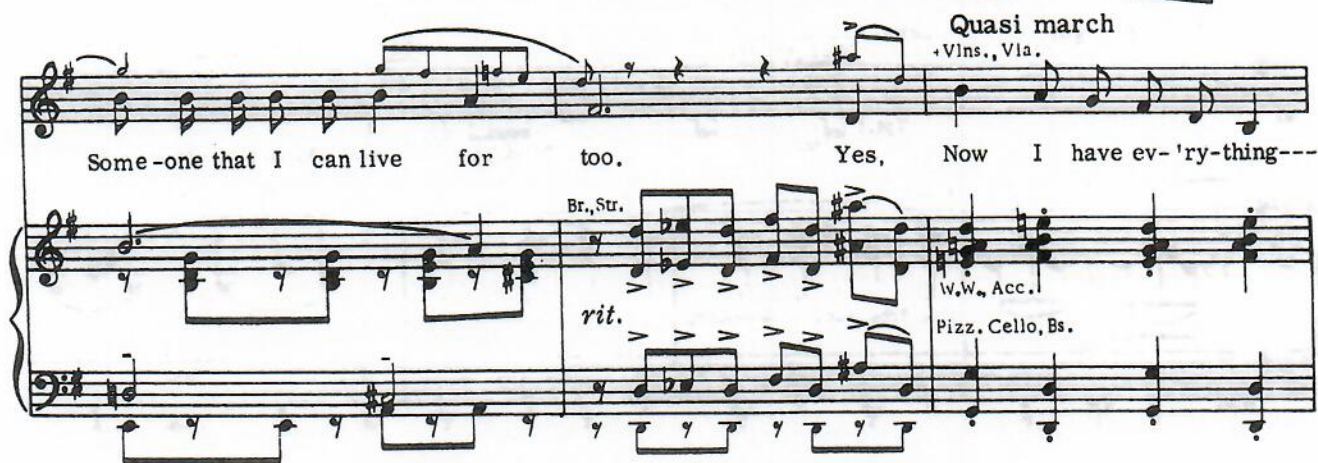
Some-one that I can live for too. Yes, Now I have ev-'ry-thing---

Br., Str.

rit.

W.W., Acc.

Pizz. Cello, Bs.



Tpts.

Not on-ly ev-'ry-thing--- I have a lit-tle bit more. Be-

+Tpts.

Tpts.

mf 6 + Str.



47 Rubato [Embrace]

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

Str. trem.

w.w.

Br.

Cym. (Timp. sticks)

+ Str.

+Timp.



# Tevye's Rebuttal

## No. 23

TEVYE: You're not asking for my permission?

HODEL: But we would like your blessing, papa.

Freely  
(Tevye covers his ears.)

TEVYE:

I can't be-lieve my own ears! My bless-ing? For

Piano

6

what? For go-ing o-ver my head? Im-pos-si-ble!

Bells

Cello

L.H.

+Bsn.

Più mosso (spoken:)

At least with Tzei-tel and Mo-tel, They asked me--- They

Vins., Bells, Plect.

Vla., Cello, Acc., Cls.

Bs.

etc.

poco accel.

sim.

fp

(sung:) 14 (spoken:)

begged me! But now if I like it or not You'll

Bell

+Fl. Ob.

*p* *sim.* *f*

(sung:)

mar - ry him. So what do you want from

Bells

Str. trcm.

*fp*

me? Go on! Be wed! And

(cont.) Br., W.W.

*fp* *fp* *fp*

Marcato - in one

25 Pesante - in 4

Tear out my beard and un - cov - er my head, Tra -

Vins., W.W.

Str., W.W., Bells, Hns., Plcct.

*f* Tpts., Acc.

Trbs., Hns., low Str.

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?

One lit - tle time I pulled out a thread And where has it led? Where has it led?

W.W. Bells  
Cl. Solo  
Str. trem., Plect.  
Celli pizz.  
*rit. poco a poco*

*(spoken:)* Where has it led?

*Hold until cue: (TEVYE:)*  
---But first he abandons you.

*cue: PERCHIK:*  
I love her.

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

L.H.  
Gtr., Vin., Acc.  
*pp* Brush on chimes  
Bs.

cue: (TEVYE)

148

Well, it seems these  
two have the same

**34** matchmaker. *Slowly - thoughtfully*

They're go - ing o - ver my head! Un - heard of! Ab - surd! For

+Mand.  
Str. trem.  
+Bells

this they want to be blessed! Un - think - a - ble! I'll lock her up in her room! I

+Mand.  
+Bells  
W.W.  
+Mand.

**41**  
could - n't --- I should! But look at my daugh - ter's eyes. She loves him.

+Bells  
8va  
Vlns.  
Via.

TEVYE: --- Tradition --- [He shrugs] Very well, ...etc.

Lute Solo  
mf

# No. 24

# Do You Love Me?

149

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

Slowly - in 2

TEVYE: (cont.) I like him. ...etc.

Alto Fl.  
Piano *pp*  
Str. quartet

This system shows the piano accompaniment for the first part of the song. It includes staves for Alto Flute, Piano (marked *pp*), and String Quartet. The tempo is 'Slowly - in 2'.

In 4 (TEVYE:)...a new world---love! Golde, (sung) 9 Moderately slow - Rubato  
GOLDE: TEVYE:  
Do you love me? Do I what? Do you

Alto Fl., Lute  
*mf*  
*pp* (Voice cued in Vlns.)

This system contains the vocal entry for Golde and the start of Tevye's response. The tempo changes to 'Moderately slow - Rubato' and the meter to 'In 4'. The piano accompaniment includes Alto Flute and Lute (marked *mf*) and Piano (marked *pp*).

GOLDE:  
love me? Do I love you?! With our daugh-ters get-ting mar-ried And this

Str.  
+Plect.

This system continues Golde's vocal line. The piano accompaniment includes String Quartet (marked 'Str.') and Piano with Plectrum (marked '+Plect.').

trou-ble in the town, You're up-set, you're worn out, Go in-

This system continues Tevye's vocal line. The piano accompaniment includes String Quartet and Piano.

TEVYE: (spoken:)

side, go lie down. May-be it's in-di - ges - tion. Gol-de, I'm ask-ing you a

TEVYE: I know---

(sung:) 19 GOLDE: TEVYE: GOLDE:

ques-tion Do you love me? You're a fool! But do you love me? Do I

Acc. Alto Fl., Lute

pp

TEVYE: Well?

love you? For twen-ty-five years I've washed your clothes, Cooked your meals, cleaned your house.

Sr.

Giv-en you chil - dren, milked the cow. Af-ter twen-ty-five years, why talk a-bout love right

+Acc.



TEVYE:

28

now? Gol-de, the first time I met you Was on our wed-ding day. I was

W.W.  
+Plect.  
ff  
B.Cl.

GOLDE: TEVYE: GOLDE: TEVYE:

scared. I was shy. I was ner-vous. So was I. But my fa-ther and my moth-er Said we'd

ff  
Str.

(spoken:) (sung:) 35

GOLDE:

learn to love each oth-er, And now I'm ask-ing, Gol-de, Do you love me? I'm your

Alto Fl., Lute

Molto Rubato

TEVYE: Well?

TEVYE: (spoken:) (sung:) GOLDE:

wife. I know, But do you love me? Do I love him? For

+Celesta  
Str.

twen-ty-five years I've lived with him, Fought with him, starved with him,

Str., Plect.

43

TEVYE: GOLDE:

twen-ty-five years my bed is his. If that's not love, what is? Then you love me? I sup- pose I

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

*mp* Plect. *mf* *p* *pp*

TEVYE: BOTH:

do. And I sup- pose I love you too. It does- n't change a thing, But e- ven

W.W. Str. +Acc.

*p*

(GOLDE - top)

so, Af- ter twen- ty-five years It's nice to know.

W.W., Celesta

W.W. +Cls. +Gtr. +Gtr.

attacca

## No. 25

## The Rumor

Moderately - in 3

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

Piano

*mp*

Pizz, Str., Acc., Plect.

*cue: YENTE: It happened to be open.*

5 Ob., Picc.

*p*

*sim.*

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

(YENTE:)

Re - mem - ber

+Hn. >

13

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

*sempre stacc.*

Bs. 8 bassa

In 4

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

OTHERS: YENTE:

I just learned that Per-chik's been ar - rest-ed in Ki - ev. No! Yes!

Tutti

22 Ist WOMAN: Shaindel, Shaindel! Wait till I tell you!

W.W. Soli +Hns.

*mf* *sim.*

(Ist WOMAN:) 28

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

*p*

danced with Tev - ye's Ho - del. Well, I just heard that Ho - del's been ar - rest-ed in Ki - ev.

GROUP: 36 2nd WOMAN: Mirala---

No! Ter-ri-ble! Ter-ri-ble!—

Mand. Tpt., Xyl., W.W. 8va

Hns., Str. *mp* *f* *p*

*sim.*

(2nd WOMAN:) 40

Do you re - mem-ber Per-chik, That stu - dent from Ki-ev? Re-

Vlns. *p* Cl. etc.

Cl., Bsn. Via. Cello Bs.

mem-ber how he act -'ed When Tzei-tel mar-ried Mo - tel? Well, I just heard That

(spoken:)                      **GROUP:**    **2nd WOMAN:**

Mo - tel's been ar-rest-ed    For danc-ing at the wed-ding!    No!'    In Ki - ev!

Tutti *f*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in G major with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a spoken introduction. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

**48**                      **MENDEL:** Rabbi --- Rabbi!                      **(MENDEL:)**

Re - mem-ber Per-chik, with

*p*  
Via., Cello, Acc., Plect.

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in G major with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment features a rhythmic pattern of eighth notes and chords. A dynamic marking of piano (*p*) is present.

all his strange i - de - as?    Re - mem - ber Tzei - tel's wed - ding                      Where

+Vlns.

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in G major with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment features a rhythmic pattern of eighth notes and chords. A dynamic marking of piano (*p*) is present.

**56**

Tev - ye danced with Gol - de?    Well, I    just heard    That Tev - ye's been ar - rest - ed    And

+w.w.

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in G major with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment features a rhythmic pattern of eighth notes and chords. A dynamic marking of piano (*p*) is present.

GROUP: MENDEL; GROUP: MENDEL;

Gol - de's gone to Ki-ev! No! God for-bid! She did-n't! She did!

+Hns., Trbs.

L.H. (+W,W, Str.)

Acc. Xyl. Bis.

61 AVRAHM: Listen, everybody! Terrible news --- terrible!

W.W. +Tpt.

f Hns., Plect., Str.

sim.

(AVRAHM:) GROUP: Yes. GROUP: So?

Re-mem-ber Per-chik, Who start-ed all the trou-ble? Well, I just heard from some-one who should

Tpts.

p

w.w.

GROUP: What? 69 GROUP: O! GROUP: A!

know, That Gol-de's been ar - rest-ed, And Ho-del's gone to Ki - ev.

Str., W,W, Acc., Plect.

pp

cresc.

poco a poco

GROUP: Ah!

GROUP: Oh!

GROUP: Oh!

Mo-tel stud-ies danc-ing; And Tev-ye's act-ing strange. Sprin-tze has the mea-sles.

*sempre stacc.* *cresc.*

Blackout.  
ALL: Uh! (applause)

GROUP: Oi! YENTE:

Biel-ke has the numps. And that's what comes from men and wom-an danc-ing!

*fz* *Tutti ff*

*Segue*

[Change of scene]

77 Cl., Ob., Acc.

*Str.* *ff* *sim.* *Choke Cym. Solo*

W.W., Acc. (+8va)

Str., Cls.

*Hns, Plect.* *p*

Repeat ad lib. until Tevye walks to stage right.

85

[Fade out]

ten.

*Acc. solo* *pp* *rall.*



# No. 26 Far From The Home I Love

159

cue:HODEL: He did not ask me to go ---  
I want to go.

Andantino - in 4  
I don't want him to be alone...etc.

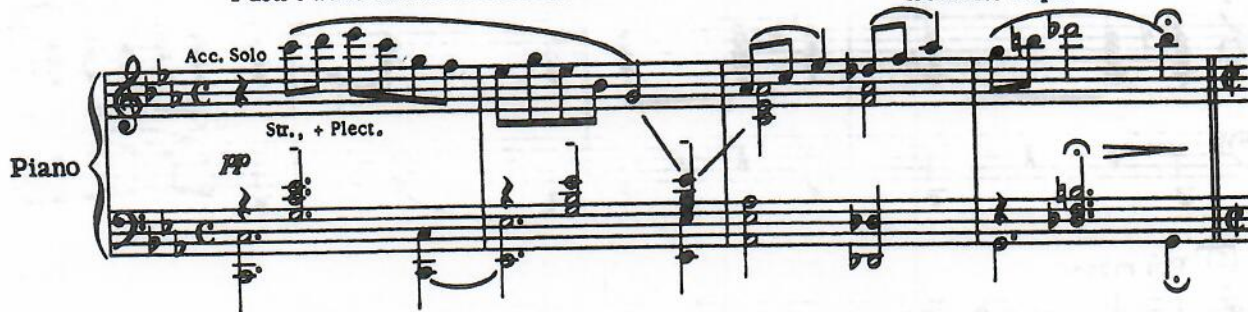
TEVYE: But Hodel, baby ---  
HODEL: Papa---

Piano

Acc. Solo

Str., + Plect.

*pp*



5 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.

Acc. tacet +Acc.



13

Once I was hap - pi - ly con - tent to be As I was, Where I was;

Mand.

W.W. 8 bassa

*pp*



Close to the peo-ple who are close to me, Here in the home I love.

W.W.

21 Più mosso

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

Hns., Fluegel Hn.

+Acc.

+W.W. L.H.

rit.

Cello

rit.

Meno mosso - In 4

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

W.W.

Acc. p

+Hn.

poco rit.

poco rit.

29 In 2

Oh, what a mel-an-chol-y choice this is, Want-ing home, want-ing him.

Ob. Solo

Acc., Plect.

etc.

Ba.

etc.

Clos - ing my heart to ev - 'ry hope but his;      Leav - ing the home I

love.      There where my heart has set - tled long a - go.

37

W.W., Str.

*p* Hns., Trb., Fl. Hn.

I must go--- I must go.      Who could im - ag - ine I'd be wand - 'ring so

Acc. Solo

*rall.*

Str., Plect.

In 4

Far from the home I love.      Yet--- there with my love I'm home.

+W.W.

*pp rit.*

Vla. +Cl.

TEVYE: And who, my child---etc.

47 **Lento**  
Acc. Solo

*pp*  
Cello

Plect.

Via.

(TEVYE:) Tell him I rely on his honor to treat my daughter well. Tell him that.

*cue:*  
HODEL: Papa, God alone knows when we shall see each other again.

TEVYE: Then we will leave it in his hands.

Bs. *pp*

56 **Slowly - In 4**

Ob. Solo

*p*  
Str.

TEVYE: Take care of her.  
See that she dresses warm. [Exits] w.w.

[Traveler closes]

*pp*

+Hns. *mp*

Acc. +Bsn. *rall.*

+Via., Cello

*attacca*

No. 27

Crossover - Act II

Allegro moderato - In 4

AVRAHM: Reb Mordcha, did you hear the news? ---etc.

Piano

W, W., Str., Xyl., Hn.

2 Str.

Proceed at cue:  
MENDEL: Mazeltov.

Repeat ad lib.

(+Bsn. last time)

14 (Dialogue continues)

W, W., Str. Fls.

Proceed at cue:  
PEOPLE: Mazeltov.

[Scene opens on tailor shop]  
Hns., Cl., E.H.

Repeat ad lib.

Trib., Str., (+8va)

Timp.

On cue: Group opens up to disclose sewing machine.

Handwritten musical score for piano and strings. The score is in 4/4 time and consists of two systems. The first system includes the following annotations: "+muted Tpts." above the staff, "Vlns." below the staff, and "Repeat ad lib." above the staff. The second system includes the annotation "ff" below the staff and "attacca" at the end of the piece. The music features a melodic line in the right hand and a supporting bass line in the left hand, with various articulations and dynamics.

### No. 28 Incidental (Miracle Of Miracles)

Piano score for "Miracle Of Miracles". The tempo is marked "Moderate 4" and the performance instruction is "[Under dialogue]". The score is in 4/4 time and consists of four systems of music. The first system is marked with a box containing the number "1" and includes the dynamic marking "pp" and the instruction "Acc. Solo". The second system includes first and second endings, marked "1." and "2.". The third system is marked with a box containing the number "10". The fourth system is marked with a box containing the number "18". The music is characterized by a steady melodic flow in the right hand and a harmonic accompaniment in the left hand.

Musical score for the first system, featuring piano accompaniment. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords. A *rubato* marking is present in the third measure.

Musical score for the second system, starting at measure 25. A box containing the number 25 is above the staff. A cue *[Fyedka enters shop.]* is above the staff. The tempo marking *a tempo* is written above the first measure.

# No. 29 Change Of Scene

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

Allegretto - In 2

Musical score for the piano part of "Change Of Scene". The tempo is *Allegretto - In 2*. The score is marked *Piano* and *Tutti*. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords. A *+8va* marking is above the first measure.

Musical score for the first vocal entry. The piano accompaniment is shown. A marking *1. Str., W.W., Acc.* is above the staff. A *(2nd time dim.)* marking is below the staff. The score includes a fermata over the final note.

Musical score for the second vocal entry. The piano accompaniment is shown. A cue *2. TEVYE: How long can that miserable horse---etc...* is above the staff. The score is marked *molto rit.* and *pp*. A *Str.* marking is above the staff. The score includes a fermata over the final note and a *Acc. ad lib.* marking below the staff.

## No. 30

## Chava Sequence

cue: Tevye starts walking with wagon.

[Hold till wagon reaches stage  
left. Pause, then continue.]

Slowly - In 3

Piano

Acc., Lute, Gtr., Hn.

Str.

*pp* Str.

Cls., Plect.

6

Lit-tle bird, lit-tle Cha-va-leh, —

I don't un-der-stand what's hap-pen-ing to-day. Ev-'ry-thing is all a

blur. All I can see is a hap-py child. —



The sweet lit-tle bird you were, Cha-va - leh, Cha - va - leh.

14

Lit-tle bird, lit-tle Cha-va-leh, —

You were al - ways such a pret - ty lit - tle thing, Ev - 'ry - bod - y's fav - 'rite

22

child, Gen - tle and kind and af - fec - tion - ate, —

What a sweet lit- tle bird you were, Cha- va - leh, Cha- va - leh.

26 [The three sisters appear - dancing.]

Solo Vln.  
Cl.  
Cl.  
Via., Cello  
pizz.

Hn. Solo

+Fl.  
3  
Str., EFl., Cl.

36

(Octave continued)  
Hns.  
Acc.  
Cl. 2  
B.Cl., Bs. + Plect.

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music consists of flowing eighth and sixteenth notes in both hands, with some chords and rests.

Piano accompaniment for the second system. The top staff is labeled "Tpt. 1" and contains a melodic line with slurs. The bottom staff continues the piano accompaniment. Instrumentation markings include "Str., Cl." and "E.H., Vlns. (Acc. tacet) Vla., Cl.".

Musical score for vocal entries. The top staff shows vocal lines for Chava and Tevye. Chava's line is marked "(Hold until Chava enters.)" and Tevye's line is marked "(Hold until cue:)". The piano accompaniment includes markings for "Clis., Vlns.", "Vlns. trem.", "Gtr.", and "Brush on Chimes".

CHAVA: I beg you to accept us.

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

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

Piano accompaniment for the "Moderately - In 3" section. The top staff is marked "Solo" and "pp". The bottom staff is marked "Str.". The tempo is "Moderately - In 3" and the time signature is 3/4. The music features a steady eighth-note accompaniment. A dynamic marking "poco a poco cresc." is present.

Musical score for the "CHORUS: (unseen)" section. The top staff shows the vocal line with the lyrics "papa l Tra - di - tion, Tra-". The piano accompaniment includes markings for "Acc. + W. W.", "Str., Plect., Hns.", and "Trbs.". The tempo is "Moderately - In 3" and the time signature is 3/4. The music features a steady eighth-note accompaniment. Dynamic markings include "cresc. poco a poco" and "ff".

58

di - tion, \_\_\_\_\_ Tra - di - tion. \_\_\_\_\_

w.w.  
Tpts.  
*marcato*

[Curtain]

66 Moderately - In 2

*mf* w.w., Str. *pp* *sim.*

Vla., Cello, pizz.

Ad lib. repeat. - ( Fade out )

No. 31

Anatevka

171

cue: YENTE: Well ---

After all ... etc.

Slowly

GOLDE: (last time)

YENTE: (spoken:)

\* A lit-tle bit of this--- A lit-tle bit of that. A

Repeat ad lib. under dialogue.

Piano

pp Plect. pizz., Cello, Bs.

Cl.

LAZAR: MENDEL: AVRAHM: 6 TEVYE: Someone should have set a match to this place years ago.

pot, A pan, A broom, A hat.

Bs. 8 bassa

MENDEL: AVRAHM: GOLDE: LAZAR: MENDEL: People who pass through Anatevka don't even know they've been here. GOLDE:

A bench. A tree. So what's a stove, or a house? A

Solo Vlns.

\* This entire number is sung an octave lower.

YENTE: 14 ALL:

stick of wood, A piece of cloth. What do we leave? Noth- ing much,

Acc., Cl. *p*

18 Tempo

On-ly An - a - tev - ka. An - a - tev - ka, An - a - tev - ka,

Acc. Solo *poco rall.* Plect.

Bs., Cello

Un-der-fed, o-ver-worked An - a - tev - ka. Where else could Sab - bath be so

26

sweet? An - a - tev - ka, An - a - tev - ka,

Fl. (+Bsn.) *p*

In-ti-mate, ob-sti-nate An - a - tev - ka, Where I know ev - 'ry - one I

34

meet. Soon I'll be a stran - ger in a

Acc. Solo Str.

(+Plect.)

strange new place, Search-ing for an old fa - mil - iar

Acc.

42

face From An - a - tev - ka. I be - long in An - a - tev - ka,

Acc. only

*poco rit.* *a tempo*

(+Plect.)

Tum - ble down, work - a - day An - a - tev - ka, Dear lit - tle

Str. *rall.*

49 Allargando GOLDE: Eh---it's just a place.

vil - lage, lit - tle town of ten. mine.

Acc. *rit.* *pp* Fl. Solo

MENDEL: Our forefathers...etc.

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

[Change of Scene ]

*f* Str., Plect. *Acc.*

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

*Acc.* *rit.* *fade* *pp*



# No. 32

# Final Scene - Underscoring

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

Andante - In 4

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

Piano

Fls.  
P Plect.  
Bsn.

9

Acc. Solo  
Plect.

TZEITEL: Goodbye, Papa.

GOLDE: Goodbye, Motel.

MOTEL: Goodbye, Mama.

17

Musical score for Motel's first line of dialogue. The score is written for piano accompaniment with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat major or D minor). The tempo is not explicitly marked for this section. The score ends with the instruction "Pizz. Cello".

TEVYE: Work hard, Motel. Come to us soon.

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

Musical score for Tevye and Motel's second line of dialogue. The score is written for piano accompaniment with a treble and bass clef. The key signature has one flat. The tempo is not explicitly marked. The score includes a dynamic marking of *mf* and a breath mark *(b)* in the bass line.

Musical score for the piano accompaniment. The score is written for piano accompaniment with a treble and bass clef. The key signature has one flat. The tempo is not explicitly marked. The score includes a dynamic marking of *mf* and a tempo marking of *poco rit.*

25

Musical score for the piano accompaniment. The score is written for piano accompaniment with a treble and bass clef. The key signature has one flat. The tempo is marked *a tempo*. The score includes a dynamic marking of *mf* and the instruction "Bsn., Cello".

[Motel and Tzeitel exit.]

Musical score for the piano accompaniment. The score is written for piano accompaniment with a treble and bass clef. The key signature has one flat. The score includes a dynamic marking of *mf* and a fermata over the final chord.

# No. 33

# Curtain - Act II

177

cue: GOLDE: We're not in America yet!

TEVYE: Come, children, let's go.

Moderately - In 4  
(Tevye begins pulling wagon)

Piano

*p* Hns., Str.  
+ Euph.

Play 3 times

9 Fl.

(+Bsn.)

Drs. etc.

In 3

Vln. Acc.

17

etc.