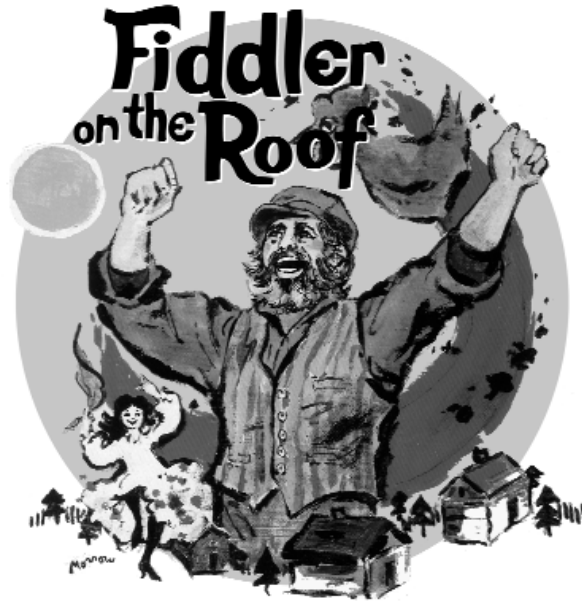


Piano Vocal Score

Harold Prince
Presents



Book by **Joseph Stein**

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

Entire Production Directed & Choreographed by
Jerome Robbins



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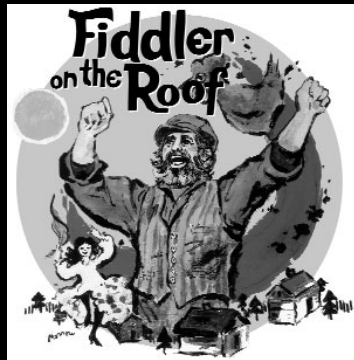


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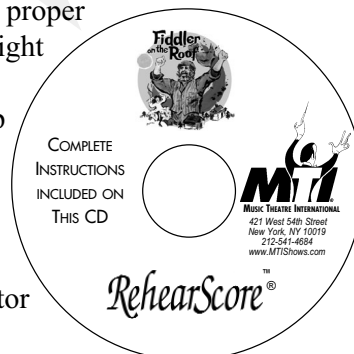
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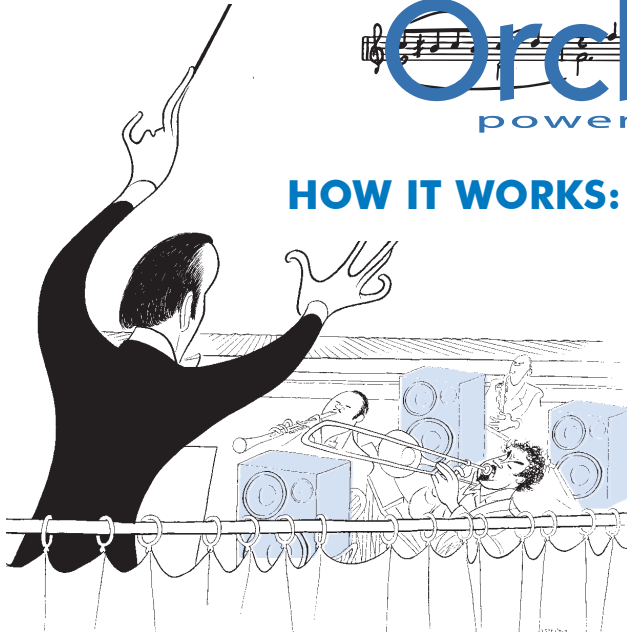
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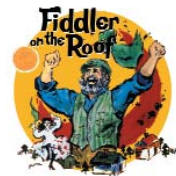
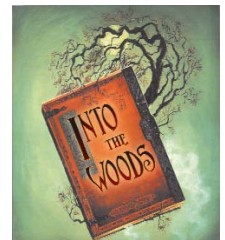
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Tradition

Moderato (in 2)

(In the dark)

Vln. solo

1 (Curtain up) *mf*

2

3

4

5

(Light on Fiddler)

6

7

8

9

(Light on Tevye)

(Tevye comes forward)

10 *mf* Fl. solo

11

12

13

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

14 *p*

15

16

17

18

19

20

21

Musical notation for measures 22-25. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 22 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 23 continues with quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 24 continues with quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 25 continues with quarter notes: G4, A4, B4, C5, B4, A4, G4.

Musical notation for measures 26-29. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 26 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 27 continues with quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 28 continues with quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 29 continues with quarter notes: G4, A4, B4, C5, B4, A4, G4.

Musical notation for measures 30-32. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 30 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 31 continues with quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 32 continues with quarter notes: G4, A4, B4, C5, B4, A4, G4.

Musical notation for measures 33-35. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 33 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 34 continues with quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 35 continues with quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "TEVYE: ... keep our balance? That I can tell you in one word — Tradition!". Performance instructions include: "ad lib. repeat", "Str.", "Gtr., Mand. ad lib. repeat", "p", "f", "(vocal 2nd time)", and "(ALL)".

Musical notation for measures 36-39. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 36 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 37 continues with quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 38 continues with quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 39 continues with quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "di - tion, tra - di - tion, tra - di - tion, Tra -". Performance instructions include: "p", "Cls. div.", and "Str., Gtr., Mand.".

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

+ Ob. + Fl. + Hns. + Br. *f*

44 45 46 47

+ Acc.

48 49 50 51 *Vlns.*

52 53 54 55

p *cl.*

56 1. 57 58 2. 59

cont. at cue:

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

60

Vamp ad lib. *f* *Tutti* low W.W., Trbs.

64 (TEVYE, PAPAS)

65 66 67

Who, day and night, Must scam - ble for a liv - ing, Feed a wife and chil - dren, Say his dai - ly prayers? And

Str. pizz *Fl., Ob.*

W.W. *p* *Gtr., Mand.* *Cls., Bsn.*

68 69 70 71 (ALL)

who has the right, As mas - ter of the house, To have the fi - nal word at home? The

72

73 74 75

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

W.W., Hns. *mf* *Str., Rhythm, Acc.* *fp* *f*

76 pa - pa, 77 the pa - pa 78 tra - di - tion. 79

mf *fp* *ff* + Br. W.W. 8va

80

81 82 (GOLDE, MAMAS) 83

Who must know the way to make a pro - per home, A

W.W. *f* Str., Rhythm, Acc. *mp*

84 85 86 87

qu - iet home, a ko - sher home? Who must raise a fam - i - ly and run the home So

88 89 90 (ALL)

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

+ Br. *f* *sfz* *mp*

fz + Timp.

91

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

mp *Br.* *Rhythm, Hns.* *Tpts., W.W. Sva* *Tbns, Hns, Acc.* *W.W.* *Hns.* *Bsn.* *Red.* *+ Timp.*

95

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

ff *Br.* *Tpts., W.W. Sva* *Trbs., Hns., Acc.* *Tutti* *Red.*

99

100 (SONS) At

fz *Str., W.W.* *Acc., Rhythm, Hns.* *mp*

101

three I start - ed He - brew school, At ten I learned a

104 trade. I 105 hear they picked a 106 bride for me. I

W.W.
 (b) *f* Hns., Bsn.
mp

107 hope 108 she's pret - ty. (ALL) The

Acc. Str., W.W.

109 sons, 110 the sons— 111

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

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

fz *fz* Tpts., W.W. Str., W.W. Hns., Trbs.

115 116 117

tra - di - tion.

ff W.W., Br.

118 119 120

(DAUGHTERS)

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

And who does ma - ma

mp

121 122 123

teach To mend and tend and fix, Pre -

w.w.

124 125 126 127 (ALL)

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

128

129 130

daugh- ters, the daugh- ters—

mf *Br.* *Acc., Str., Rhythm* *W.W., Acc.* *3*

131 131A 131B

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

W.W. 8va *Br.* *fz* *Hus., Trbs.* *3*

Str. Rhythm

131C 131D 131E

tra - di - tion.

W.W. 8va *Br. ff*

132

(TEVYE, PAPAS) 133 134

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

(GOLDE, MAMAS)

(SONS) Who must know the way to make a pro - per home, A

(DAUGHTERS) At three I start - ed He - brew school, At

And who does ma - ma teach To

Vlns.

Vla., Cello, Bsn.

135 136 137

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.

f

mp

Bsn.

138 139 140 (To—» Bar 145)

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?

Gtr., Mand.

145

146

ma - ma,
The sons,
The daugh - ters

w.w. Br.
+ Hns.

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.

Tra - di - tion. The daugh - ters, the daugh - ters.

sfz (Br. tacet) Hns. 3 w.w.

150 151 (To → Bar 153)

Tra - di - tion.

Tra - di - tion.

Tra - di - tion.

Tra - di - tion.

Br. (Triple tongue) Tra - di - tion. *ffz*

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

153 *Acc. 8 bassa*

pp Solo Vln.
Str., Gtr.

154 155 *etc.*

156 157 *(as before)* 158 + Acc.

(all Vlns.)

(Play until cue)

YENTE: It's a perfect match.

159 160

ad lib. repeat

ff + Trbs.

(All dance) W.W., Str., Hns. + Br.

+ Timp.

TEVYE: And Reb Nahum...

161 *Vln. solo*

pp

162 163

(Play until cue)

BEGGAR; Why should I suffer?

164 (all Vlns.) 165 *Acc. 8va* 166 + W.W.

Str. *ad lib. repeat*

ff + Hns. + Br.

(All dance)

Bsn., Trbs.

167

TEVYE: And most important...

Vln. solo

p *Str.*

168 169 170

+ *Gtr.*

Celli
(Play until cue)

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

171 172

ad lib. repeat

ff

W.W., Str., Hns.

+ *Trbs.*

+ *Timp.*

+ *Br.*

173

(CHORUS)

174 175 176

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

f *Str., Gtr., Acc.*

fade

177 178 179 180

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

+ *W.W. Sva*

Hns., Trbs., low Str.

TEVYE: Then, there are the others...

181 *Vlns., Acc.*

pp *Finger Cym.* *etc.*

low Str.

185 186 187 188

189 *+ W.W.*

mf (*Finger Cym. cont.*)

190 191 192

193 *Ob.*

pp *Vla., Cello, Gtr.*

194 195 196

197 198 199 200

201 *E♭ Clar.* 202 203 204

+ *Vlms.*

+ *Timp (very softly)*

(Continue at cue)

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

205 206 207 208

In 4

209 *Br., W.W.* *Vlms.* (*Argument ensues*) 210

Acc., Gtr., Mand. *Hns., Trbs.*

(GROUP 1) (GROUP 2)

211 212 213

Horse! Mule!

W.W. Str., Acc. *tr♭* *tr*

Tpts.

Hns., Trbs.

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

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

217

di - tion, tra - di - tion—

Tpts., W.W. 8va

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

220 221 222

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

Tpts. tacet

+ Tpts.

223 224

tra - di - tion.

225

Tpts. Ob.

226 227 228

Tria.

ped.

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

229 230 231 232

Fl. Vlns., Mand.

mf

ped.

233 234 235 236

... as a fiddler on the roof!

+ Ob., Cls.

Celli, Hns.

cresc. poco a poco

237 238 239 240

Broader

(Applause)

Tutti

ff

Trb. solo

Attacca

Act 1 – Opening

Bright 4 *Fade out as Shprintze speaks*

1 *Acc., Vlns.* 2 3 4

mf
low Str., Gtr., Mand.

5 6 7

8 9 10

11 12 13

14 15 16

Matchmaker

Cue: TZEITEL: Oh, Yente — Yente —

Cue to continue:

HODEL: Someone interesting...

CHAVA: And well-off...

HODEL: And important!

Allegro — In 1

1 2

Vamp ad lib. under dialogue
Str.

p
Cello, B. Cl.

Detailed description: This system shows the first two measures of the piece. The vocal line is a whole rest. The piano accompaniment features a string vamp (marked 'Vamp ad lib. under dialogue') and a cello/bassoon part (marked 'Cello, B. Cl.') with a piano dynamic (*p*). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

3 (HODEL) 4 5 6

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

p + *Gtr., Mand.*

Detailed description: This system contains the first six measures of the vocal line. The lyrics are 'Match - mak - er, match - mak - er, Make me a match,'. The piano accompaniment includes guitar and mandolin (marked '+ Gtr., Mand.') with a piano dynamic (*p*). The vocal line consists of quarter and eighth notes.

7 8 9 10

Find me a find. Catch me a catch.

+ *W.W.*
mf

Detailed description: This system contains the final four measures of the vocal line. The lyrics are 'Find me a find. Catch me a catch.' The piano accompaniment includes woodwinds (marked '+ W.W.') with a mezzo-forte dynamic (*mf*). The vocal line continues with quarter and eighth notes.

11

(HODEL)

12

13

14

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

+ W.W.

15

16

17

18

make me a per - fect match.

Str.

w.w.

f

Acc.

Str.

Acc. 8va

19

(CHAVA)

20

21

22

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

p

Str., + Gtr., Mand.

23

24

25

26

You bring the groom, Slen - der and pale.

+ W.W.

mf

27 (CHAVA) 28 29 30

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

Fl.

Str., + Gtr., Mand.

31 32 33 34 (HODEL)

en - vy of all I see. For

w.w.

35 36 37 38 (CHAVA)

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

Str.

(W.W. sust.)

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

(+Vln. 8va) 52 53 54

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

+ Bell
W.W.

Gtr., Mand.

p Hns. Cello, B. Cl.

55 56 57 58

Find me a find, Catch me a catch.

+ Bell
W.W.

Str. only (8va)

W.W. Xyl.

Cello

59

60 61 62

Night af - ter night in the dark I'm a - lone, So

W.W. (Vlns. 8va)

Hns.

63 find me a match 64 65 Of 66 my

pp Str., Acc.

67 own. 68 69 70

+ Hns. Str., W.W. *poco ritard*

71 Slower (in 1) (Under dialogue) 72 73 74

pp Vlns., Vlas.

75 76 77 78

79

Musical score for measures 79-81. Measure 79 is the start of the system. Measure 80 has a fermata over the first two notes. Measure 81 has a fermata over the last two notes. The tempo marking *rall.* is placed above measure 81.

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

Musical score for measures 82-84. Measure 82 starts with a fermata. Measure 83 has a fermata over the first two notes. Measure 84 has a fermata over the last two notes. The key signature changes to one flat (B-flat) at the end of measure 84.

Vigorously - (Play 3 times)

Musical score for measures 85-86. Measure 85 is the start of the system. Measure 86 is the end of the system. The score includes performance instructions: *Str., W.W.*, *Hns.*, *f Acc., Plect.*, and *Celli, B. Cl.*. There are accents and slurs over the piano accompaniment.

87

(TZEITEL)

Musical score for measures 87-90. Measure 87 is the start of the system. Measure 88 has a fermata over the first two notes. Measure 89 has a fermata over the first two notes. Measure 90 has a fermata over the last two notes. The lyrics are: "Ho - del, oh Ho - del, Have I made a match for you! He's". The score includes performance instructions: *Cls.*, *p*, *Plect.*, *Vla., Cello, B. Cl.*, and *+ Xyl.* with *fz* (forzando) in measure 90.

91 hand - some, he's young! 92 All right, he's six - ty - two, 93 But he's a 94

W.W. Xyl.

f pizz. Str.

p

Str. arco + Plect.

95 nice man, a good catch— 96 true? 97 True. 98 I

W.W.

mf + W. Bl.

99 prom - ise you'll be hap - py. 100 And e - ven if you're not, 101 There's 102

Vlns.

Cls. *p*

Plect.

Vla., Cello, B. Cl.

103 more to life than that— 104 Don't ask me what. 105 106

ff Br., W.W.

107 (Play 3 times) 108

W.W., Str., Acc.
Br.
Hns.
Trbs., Celli

109 (TZEITEL) 110 111 112

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

Vlns.
Cls.
Plect.
Vla., Cello, B. Cl.
+ Trb.

113 114 115 116

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

Br., Hns.
Str.
Br.
p

117 118 119 120

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

W.W. 8va
Br.
+ Tom Tom

121 122 123 (+ Fl. flutter) 124

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

(Vlns. trem. and pont.)

Cls.

Plect.

Vla., Cello, B. Cl.

+ Trb.

125 126 127 128 129

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

Str., Plect.

Str.

+ W. Bl.

Hns., Trbs.

B. Cl.

Bs.

+ B.D.

130 131 poco rall. 132 133

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

B. Cl.

134 Deliberately — In 3 135 136 137

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

Str., W.W.

p

Hns.

138 139 140 141

glad you got a man.

f + Trb., Cym. *mf* *ff* W.W., Acc. 7

142 143

Più mosso — In 1

p *dim.* (fade)

Str., + Gtr., Mand.

144

(CHAVA)

145 146 147

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

Str. *p* *Plect.*

148 149 150 151

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

mf W.W. only

152

(HODEL)

153

154

155

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

Str.

p

w.w.

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 -

Cl.

Str., Acc.

Hn., Cello

Plect.

164

165

166

167

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

w.w.

fp

168

Musical score for measures 168-171. The vocal line (treble clef) contains the lyrics: "not that I'm sen - ti - men - tal." The piano accompaniment (grand staff) features a bass line with long notes and a treble line with chords. A dynamic marking of *f* is present at the end of measure 171, along with the instruction "Br.".

Musical score for measures 172-174. The vocal line (treble clef) contains the lyrics: "It's just that I'm ter - ri -". The piano accompaniment (grand staff) includes a dynamic marking of *mf* and the instruction "Str., W.W." in measure 173. The instruction "(ALL THREE)" is written above measure 172.

Musical score for measures 175-177. The vocal line (treble clef) contains the lyrics: "fied!". The piano accompaniment (grand staff) includes a dynamic marking of *mf* and the instruction "W.W. 8va + Br. (Str., Acc. sust.)" in measure 175. A dynamic marking of *ff* is present in measure 177.

178

marcato

179

180

181

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

mp

+ Plect.

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,

pp

Cl.

Str.

(Bass pizz.)

190

Tempo I°

191

192

193

Bring me no ring, Groom me no groom,

w.w.

p

+ Cl., +Hns. Acc., Plect.

194 195 196 197

Find me no find, Catch me no catch,

W.W. *Sva, Br.*

198 199 200 201

Un - less he's a match - less

mp *Str., W.W.*

202 203 204 205

match.

W.W. 206 207 208 209

Tpts.

ff *Tutti*

+ *Cymb.*

Attacca

3a

Change of Scene

Bright Waltz — In 1

1 *mf* *Tutti*

2

3 *f* *W.W., Str.* *Acc.* *gliss.*

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18 *poco rall.*

19

20 *Tpts.* *Hns.* *ff*

21

22 *low Str., Trbs.* *Hn., B. Cl., Tom Tom* *+ B.D.* *fff*

23 *Attacca*

(As Tevye drops hand)

If I Were A Rich Man

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

proceed at cue:

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

Moderately — In 1

pp
Str., Acc., Plect.

1 2 3

The piano introduction consists of three measures in 2/4 time. The right hand plays a series of chords, and the left hand plays a simple bass line. The tempo is marked 'Moderately' and the key signature has two flats.

4 With a lilt — In 4

(TEVYE)

5 6 7

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

p
Acc., Plect.

Measures 4-7 show the vocal line and piano accompaniment. The piano part features a rhythmic accompaniment with accented notes and plectrum effects.

8 9 10 11

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

Str.
(Rhythm cont.)

Λ + Bell
+ Acc., Cl., Bsn

Measures 8-11 continue the vocal line and piano accompaniment. The piano part includes a string section (Str.) and a bell (Bell) in measure 11. The key signature changes to one flat.

12

13 14 15

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

Acc.

Measures 12-15 continue the vocal line and piano accompaniment. The piano part features an accented note (Acc.) in measure 12.

16 17 18 19 *rall.*

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

Str. + W.W.

20 **Deliberately** 21 22 23

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

Str. - Acc., Plect., Cello *W.W., Acc.* *Rhythm only*

24 25 26 27

fine tin roof with real wood - en floors be - low. There would be

Str.

28 29 30 31

one long stair - case just go-ing up, And one e-ven long-er com-ing down, And

W.W. + *Vln., Acc.*

32 33 34 *rall.* 35

one more lead - ing no - where just for show. I'd fill my

Str.
Acc.

36 *a tempo* 37 38 39

yard with chicks and turk - eys and geese And ducks for the town to see and hear,

Fl., Cl. *Cls.* *E.H., Cl.*
low Str. *Bsn.*

40 41 42 43

Squawk - ing just as nois - i - ly as they can. And each loud

Cls. *+ low Str.* *W.W. only*

44 *Imitate animal sounds* 45 46 47

quack and cluck and gob - ble and honk Will land like a trum - pet on the ear, As

Acc. *Cello* *Tpts. 3* *Str., + Br., Hns.*

48 49 *rall.* 50 51

if to say, here lives a weal - thy man. (Sigh)

Str. *mf* W.W., Acc.

52 *a tempo* 53 54 55

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

Acc. *p* pizz. Str., Plect. W.W., Tpts. muted *mf*

56 57 58 59

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

+ Bells *mf* Acc., Fl.

60 61 62 63

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

Acc. *p* pizz. Str., Plect. W.W., Tpts. muted *mf*

64 65 *rall.* 66 67

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

+ W.W.

Str., Acc.

68

Deliberately

69 70 71

wife, my Gol - de, look-ing like a rich man's wife, With a pro-per dou-ble chin,

W.W.

Str. *p*

Acc., Plect.

W.W.

fz

+ Hns., Trbs.

72 73 74 75

Su - per - vis - ing meals to her heart's de - light. I see her

W.W., Str. *tr*

Tpts. *f*

76
put - ting on airs and strut - ting like a pea - cock, Oi! What a hap - py mood she's

Vlns. pizz
Acc.
arco. Str.
p + W.W.

77 78

79
in, Scream - ing at the ser - vants day and

+ Acc.

80 81

82
night.

tr
W.W., Str.
f
Trb., Bsn., Celli, Bs.

83

84

85

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

Str., Plect.

+ *Cl., Bsn.*

3

86 **Freely**

87

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

W.W., Plect.

Str. ***fp***

fp

88

89

please, Reb Tev - ye. Par - don me, Reb Tev - ye," Pos - ing prob - lems that would cross a rab - bi's eyes. Boi

+ *Bsn.*

90

91

boi boi boi boi boi boi boi! _____

Str., Hns., Trbs.

92

Deliberately

93

94

95

And it won't make one bit of dif-f'rence If I ans-wer right or wrong.

96

97

98

99

When you're rich they think you real - ly know! If I were

100

Pensively

101

102

103

rich I'd have the time that I lack To sit in the syn - a - gogue and pray, And

104

105

106

107

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

108

109

110

111

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

Bell

Str., Acc.

pp

Plect.

112

113

114

115

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

Str., W.W.

Cello, Hn.

116

Tempo 1°

117

118

119

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

Tpts, W.W. 8va

p *Acc., Plect., Tamb.*

120

121

122

123

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

W.W., Acc.

+ W.W.

+ Acc.

3

124

125 126 127

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

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

Rubato

128 129 130 131

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

Str., Acc.

132 133 134

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

ritard

+ *W.W.*

Tempo

135 136 137 138

man?

W.W., Str.
f *Hus.* *Br., Rhythm* *Tutti*

ritard

4a

End Of Scene 2

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

Bright 4

Musical notation for measures 1-3. The score is in 4/4 time with a key signature of one sharp (F#). Measure 1 starts with a fortissimo (*ff*) dynamic and includes the instruction "Ens." (ensemble). Measure 2 begins with a forte (*f*) dynamic and includes the instruction "etc.". Measure 3 concludes with a sharp sign (#) on the final chord.

Musical notation for measures 4-6. Measure 4 includes the instruction "Str., W.W." (strings, woodwinds). Measure 6 includes the instruction "etc.".

Musical notation for measures 7-9. Measure 7 includes the instruction "etc.".

Musical notation for measures 10-11. Measure 10 is marked with a box containing the number "10". Measure 11 is marked with the number "11". Both measures end with repeat signs.

5

Sabbath Prayer

cue: **MOTEL:** Good Sabbath, Reb Tevye.
TEVYE: Good Sabbath

Lento

1 *Solo Eng. Hn.* 2 3 4

Andantino

5 6 7 (TEVYE, GOLDE)

Str., Acc., Plect. *pp*

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.

+ *pizz. Str.*

15

16

17

May you be like Ruth and like Es - ther, May you be de - serv - ing of

(CHORUS)

Hum_____

Hum_____

p

Gtr., Lute

Vln. solo

18

19

20

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

Hum_____

Vln., Cello solo

21

22

ways.

More marked

23

(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

mf Str., Acc.

25

May the Lord ful - fill our Sab - bath prayer for you.

lives.

lives.

lives.

Acc.

fp

Acc.

27 28

May God make you Good moth - ers and

May God make you Good moth - ers and

May God make you Good moth - ers and

May God make you Good moth - ers and

29 30 *poco rall.*

wives.

May he send you hus - bands who will care for you.

wives.

wives.

Fl., Cl.

Lute

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

Acc., Plect., (+ Chimes)

(+ ad lib. CL.)

Str.

(TEVYE)

34

35

36

(To — » Bar 38)

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

(WOMEN, GOLDE)

May the Lord pre - serve you from pain. Fa - vor them, oh Lord, With hap - pi - ness— Oh

pain.

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

38 *poco ritard* (ad lib. chant) 39 *a tempo*

hear our Sab - bath prayer. A - men.

hear our Sab - bath prayer. A - men.

hear our Sab - bath prayer. A - men.

fp *Vla., Celli, Plect.*

40 41 *rall.* 42

Celeste, W.W. *Vlms.* *pizz.*

Attacca

5a

Change of Scene

Slowly — In 4

Acc. A B 1

mf

Vla., Cello

Str., W.W. + 8va

Acc., Lute

2 3 4

cresc. ed accel.

Cello, Bsn.

5 6 7

+ Br., Hns.

8 Joyfully

f Tutti
Trb.

Trbs.

8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23

To Life

cue: LAZAR: What do you think?

TEVYE: What do I think?

proceed at cue: TEVYE: He likes her. He will try to make her happy.

proceed at cue: TEVYE: To our agreement!

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

The first system of the musical score for 'To Life' consists of four staves. The top staff is the vocal line, starting with a rest and then singing 'To our prosperity! To our good health and happiness! And most important, (TEVYE)'. The second staff is for guitar, with a 'Gtr.' marking and a 'L.H.' (left hand) marking. The third staff is for piano, with a 'pp Vlns.' marking and a 'Lute' marking. The fourth staff is the bass line. The system is divided into three measures labeled 'a', 'b', and 'c'. Measure 'a' contains a rest for the vocal line. Measure 'b' contains a rest for the vocal line and a double bar line. Measure 'c' contains the vocal line and piano accompaniment. The piano accompaniment includes a 'Tutti' marking and a '(Dictated)' marking.

1

Allegretto — In 2

(TEVYE, LAZAR)

The second system of the musical score for 'To Life' consists of four staves. The top staff is the vocal line, with lyrics: 'life, to life, L' - chai - im. L' -'. The second staff is for piano, with a 'p + Str.' marking and a '(Rhythm)' marking. The third staff is the bass line. The system is divided into four measures labeled '1', '2', '3', and '4'. Measure '1' contains the vocal line and piano accompaniment. Measure '2' contains the vocal line and piano accompaniment. Measure '3' contains the vocal line and piano accompaniment. Measure '4' contains the vocal line and piano accompaniment. The piano accompaniment includes an 'Acc.' marking and a 'p' marking.

(TEVYE)

The third system of the musical score for 'To Life' consists of four staves. The top staff is the vocal line, with lyrics: 'chai - im, L' - chai - im, to life. Here's to the'. The second staff is for piano, with an 'Acc.' marking. The third staff is the bass line. The system is divided into four measures labeled '5', '6', '7', and '8'. Measure '5' contains the vocal line and piano accompaniment. Measure '6' contains the vocal line and piano accompaniment. Measure '7' contains the vocal line and piano accompaniment. Measure '8' contains the vocal line and piano accompaniment. The piano accompaniment includes an 'Acc.' marking and a '(b)' marking.

9

10 11 (LAZAR)

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

W.W. Acc.

12 13 (TEVYE, LAZAR) 14

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

+ Acc. mf p

15

16 17 18

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

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

19 20 21 22 (TEVYE)

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

fz + Hns., Trb.

23 (LAZAR)

way of con - fus - ing us, Bless - ing and bruis - ing us,

W.W.

27 (TEVYE, LAZAR)

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

W.W.

mf + Hns., Tbns.

31 (TEVYE)

God would like us to be joy - ful, E - ven when our

p Str. (Rhythm) etc.

35 36 37 38

hearts lie pant - ing on the floor.

+ E.H.

mf Str. Hns., Trbs., Acc.

39 (LAZAR)

40 41 42

How much more can we be joy - ful When there's real - ly

(Rhythm) *p* etc.

43 44 45 46 (TEVYE, LAZAR)

some - thing To be joy - ful for! To

mf + Hns., Tbns.

w.w. *tr*

47 (TEVYE)

48 49 50

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

fp Hns., Tbns. *fp* Br. muted *Str.*

51 52 (LAZAR) 53 54

Tzei - tel, my daugh - ter. My wife. It gives you

w.w. + 8va *fz*

55

(TEVYE)

56

57

58

some - thing to think a - bout, Some - thing to drink a - bout,

W.W.

+ Br., Hns.

+ Br.

(TEVYE, LAZAR)

59

60

61

62

Drink, L' - chai - im, _____ to

Str., W.W., Acc.

+ Br., Hns.

(Br. tacet)

f **mf**

63

LAZAR: Reb Mordcha...

64

65

66

life.

Str. stacc. 8va

mp

Cello

67

68

69

70

71 (Vlns. stacc.)

72

73

74

(Cls. 8 bassa)

75

76

77

78

79 Vamp till ready (VILLAGERS) (last time)

To

Strs., Hns., Plect.

f + Tbns.

80

81 (TEVYE)

82

83 (VILLAGERS)

La - zar Wolf. To Tev - ye. To

w.w.

mf p

84

85 (LAZAR)

86

87 (VILLAGERS)

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

Str., W.W.

88

89 90

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

Vlns. unis. (8va)

+ Plect.

Vlns., Hns., Cello

91 92 93

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

Br.

94

95 96 97

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

Str.

Br.

+ Hns., Tbus.

w.w.

98 99 100 101

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

102

103 104 105

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

Str.

106 107 108 109 (GROUP 1 VILLAGERS)

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

mf *W.W. (+8va)* *mp*

+ Tbns. *Br.*

110

111 112 113

glass and sip a drop of schnapps In hon - or of the

Cl.

(GROUP 2 VILLAGERS)

114 115 116 117

great good luck That favor - ed you. We know that

Br. *W.W.*

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

W.W. *8va*

Br. *mf*

126 127 128 129 (GROUP 2 VILLAGERS)

us and our good for - tune. Be

W.W.

Strs., Plect.

(GROUP 1 VILLAGERS) (GROUP 3 VILLAGERS) (VILLAGERS)

130 131 132 133

hap - py, Be health - y, Long life! And if our

Vlns.

Br., Acc.

134 135 136 137

good for - tune nev - er comes, Here's to what - ev - er comes.

+ W.W., Hns.

Br., W.W. *8va* *mf*

138 139 140 141

Drink, L' - chai - im, to

Str., W.W., Acc. W.W. 8va

142 143 144 145

life.

(VILLAGERS)

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

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

f Trbs., Hns., low Str.

146 147 148 149

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

Hns., Vns. trem., Gtr.

150 151 152 153

Tpts. unis., W.W.

ff

Musical score for measures 154-157. The score is written for piano and voice. The piano part features chords and arpeggios in both hands, with dynamic markings like *f* and *mf*. The vocal line has a melodic line with a slur and a breath mark.

Marcato

158

(VILLAGERS)

Musical score for measures 158-161. The score includes vocal lines with lyrics and piano accompaniment. The piano part includes markings for *w.w.*, *Br. div., W.W.*, and *f Str., Acc., Dr.*. The lyrics are: "Dai - dai - dai - dai - dai - dai, Dai - dai - dai - dai - dai - dai,".

Musical score for measures 162-165. The score includes vocal lines with lyrics and piano accompaniment. The piano part includes a trill marking *tr* and a string marking *Str.*. The lyrics are: "Dai - dai - dai - dai - dai - dai.".

166

167

168

169

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

(RUSSIAN)

solo

170

171

172

Ah! _____

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

173

Slowly & Deliberately

(+ claps on after beats)

174

175

176

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

Mandolin

sim.

Cl.

p Str. pizz., Acc., Mandola

177 178 179 180

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

Più mosso

181 **(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

Str., Plect. *w.w.*

185 186 187 188

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

Za, cha Za, cha Za, cha Hey!

Tutti fz

Allegro — In 2

189

(RUSSIANS) (+ Vlns.)

190

191

192

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

Ob.

Cello

Tutti

193

194

195

196

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

Ob.

Cello

Tutti

197

(solo)

198

199

200

Ah Ah Ah

(OTHERS)

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

Vlns.

8va

tr
Fl., Cl. (8va)

tr

tr

tr

Vln

Vln

Vln

Vln

Vln

Vln

Vln

Vln

201 202 203 204

Ah Ah Hey!

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

tr *tr*

Tutti fz

Segue as one to Dance

Detailed description: This page of a musical score is for measures 201 through 204. It features a vocal line and a piano accompaniment. The vocal line starts with a long note on measure 201, followed by a melodic phrase in measure 202, and then a phrase in measure 203 that includes a sharp sign (F#) above the note. Measure 204 concludes with a final note. The lyrics are: "Ah Ah Hey!" on the first line, and "To your health, And may we live To - geth - er in peace. Hey!" on the second line. The piano accompaniment includes trills in measures 201 and 202, and a section marked "Tutti fz" starting in measure 203. The piece concludes with the instruction "Segue as one to Dance".

6a

To Life – Dance

Bright 2

205 *tr*
W.W., Vlms.
ff Br. (Hns, Vla., Plect. after beats)
Cello

206 207 208

209 210 211 212
ff Tuba, low Str., Bsn.

213
Tpts., W.W., Acc., Plect.

214 215 216

217 218 219 220
Hns., Vlms.

Detailed description: This page contains the musical score for measures 205 through 220 of the piece 'To Life – Dance'. The score is written for piano and includes parts for various instruments. Measures 205-212 feature a piano accompaniment with a waltz-like melody in the right hand and a bass line in the left hand. A trill (tr) is indicated above the first measure. The dynamic is marked *ff*. Measures 213-220 continue the piano accompaniment, with a change in instrumentation to include trumpets, woodwinds, and percussion. The dynamic remains *ff*. The score includes performance instructions such as 'Br. (Hns, Vla., Plect. after beats)' and 'Tuba, low Str., Bsn.'.

Tpts., W.W., Acc., Plect.

Musical score for measures 221-224. The score is written for piano with treble and bass staves. Measure numbers 221, 222, 223, and 224 are indicated above the staff. The music features chords and melodic lines with various articulations.

(Russian bumps into Tevye)

Musical score for measures 225-228. The score is written for piano with treble and bass staves. Measure numbers 225, 226, 227, and 228 are indicated above the staff. The music continues with chords and melodic lines. Performance instructions include "Dr." with a drum symbol and "Str., Ob." with a woodwind symbol. The key signature changes to B-flat major and the time signature changes to 4/4.

229 **Slow 4**

Cl. solo

Musical score for measures 229-232. The score is written for piano with treble and bass staves. Measure numbers 229, 230, 231, and 232 are indicated above the staff. The tempo is marked "Slow 4" and the dynamics are "mp". The music features a melodic line in the treble staff and a bass line in the bass staff.

Bsn. solo

Musical score for measures 233-236. The score is written for piano with treble and bass staves. Measure numbers 233, 234, 235, and 236 are indicated above the staff. The music continues with melodic lines in both staves.

Pochissimo più mosso

237

W.W.

Musical score for measures 237-240. The score is written for piano with treble and bass staves. Measure numbers 237, 238, 239, and 240 are indicated above the staff. The tempo is marked "Pochissimo più mosso". The music features chords and melodic lines. Performance instructions include "W. Blk." with a woodwind symbol and "etc." with a woodwind symbol.

accel.

W.W., Str., Br.

241 242 243 244

+ Hns.

245 **Allegro — In 2**

Br.

246 247 248

f Cym. W.W., Str., Plect., Hns.

+ Trb., Cello

Cym.

Hns., Str.

249 250 251 252

Vlns., Cls., Cym.

tr

253

Tpts.

254 255 256

257 258 259 260

Plect. / etc.

261
Cym., Str., Acc., Plect.

262 263 264

265 266 267 268
Tpts. flutter

269
Acc.

270 271 272

273 274 275 276
Tpts. flutter

277
1st time - legato
2nd time - staccato
Tpts.
f
Str., Trbs., Plect.

278 279 280

281 282 283 284

Detailed description: This page of a musical score for piano and vocal, numbered 74, contains measures 261 through 284. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a grand staff with a vocal line on the upper staff and a piano accompaniment on the lower staff. The piano part includes various textures and dynamics, such as 'Cym., Str., Acc., Plect.' (Cymbal, Strings, Accents, Plectrum) and 'Str., Trbs., Plect.' (Strings, Trumpets, Plectrum). The vocal line includes notes with slurs and accents, and some measures are marked with 'Tpts. flutter' (Trumpets flutter). The score is divided into systems, with measure numbers 261, 269, and 277 indicating the start of new systems. The final measure, 284, ends with a double bar line and repeat dots.

285 W.W., Acc.
Tpts. 2-3 *ff*
(Str., Mand. Dr. - Galop)
etc.

286 287 288

289 290 291 Tpt. 1 *fp* 292

293

293 *ff* W.W., Mand., Acc.
Tpts., Trbs. (Str. etc. continue Galop)
Trb. 2, Hns., Bs.

294 295 296

297 298 299 *tr* 300

301

Vivo
301 W.W.
(Str. etc. as before)
etc.

302 303 304

305 306 307 308

309 Vlns. 310 311 312

313 W.W. 314 Trbs. 315 Tpts.

316 317 318

319 TEVYE: To life! 320 [Dictated] 321 (Applause)

Attacca

6b

Opening — Scene 5 (To Life)

Moderately — In 4

Musical score for measures 1-4. The score is in 4/4 time and B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piano part includes dynamic markings such as *f* and *Cl.*. Above the staff, there are performance instructions: *Fl., Str.* and *+ Ob.*. Measure numbers 1, 2, 3, and 4 are indicated above the staff.

Musical score for measures 5-8. The piano part continues with a melody in the right hand and a bass line in the left hand. There are dynamic markings like *f* and *Br.*. Above the staff, there are performance instructions: *Br.* and *Acc.*. Measure numbers 5, 6, 7, and 8 are indicated above the staff.

9 (Fade on dialogue but continue playing softly until Lazar exits.)

Musical score for measures 9-11. The piano part continues with a melody in the right hand and a bass line in the left hand. Measure numbers 9, 10, and 11 are indicated above the staff.

Musical score for measures 12-14. The piano part continues with a melody in the right hand and a bass line in the left hand. There is a dynamic marking *Hns.* in the piano part. Measure numbers 12, 13, and 14 are indicated above the staff.

15 *Fl., Str.* *Cl.* 16 *+ Ob.* 17 18

19 20 21 22 *Acc.* *Cello, Hns., Trbs.*

23 24 25 26

27 28 29 30 *Hns., Trbs.*

31 *Vlms. 8va*
Tpts.
(W.W. sust.)
Vla., Cello

35 36 37 38

39 40 41 42

43 44 45 46

47 *Fl., Str.* > 48 (b) 49 *+ Ob.* > 50

Cls.

51 52 53 54

Acc.

Cello, Hns., Trbs.

55 56 57 58

59 60 61 62

Street Scene

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

(Constable exits)

Moderately — In 4
Acc. solo

2 Freely — (under dialogue)

mp *pp*

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

(Fiddler on stage pantomimes)

10 In 2
Solo violin

mf

18 Allegretto — In 4

Musical score for measures 18-23. The piece is in 4/4 time and marked *Allegretto*. The piano part features a melody in the right hand and accompaniment in the left hand. Performance instructions include *Acc., Plect. (sneak in)* and *(Bs. 8 bassa)*. Dynamics range from *mf* to *f*. Measure numbers 19, 20, 21, 22, and 23 are indicated.

Musical score for measures 32-35. The tempo changes to *accel. — In 2*. The piano part continues with a melody and accompaniment. Performance instructions include *cresc.*, *+ Fl., Ob.*, and *Tutti f*. The section concludes with *(Applause)*. Measure numbers 33, 34, and 35 are indicated.

Change Of Scene

36 Ob. Allegretto

Musical score for measures 36-39. The piece is in 4/4 time and marked *Allegretto*. The piano part features a melody in the right hand and accompaniment in the left hand. Performance instructions include *Trbs.*, *W.W., Vlns. 8va*, *Tpts. f*, and *Acc., Plect., low Str.*. Measure numbers 37, 38, and 39 are indicated.

PERCHIK: Now, children, I will tell you another story...

Musical score for measures 40-43. The tempo changes to *In 4 molto rall.*. The piano part features a melody in the right hand and accompaniment in the left hand. Performance instructions include *rit. e dim.*, *Br. tacet*, and *Acc. gliss pp*. Measure numbers 40, 41, 42, and 43 are indicated.

Perchik And Hodel Dance

cue: **PERCHIK**: They even dance together — new dances — like this.

Allegretto — In 2

Vlns., W.W. \wedge

fz \wedge *mf* *+ Acc.*

Cello, Bsn.

+ Plect., Hns.

tr

1 2 3 4

5 6 7 8

PERCHIK: I learned this in Kiev.

9 10 11 12

tr

PERCHIK: Do you like it?
HODEL: It's very nice.

13 14 15 16

17

W.W. 8va
Vlns., Acc.
Br.
Hns., Plect., Vlas.

25

(They dance more vigorously)

fz + Br. f

Perchik stop and looks at Hodel

ritard

(Br. tacet)

PERCHIK: There — we have just changed an old custom.
molto rit.

mp pp

Tevye's Monologue

cue: **MOTEL:** We gave each other our pledge that we would marry.

TEVYE: You gave each other a pledge?

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

1 **Freely** 2 (TEVYE) 3

They gave each oth - er a

Bells
pp *Str.*

4 5 6

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

7 8 9 10 *poco accel.*

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

Bells
p + *Plect.* *W.W.* *mf*

11 Più mosso

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

p

Bells

15 (To audience)

Where do they think they are? A -

p

Str., Plect.

(Set tempo) accel.

mer - i - ca? And

f

Bells, W.W.

Str., Hns.

19 Più mosso

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

p

Vlns., Bells, Plect.

+ Fl., Ob.

Vla., Cello

Acc., Cls.

sim.

fp

Bs.

etc.

21 stitch - er, 22 you noth - ing!

fp *Bells*

23 Who do you think 24 you are? King

p *f* *+ Fl., Ob.*

25 Sol - o - mon? 26 This

27 is - n't the way 28 it's done, 29 Not here, 30 not now.

fp *Bells* *Str. trem.* *Br., W.W.*

31 **Marcato**

32 33

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

Str., W.W., Bells
Hns., Plect.

34 **Pesante — In 4**

35 36

low. Tra - di - tion—

Vlns., W.W.
f Trbs., Hns. low Str.
Tpts., Acc.

37

38 39

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

rit poco a poco

40 3 3 41 3 3

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

W.W., Bells *Cl. solo*

Str. trem., Plect.

pp *Celli pizz.*

42 (spoken) 3 (Dialogue) 3 43

Where does it stop?

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

cue: MOTEL: Your daughter will not starve.

Stop on cue:
TEVYE: He has absolutely nothing.

Sva -----

pp (+ brush on Chimes)

Gtr.

(Bs. 8 bassa)

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

44 3 45 3 46

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

Bells, Mand., Str.

pp

Cello solo

pp

47 3 48 3

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

49 3 50

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

51 3 52

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

(Vlns.)

Vla.

Bs.

53 54 55

Repeat ad lib. until:
TEVYE: Tradition!

(He shrugs)
Sya -----

Lute solo
pp

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 7 8

Won - der of won - ders, mir - a - cle of mir - a - cles, God took a Dan - iel once a - gain,

9 10 11 12

Stood by his side, and mir-a-cle of mi-ra-cles, Walked him through the li-on's den.

Vlns. *W.Ws., Vlns.*

Bsn.

13

14 15 16

Won-der of won-ders, mir-a-cle of mir-a-cles, I was a-fraid that God would frown.

Cls.

17 18 19 20

But, like he did so long a-go in Jer-i-cho, God just made a wall fall down. When

+ Acc. *fz*

21

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

Acc. *mp* *Plect., Str. pizz.* *W.W., Acc. soli*

25 26 27 28

God made the wa - ters of the Red Sea part, That was a mir - a - cle, too. But of

Acc. *mp* *Plect., Str. pizz.*

29

30 31 32

all God's mir - a - cles large and small, The most mi - rac - u - lous one of all Is that

Vlns., Vla. *+ Plect.* *Clas., Cello*

Rubato **Tempo**

33 out of a worth - less lump of clay 34 God has made a 35

36 man to - day. 37 38

Br. *mf* *Str., W.W., Acc.*

39 40 41 42

Won - der of won - ders, mir - a - cle of mir - a - cles, God took a tai - lor by the hand,

W.W. *Tpt. 1* *Str.*

43 44 45 46

Turned him a-round, and, mir-a-cle of mir-a-cles, Led him to the prom-ised land. When

Tutti ***fz***

47

48 49 50

Dav - id slew Go - li - ath, yes! That was a mir-a-cle. When

Fl., Ob., Vlns.

Cls., Hns.

Acc., Str., W.W. + 8va

p

Bsn., Cello

51 52 53 54

God gave us man-na in the wil - der - ness, That was a mir-a-cle, too. But of

(W.W., Str. sust.)

+ Acc.

p *Plect.*

rall. *a tempo*

55

56

57

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

Str. (sust.) Acc.

Plect.

58

59

Rubato

60

rall.

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

pp

61

Tempo

62

63

64

God has giv - en you to

Str., W.W.

*Acc.
Hns., etc. sust.*

cresc. al fine

me.

Str., W.W.

mf

Br. cresc. al fine

Attaca

Allegro — In 4

69 *Vins., W.W.*

70 71

72 73 74 (b)

rall. e dim.

Str.

Hus., Trbs.

Acc. solo

75 *Mandolin* 76 77

Acc.

pp *Gtr.*

Bs. pizz.

78 79 80

ppp

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

Mandolin *Repeat ad lib.*

Celesta *pp*

Vla., Cello pizz (1st time only)

proceed at cue: **TEVYE:** Naturally, I greeted her —

Bright 4

Bell gliss.

W.W., Str., Celesta *ff*

(1st time only)

Moderately — In 4

1 2 3 4

(GRANDMA) (RABBI)

A bless-ing on your head, Ma-zel-tov, ma-zel-tov.

Vla., Cello, E.H.

Cel. *p*

5 (GRANDMA) 6 (RABBI) 7 (GRANDMA)

To see a daught-er wed. Ma - zel - tov, ma - zel - tov. And such a son - in - law,

8 (GOLDE) 9 10

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

+ Plect.
Cym.

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

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

Cel.
+ Cls.

14 (RABBI) (GRANDMA) 15 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

Str. div.
mp *Plect.*

(GRANDMA)
(flies in rage)

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

Br., W.W.
f

26

Musical score for measures 26-28. The vocal line (treble clef) contains the lyrics: "I mean a tai - lor, Tey - ye. My". The piano accompaniment includes a Violin (Vlns.) part and a Piano (p) part with woodwinds (W.W.).

Musical score for measures 29-31. The vocal line (treble clef) contains the lyrics: "great - grand - child, My lit - tle Tzei - tel, who you". The piano accompaniment includes a Violin (Vlns.) part and a Cello (Cel.) part.

Musical score for measures 32-34. The vocal line (treble clef) contains the lyrics: "named for me, Mo - tel's bride was meant to be." The piano accompaniment includes Woodwinds and Strings (W.W., Str.), Horns (Hn.), and a sixteenth-note figure (6) in the right hand.

35

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

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

Fl. solo
mf

mp *Vlns.*
pizz. Str., Cls., E.H.

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

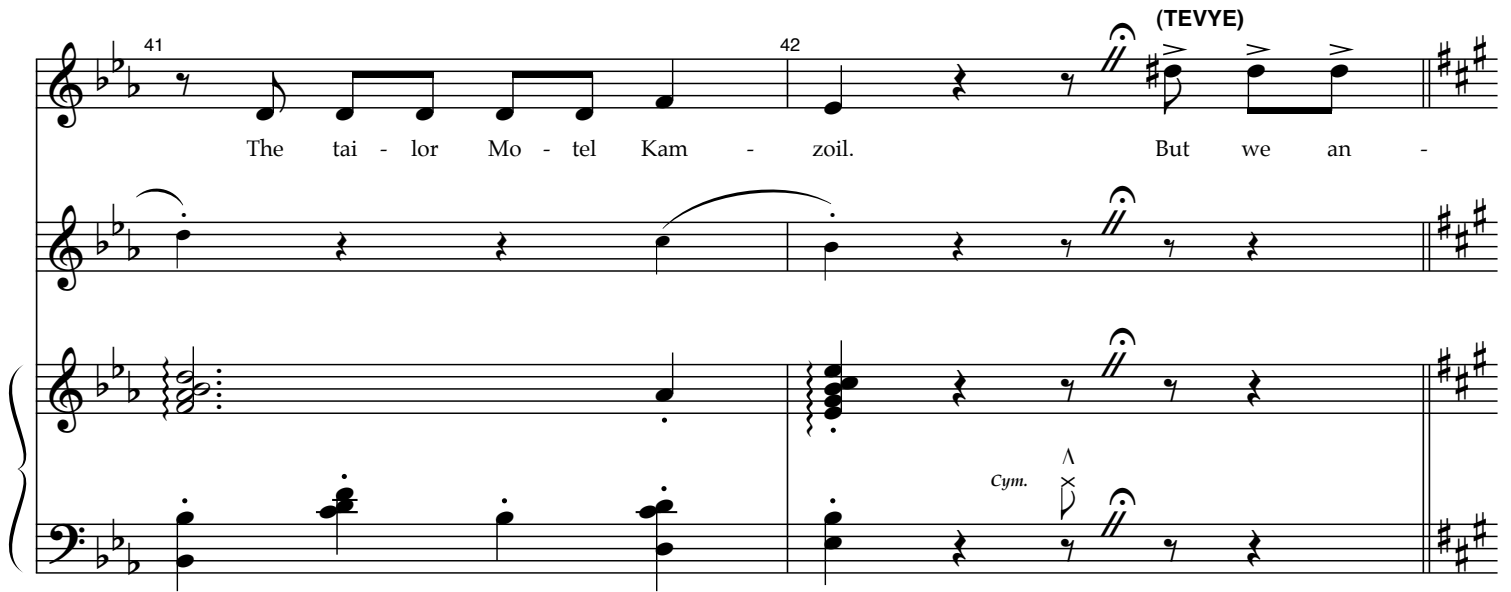
Ma - zel - tov, ma - zel - tov.

3 3 3 3 3 3

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

41 42 (TEVYE)

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



43 **Più mosso**

nounced it, Grand - ma, To our neigh - bors. We made a

Str. div.
mp
Plect.



47 48 49 (GRANDMA) \wedge (screams)

bar - gain, Grand - ma, With the butch - er, La - zar Wolf. No!

Br., W.W.
f



50

Musical score for measures 50-52. The vocal line starts with two measures of rests marked with a triangle symbol (Λ). The lyrics are: "No! No! So you an - nounced it, Tev - ye, That's—". The piano accompaniment includes a Violin (Vlns.) part and a Woodwind/Wind (W.W.) part. The piano part features chords with accents and a dynamic marking of *p*.

Musical score for measures 53-55. The vocal line continues with the lyrics: "— your head - ache. But as for La - zar Wolf, I". The piano accompaniment includes a Cello (Cel.) part. The piano part features chords with accents and a dynamic marking of *p*.

Musical score for measures 56-58. The vocal line continues with the lyrics: "say to you, Tev - ye, that's your head - ache, too." The piano accompaniment includes a Woodwind/Wind (W.W., Str.) part and a Horn (Hn., Str.) part. The piano part features chords with accents and a dynamic marking of *p*. The horn part features a sixteenth-note figure with a dynamic marking of *p*.

59

(CHORUS)

60

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

E-flat Clar., Acc.

p *Str., Plect., Hns., W.W.*

61

62

63

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

64

65

66

TEVYE: It was a butcher.

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

Acc., W.W.

Br., Vlns.

67

68

69

TEVYE: It was Lazar Wolf.

(TEVYE)

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

mp *dim.* *Vlns.* *p*

(CHORUS) In 3

70 71 72 73

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

sfz Br., W.W., Hns. *f* *Str.*

74

75 76

Who? Who? Who?

Who? Who?

E.H.
Bsn. *Plect.* *Br.*

77 78

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

E.H.
p (+*Bsn.* 8 *bassa*)
Str., Plect.

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

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

Tutti

82 (ALL) 83 84

It's the butch-er's wife come from be - yond the grave. It's the butch-er's dear,

W.W. *fp* *fp*

+ Trbs. + Trbs.

85 86 87

dar - ling, de - part - ed wife, Fru - ma Sar - ah, Fru - ma Sar - ah, Fru - ma

fp

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

W.W. *f* *Vln., Vla. trem.* *+ div. Tpts.*

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

SARAH: Tevye!

Tevye! (*ad lib.* screams)

Repeat *ad lib.*

(CHORUS tacet after first time)

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

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

(Tpts. tacet)

Str. only

p

92

(SARAH)

93

What is this a - bout your daugh - ter mar - ry - ing my hus - band?

(CHORUS)

Yes, her hus - band.

Str.

p + *Acc., Plect.*

+ W.W. 8va

+ *Hus.*

94

95

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

Fru - ma Sar - ah.

+ *Hus.*

96 Have you no con - sid - er - a - tion for a wom-an's feel - ings?
97 Wom-an's feel - ings.

98 Hand-ing o - ver my be - long-ings to a to - tal stran - ger.
99 To - tal stran - ger.

100

101 How can you al - low it, how? How can you let your daugh - ter take my place? Live in my

Vlns.
Vla., Hns.
Celli, Cl., Bsn.

102 house, car - ry my keys, And wear my clothes, pearls— how? \wedge

103

sfz

104 (CHORUS)

105 (SARAH) Pearls! Pearls!

How can you al - low your daugh - ter To take her place? House!

W.W., Str.

Hns. mf

106 Pearls! Pearls!

107

Keys! Clothes How?

SARAH: Tevye! (*Business — Tevye trying to move legs*)

108

Musical score for measures 108-109. The score is in 2/4 time and B-flat major. Measure 108 features a piano accompaniment with a forte (*f*) dynamic and a string section (*Str.*). A vocal line for Sarah begins with a melodic phrase. Measure 109 continues the piano accompaniment and introduces a woodwind section (*W.W. Sva*) and a brass section (*Br.*).

CHORUS: Tevye!

110

Musical score for measures 110-111. The piano accompaniment continues from the previous system. Measure 110 features a vocal line for the Chorus. Measure 111 continues the piano accompaniment and introduces a woodwind section (*W.W. Sva*) and a brass section (*Br.*).

W.W., Str.

(*ad lib screams*)

112

Musical score for measures 112-113. Measure 112 features a piano accompaniment with a horn section (*Hns.*). Measure 113 continues the piano accompaniment and introduces a trumpet section (*Trb. soli*) and a woodwind section (*W.W. Sva*). The dynamic is marked *f*.

(1st time only)

Vamp ad lib.

114

Musical score for measure 114. The score is a vamp section for the piano accompaniment, marked *f* and *Str.*. The piano part consists of a steady eighth-note accompaniment in the bass clef and a series of chords in the treble clef.

115

(SARAH)

116

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

(CHORUS)

Let it hap - pen.

Str.

p + *Acc., Plect.*

+ *W.W. 8va*

+ *Hns.*

117

118

Tell me that it is - n't true, and then I would-n't wor - ry.

Would-n't wor - ry.

+ *Hns.*

119

120

Say you did - n't give your bless - ing to your daugh - ter's mar - riage.

Daugh - ter's mar - riage.

+ *Hns.*

121 122

Let me tell you what would fol - low such a fa - tal wed - ding.

Fa - tal wed - ding.

+ Hns.

CHORUS: Shhhh...

[The Curse]

123 **Colla Voce — In 4**

(SARAH) 124

If Tzei - tel mar - ries La - zar Wolfe,

Str. trem. *Cl. solo*

Hns. *fpp*

Trbs.

+ *Timp.*

6

125 126

I pi - ty them both. She'll live with him three weeks, And when

mf *fp*

mf + *Hns., Cls.*

cresc. poco a poco

127 three weeks are up, I'll come to her by night, I'll

cresc. poco a poco *fp*

9 3

129 take her by the throat, and... *rall.*

7

130 **Allegro furioso — In 3**

131 132

This I'll give your Tzei - tel, That I'll give your Tzei - tel, This I'll give your Tzei - tel, —

cl.

Tpts.

Str., W.W. *+ Hns.* *f* *sim.*

+ Trbs.

133 134 135 136

(Wild laughing) Here's my wed - ding pres - ent

+ Picc. \wedge \wedge \wedge

+ Tpts. \wedge \wedge \wedge

W.W., Str.

Tpts. tacet

137 138 139 140

if she mar-ries La-zar Wolfe!

low Br., low Str.

cresc.

mp cresc.

Accel. — In 1

141 142 143 144

f *f* *ff*

ff

(ad lib. Perc.)

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.

145 *Cel.* **Lento — In 4** **Moderately — Tempo 1°**

148 **(GOLDE)** 149 150

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

151 152 153

ma - zel - tov, ma - zel - tov. We'll have a son - in - law, Like no one ev - er saw,

154 155 156 **(TEVYE)**

The tai - lor Mo - tel Kam - zoil. We have - n't got the man,

157 (GOLDE) 158 (TEVYE) 159 (GOLDE)

Ma - zel - tov, ma - zel - tov. We had when we be - gan. Ma - zel - tov, ma - zel - tov.

160 (TEVYE) 161 162 (GOLDE) 163

But since your grand - ma came She'll mar - ry what's his name? The tai - lor Mo - tel Kam - zoil.

164 (TEVYE, GOLDE) 165 166 167

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

TEVYE: (To God) Thank you. (Tevye pulls up blanket.)

Repeat ad lib. until cue

168 169 170 171 172

The tail - or Mo - tel Kam - zoil. _____

(+ 8va)

Str. + Cls. pp Str. Tutti

Almost segue

Crossover — Act I

Cue: Violinist lands on stage

Moderately — In 2

WOMAN: Did you hear?...

f Str., Acc., W.W. (imitate Vln.)

mf W.W., Str.

Fls.

Vla., Cello, Bsn,

(Bsn. tacet)

Muted Vlns.

mp *pp*

mp *pp*

Proceed at cue:
BEGGAR: Mazeltov!
ad lib. repeat

Dialogue continues

W.W., Str.

mp *p*

Fls.

Vla., Cello

Musical score for measures 17-19. The score is written for piano in a grand staff. Measure 17: Treble clef has a dotted quarter note chord (F4, A4, C5), followed by an eighth rest, then a dotted quarter note chord (F4, A4, C5). Bass clef has a dotted quarter note chord (F3, A3, C4). Measure 18: Treble clef has a dotted quarter note chord (F4, A4, C5), followed by an eighth rest, then a dotted quarter note chord (F4, A4, C5). Bass clef has a dotted quarter note chord (F3, A3, C4). Measure 19: Treble clef has a dotted quarter note chord (F4, A4, C5), followed by an eighth rest, then a dotted quarter note chord (F4, A4, C5). Bass clef has a dotted quarter note chord (F3, A3, C4).

Proceed at cue:
INNKEEPER: Mazeltov!
ad lib. repeat

Musical score for measures 20-22. Measure 20: Treble clef has a dotted quarter note chord (F4, A4, C5), followed by an eighth rest, then a dotted quarter note chord (F4, A4, C5). Bass clef has a dotted quarter note chord (F3, A3, C4). Measure 21: Treble clef has a dotted quarter note chord (F4, A4, C5), followed by an eighth rest, then a dotted quarter note chord (F4, A4, C5). Bass clef has a dotted quarter note chord (F3, A3, C4). Measure 22: Treble clef has a dotted quarter note chord (F4, A4, C5), followed by an eighth rest, then a dotted quarter note chord (F4, A4, C5). Bass clef has a dotted quarter note chord (F3, A3, C4). A double bar line with repeat dots is at the end of measure 22. A dynamic marking *pp* is present in the bass clef.

Musical score for measures 23-24. Measure 23: Treble clef has a dotted quarter note chord (F4, A4, C5), followed by an eighth rest, then a dotted quarter note chord (F4, A4, C5). Bass clef has a dotted quarter note chord (F3, A3, C4). Measure 24: Treble clef has a dotted quarter note chord (F4, A4, C5), followed by an eighth rest, then a dotted quarter note chord (F4, A4, C5). Bass clef has a dotted quarter note chord (F3, A3, C4). A dynamic marking *pp* is present in the bass clef. The text *Vla., Cello* is written below the bass clef.

Musical score for measures 25-27. Measure 25: Treble clef has a dotted quarter note chord (F4, A4, C5), followed by an eighth rest, then a dotted quarter note chord (F4, A4, C5). Bass clef has a dotted quarter note chord (F3, A3, C4). Measure 26: Treble clef has a dotted quarter note chord (F4, A4, C5), followed by an eighth rest, then a dotted quarter note chord (F4, A4, C5). Bass clef has a dotted quarter note chord (F3, A3, C4). Measure 27: Treble clef has a dotted quarter note chord (F4, A4, C5), followed by an eighth rest, then a dotted quarter note chord (F4, A4, C5). Bass clef has a dotted quarter note chord (F3, A3, C4).

ad lib. repeat

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

Musical score for measures 28-31. Measure 28: Treble clef has a dotted quarter note chord (F4, A4, C5), followed by an eighth rest, then a dotted quarter note chord (F4, A4, C5). Bass clef has a dotted quarter note chord (F3, A3, C4). Measure 29: Treble clef has a dotted quarter note chord (F4, A4, C5), followed by an eighth rest, then a dotted quarter note chord (F4, A4, C5). Bass clef has a dotted quarter note chord (F3, A3, C4). Measure 30: Treble clef has a dotted quarter note chord (F4, A4, C5), followed by an eighth rest, then a dotted quarter note chord (F4, A4, C5). Bass clef has a dotted quarter note chord (F3, A3, C4). Measure 31: Treble clef has a dotted quarter note chord (F4, A4, C5), followed by an eighth rest, then a dotted quarter note chord (F4, A4, C5). Bass clef has a dotted quarter note chord (F3, A3, C4). A dynamic marking *pp* is present in the bass clef. The text *Vlns.* is written above the treble clef and *Vla., Cello* is written below the bass clef.

Wedding Introduction

cue: Motel starts to put on wedding hat.

Allegretto — In 3 [Scene changes to Tevye's backyard] (on cue) [Motel faces front]
W.W.

5 Solo Vln., Acc. Mand.
Vla., Cello, Bs.

13

March — In 4

17

WW, Acc., Mand. 8va

Musical score for measures 17-20. The top staff is for Tpts. (Trumpets) and the bottom staff is for Hns., Trbs., Str. (Horns, Trombones, and Strings). The music is in 4/4 time and begins with a forte (f) dynamic. Measure 17 features a triplet of eighth notes in the trumpet part. Measures 18-20 continue with rhythmic patterns and accents.

Musical score for measures 21-24. The top staff is for Tpts. and the bottom staff is for Hns., Trbs., Str. The music continues with rhythmic patterns and accents. Measure 22 features a triplet of eighth notes in the trumpet part. Measure 24 ends with a fermata.

25

Allegretto

Bells

Musical score for measures 25-30. The top staff is for Bells and the bottom staff is for W.W. (Woodwinds) and Hn. solo (Horn solo). The music is in 4/4 time and begins with a mezzo-forte (mf) dynamic. Measure 25 features a fermata. Measures 26-30 continue with a melodic line in the woodwinds and horn solo.

Cello, Bs. pizz.

Musical score for measures 28-30. The top staff is for Bells and the bottom staff is for W.W. and Hn. solo. The music continues with a melodic line in the woodwinds and horn solo. Measure 30 ends with a fermata and the instruction *Attacca*.

Sunrise, Sunset

Moderately — In 3

1 *Plect.* 2 3 4

pp

Bs. pizz.

The piano introduction consists of four measures in 3/4 time. The right hand uses a plectrum to play chords, while the left hand plays a simple bass line. The dynamics are marked *pp* (pianissimo).

5 (TEVYE) 6 7 8

Is this the lit - tle girl I car - ried?

Acc., Mand.

+ pizz.

Measures 5-8 show the vocal line for Tevye and the piano accompaniment. The piano part includes an accordion and mandolin accompaniment. The dynamics are marked *mp* (mezzo-piano).

9 10 11 12

Is this the lit - tle boy at play?

+ W.W.

mp

Measures 9-12 show the vocal line for Tevye and the piano accompaniment. The piano part includes a waltz accompaniment. The dynamics are marked *mp* (mezzo-piano).

13 (GOLDE) 14 15 16

I don't re - mem - ber grow - ing old - er.

+ Cls.

Measures 13-16 show the vocal line for Golde and the piano accompaniment. The piano part includes a clarinet accompaniment. The dynamics are marked *mp* (mezzo-piano).

17 18 19 20

When did they?

Fl.

Acc., Cl. 1, Plect. Cl. 2

21 (TEVYE) 22 23 24

When did she get to be a beau - ty?

Str. Plect.

25 26 27 28

When did he get to be so tall?

W.W.

29 (GOLDE) 30 31 32

Was - n't it yes - ter - day when they were

Str. Acc.

33 34 35 36 *rall.*

small?

+ Hn.

37 (MEN)

38 39 40

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

Acc., Plect. *p* Vlns., Chimes

mp
Vla., Cello,
Cls.

41 42 43 44

Swift - ly flow the days.

W.W.
Str., Acc.

45 46 47 48

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

Acc.
W.W.
Vlns. 8va, Vla., Cello

49 Blossom - ing e - ven as we gaze.

50

51

52

Fl., E.H., Vlns., Acc.

Cls., Hns.

53 (WOMEN)

54 Sun - rise, sun - set,

55 Sun - rise, sun - set,

56

Acc., Plect.

p *Vlns., Chimes*

mp

Vla., Cello, Cls.

57 Swift - ly fly the years.

58

59

60

W.W.

Str., Acc.

61

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

63

64

Acc.

W.W.

Str. (Vlns. 8va)

65 66 67
La - den with hap - pi - ness and tears.

68 69 70

71 (TEVYE) 72 73 74
What words of wis - dom can I give them?

Fls.
p Plect.

75 76 77 78
How can I help to ease their way?

Str., Acc. 8va w.w.

79

(GOLDE)

80

81

82

Now they must learn from one another

*Fl. (very softly)**Plect.**Cl.**Vla., Cello,*

83

84

85

86

Day by day.

87

(PERCHIK)

88

89

90

They look so natural together.

*Str.**Mand.*

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)

104

105

106

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

(MEN)

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

Chime

Str.

mp

W.W.

+ Hn. 8va

107

108

109

110

Swift - ly fly the years.

Swift - ly fly the years.

low Str., Hn., Cl.

111

112 113

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

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

Vlns.

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

114 115 116 *ritard*

er, La - den with hap - pi - ness and

er, La - den with hap - pi - ness and

117 118 119 120 *(Motel breaks glass)*

tears.

tears.

Plect.

Hns.

pp

Attacca

15

Wedding Dance — No. 1

cue: ALL: Mazeltov!

Vivo — In 2

Vlns., Ob., Cls., Hns., Mand.

Musical score for measures 1-4. The piano part features a melody in the right hand with accents and a bass line in the left hand. Dynamics include *ff* and *+ rim shot*. Instrumentation includes *Br., etc.*

Musical score for measures 5-8. The piano part continues with the melody and bass line. Measure 6 includes a *(b)* marking.

Musical score for measures 9-12. Measure 9 includes a *tr.* marking for the Clarinet. The piano part features a melody in the right hand with accents and a bass line in the left hand. Dynamics include *+ Picc., Acc.* and *(+Bsn, Vla. 8 bassa)*.

Musical score for measures 13-16. Measure 13 includes a *tr.* marking. The piano part features a melody in the right hand with accents and a bass line in the left hand. Measure 16 includes a *Tpts.* marking.

17 (+ Mand.)

ff

Hns. Trbs., Bsn., low Str.

18 19 20

Detailed description: This system contains measures 17 through 20. The music is written for piano and mandolin. The piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. The mandolin part has a melodic line with accents. Dynamics include fortissimo (ff) and accents (^).

21 22 23 24

+ Picc., (Cl. ad lib.)

Detailed description: This system contains measures 21 through 24. The piano part continues with the same accompaniment. The mandolin part has a melodic line with accents. Dynamics include accents (^).

25 +Vlns. trem.

(Vlns. sempre trem.)

26 27

3

Detailed description: This system contains measures 25 through 27. The piano part features a melodic line with a triplet in measure 27. The mandolin part has a rhythmic accompaniment. Dynamics include accents (^).

28 29 30

Detailed description: This system contains measures 28 through 30. The piano part features a melodic line with a triplet in measure 28. The mandolin part has a rhythmic accompaniment. Dynamics include accents (^).

31 (Cl. ad lib.)

32

Detailed description: This system contains measures 31 through 32. The piano part features a melodic line with a triplet in measure 31. The mandolin part has a rhythmic accompaniment. Dynamics include accents (^).

33 *(Cl. ad lib – Freilach style)*
Vlns., Ob., Acc. 8va

Tpts. 2-3

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

34 35 36

37 38 39 40

41 *(Cl. wilder variation)*
+ Tpt. 1

Trb. 1

42 43 44

45 46 47 48

Trb. 1

49

Hns. 8 bassa

(+ Trb 1. 8va)

+ Mand.

Hns.

50 51 52

53 Hns. 8 bassa (+ Trb 1. 8va) + Mand. + Cym.

54

55

56

57 + Mand. Hns.

58

59

60

61 Hns., Cls. sempre marcato + Picc., Tpt. 2 + Tpt. 1

62 + Ob., Tpt. 3

63

64

ff Trbs., Bsn., Str. **fzp** **fzp**

65 **fzp**

66

67 Cl. solo *tr* ad lib. cadenza (Rapidly) **fz** **p**

68 6 *tr* 69 **ritard** 70

Moderately slow — In 4

72 *mp* *pizz. Str., Plect.* 73

74 *Cl. solo* 75 76

77 78 *+ Vlns., Cls., 8 bassa* 79 *f*

Cello, Bsn.

80 *Cl.* *mf* *+ Acc.* 81 82

Bsn.

83 84 *+ Vlns.* 85

Poco più mosso

(CHORUS)

86

87

88

Lai— lai— lai— lai, Lai— lai—

Vlns.

mf

Fleugel Hn., Alto Fl., Bsn.

Cello, Bs.

89

90

91

poco rall.

lai— lai, Lai— lai— lai— lai.

w.w.

+ Hns.

92

Cl. solo

p

Str. pizz.
Hns.

Bsn., Cello, Bass

93

94

95

96

97

98

99

+ Vlns.

+ Acc., Cl., Bsn.

Hns., Trb.

p

+ Timp.

100 *Cl. solo (quasi cadenza)*

101 *cresc.*

ritard

102 103 *tr + W.W.*

104 **Pesante**
W.W. 8va

105 106 *ff Tutti*

107 108

109 **Vivo — In 2**

110 111 112 *Str., Plect., Susp. Cym.*
Trbs., Cello, Bsn.

113

W.Ws., Hns., Acc. Tpt. 2

114

115

116

Musical score for measures 113-116. The score is written for piano and includes parts for W.Ws., Hns., Acc. Tpt. 2, (Vlns., Vla. Plect.), and Trbs., Cello. The piano part features a melody in the right hand and a bass line in the left hand. The woodwind part has a melodic line in the right hand and a bass line in the left hand. The score includes dynamic markings such as *f* and *fz*, and articulation marks like accents and slurs.

117

118

119

120

Musical score for measures 117-120. The score continues the piano and woodwind parts from the previous system. It includes dynamic markings such as *fz* and *f*, and articulation marks like accents and slurs.

121

+ Picc., Acc., Cl.

122

123

124

Musical score for measures 121-124. The score includes parts for Picc., Acc., and Cl. in addition to the piano and woodwind parts. The piano part features a melody in the right hand and a bass line in the left hand. The woodwind part has a melodic line in the right hand and a bass line in the left hand. The score includes dynamic markings such as *fz* and *f*, and articulation marks like accents and slurs.

125

126

127

128

Musical score for measures 125-128. The score continues the piano and woodwind parts. It includes dynamic markings such as *fz* and *f*, and articulation marks like accents and slurs.

129

Tpts. 1-3, W.W. 8va

130

131

132

Musical score for measures 129-132. The score includes parts for Tpts. 1-3, W.W. 8va, and Ob., Tpts. 2, Hns. in addition to the piano and woodwind parts. The piano part features a melody in the right hand and a bass line in the left hand. The woodwind part has a melodic line in the right hand and a bass line in the left hand. The score includes dynamic markings such as *ff* and *fz*, and articulation marks like accents and slurs.

Musical score for measures 133-136. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 133 begins with a treble clef change to G-clef. Measures 134, 135, and 136 contain melodic lines in the treble staff and accompaniment in the bass staff. Measure 135 features a large slur over a melodic phrase. Dynamic markings include accents and hairpins.

Musical score for measures 137-140. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 137, 138, 139, and 140 contain melodic lines in the treble staff and accompaniment in the bass staff. Measure 139 features a large slur over a melodic phrase. Dynamic markings include accents and hairpins.

Musical score for measures 141-144. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 141, 142, 143, and 144 contain melodic lines in the treble staff and accompaniment in the bass staff. Measure 143 features a large slur over a melodic phrase. Dynamic markings include accents and hairpins.

145 *E-flat Cl., ad lib. solo*
Tpts. (octaves)

Musical score for measures 145-148. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 145, 146, 147, and 148 contain chords in the treble staff and accompaniment in the bass staff. Measure 145 is marked with a box containing the number 145. Dynamic markings include *ff* and *Hns., Acc.*

Trbs., Celli, Bs., Bsn.

Musical score for measures 149-152. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 149, 150, 151, and 152 contain chords in the treble staff and accompaniment in the bass staff. Measure 149 is marked with a box containing the number 149. Dynamic markings include accents and hairpins.

153 (Eb Cl. sempre ad lib.)

154 155 156

This system contains measures 153 through 156. The piano part features a complex texture with many beamed sixteenth notes and chords. The Eb Clarinet part has a melodic line with some grace notes. Measure 156 ends with a fermata over a chord.

157 158 159 160 Eb Cl. end solo

157 158 159 160

This system contains measures 157 through 160. The piano part continues with dense sixteenth-note patterns. The Eb Clarinet part has a melodic line. Measure 160 ends with a fermata over a chord.

161 162 163 164 Vlns.

(ff) Hns., Trbs., low Str.

+ W.W. + Tpts.

161 162 163 164

This system contains measures 161 through 164. The piano part has a steady bass line. The woodwinds and strings enter in measure 162. The Violins part has a melodic line starting in measure 164.

165 166 167 W.W., Acc. 168

fff

165 166 167 168

This system contains measures 165 through 168. The piano part has a steady bass line. The woodwinds and strings continue. Measure 167 has a woodwind solo with accents. Measure 168 ends with a fermata over a chord.

Wedding Scene — No. 1

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

Brightly — In 2

[Repeat ad lib. until Perchik crosses stage]

The musical score is written for piano and includes directions for various instruments. It is in 2/4 time and begins with a piano (*mp*) dynamic and an accent (*Acc.*). The score is divided into two systems. The first system contains measures 1 through 5. Measure 1 is marked for Clarinets and Violins (*Cls., Vlns.*). Measure 2 is marked for Viola, Cello, and Bass (*Vla., Cello. Bs.*). The second system contains measures 6 through 9. Measures 6 and 7 feature trills (*tr*) in the upper voice. Measure 8 has a long note in the upper voice, and measure 9 concludes the phrase. The bass line provides a steady accompaniment throughout.

Wedding Dance — No. 2

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

Allegretto ma non troppo — In 4

p Fl., Ob., Vln., Tpt. 1
 + Str.
 Bs. 8 bassa

+ Str.
 + Vlns.

LAZAR: Look at Tevye's daughter...

Vlns., Acc.
mp Hns., Cello, Vla., Plect.

Musical notation for measures 13 and 14. Measure 13 starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody begins with a dotted quarter note followed by eighth notes. Measure 14 features a first ending bracket over the final two measures, which end with a repeat sign. The piano accompaniment consists of a steady eighth-note bass line in the left hand.

Musical notation for measures 15 and 16. Measure 15 is marked with a box containing the number 15 and the instruction *Vlns., Ob. Acc.*. The melody in the treble clef features a series of eighth-note chords. Measure 16 includes the instruction *+ Bsn., Cl.* and continues with eighth-note chords. The piano accompaniment in the bass clef consists of a steady eighth-note bass line.

Musical notation for measures 17 and 18. Measure 17 continues the eighth-note chordal melody in the treble clef. Measure 18 includes the instruction *+ Bsn., Cl.* and continues with eighth-note chords. The piano accompaniment in the bass clef consists of a steady eighth-note bass line.

Musical notation for measures 19 and 20. Measure 19 is marked with the instruction *(Dialogue ends)*. The melody in the treble clef continues with eighth-note chords. Measure 20 includes the instruction *+ Hns., Trbs.* and features a first ending bracket over the final two measures. The piano accompaniment in the bass clef consists of a steady eighth-note bass line.

Musical notation for measures 21 and 22. Measure 21 begins with a dynamic marking of *f* (forte). The melody in the treble clef continues with eighth-note chords. Measure 22 includes the instruction *W.W. 8va* above the staff and *Hns, Vlns., Vla* below the staff. The piano accompaniment in the bass clef consists of a steady eighth-note bass line.

23 *Str., Acc. (W.W. 8va)*

Cello, Bsn.

24 *+ Hns., Trbs.*

25 *Cello, Bsn.*

26 *+ Hns., Trbs.*

27 *Str., Acc. (W.W. 8va)*

Cello, Bsn.

28 *+ Hns., Trbs.*

29 *Cello, Bsn.*

30 *+ Hns., Trbs.*

31 *Tpts. 1-2, W.W.*

mf

Str., Gtr.

32 *+ Hn., Bsn., Acc.*

33

34 *+ Hn., Bsn., Acc.*

35

36 *(Tpts. tacet)*

Str. W.W.

p

Poco più mosso

37 38 39

Br., Hns.
ff

Detailed description: This system contains measures 37, 38, and 39. The piano part features a complex texture with chords and moving lines in both staves. Measure 38 includes a dynamic marking of *ff* and a *tr* (trill) over a note. The woodwind part (Br., Hns.) has a single note in measure 38.

40

W.W., Str., + 8va

mf Cello, Bsn.

41 42

Detailed description: This system contains measures 40, 41, and 42. The piano part continues with a steady accompaniment. Measure 40 has a dynamic marking of *mf*. The woodwind part (W.W., Str., + 8va) has a melodic line in measure 40. The string part (Cello, Bsn.) has a melodic line in measure 40.

43 44 45

Tpts.

ff *tr*

Str. W.W. (+ 8va-15ma)

Plect.

Detailed description: This system contains measures 43, 44, and 45. The piano part continues with a steady accompaniment. Measure 44 has a dynamic marking of *ff* and a *tr* (trill) over a note. The woodwind part (Tpts.) has a melodic line in measure 44. The string part (Str. W.W. (+ 8va-15ma)) has a melodic line in measure 44. The percussion part (Plect.) has a melodic line in measure 44.

46 47

+ Fl., 8va

Cl., Str.

Detailed description: This system contains measures 46 and 47. The piano part continues with a steady accompaniment. Measure 46 has a *tr* (trill) over a note. The woodwind part (Cl., Str.) has a melodic line in measure 46. The string part (+ Fl., 8va) has a melodic line in measure 46.

48 49

Br., Hns.

+ Timp.

Detailed description: This system contains measures 48 and 49. The piano part continues with a steady accompaniment. Measure 48 has a dynamic marking of *ff*. The woodwind part (Br., Hns.) has a melodic line in measure 48. The percussion part (+ Timp.) has a melodic line in measure 48.

50 *Ob., Cl., Vlns., Vlas. + 8va*

Hns.
f *Acc., Plect.*

51 *Trb., Acc., Bsn., Cello*

52

53 *Trb., Acc., Bsn., Cello*

54 *Vlns., Vla.*
ff

55

56 *W.W., Acc.*

57

58 *Tpts.*
ff *Str., Hns. + Trbs.*

59 *+ Acc.*

60 *Tpts.*
Str., Hns. + Trbs.

61 *+ Acc.*

62 *Tpts.*
Str., Hns. + Trbs.

63 *+ Acc.*

64 *Tpts.*
Str., Hns. + Trbs.
 65 *+ Acc.*

66 *Tpts.*
f
Plect.
 67 *+ Vlns.*
+ Trbs.
 68

69
 70
 71 *+ W.W. Str.*
+ Sva

72
 73 *fff* *Br., Hns., Timp., Bsn.*
 74

75 *Lightly*
W.W., + Vlns.
p *(Acc. sust.)*
Plect., Cello, Finger Cym.
 76
 77 *f* *Br., Hns., Timp., Bsn.*

78 79 80

W.W., + Vlns.

(Acc. sust.)

p Plect., Cello, Finger Cym.

81 82

W.W. 8va

sfz

Br., Hns.

83 84

sfz

85 86

W.W.

p Str. pizz.

87 88

W.W., Bells, Tpts.

Vlns., Ob., Cl.

Hns., Vla., Acc.

Trb. 1, Bsn., Bs. pizz

Musical score for measures 89 and 90. The score is written for piano and vocal. Measure 89 features a vocal line with accents (>) and a piano accompaniment with a rhythmic pattern of eighth notes and chords. Measure 90 continues the piano accompaniment with similar rhythmic patterns.

Musical score for measures 91 and 92. Measure 91 includes a vocal line with accents (>) and a piano accompaniment. Above the staff, the text "W.W., Vlms., Vla., Mand." is written. Below the staff, the text "Tpts." and "Gtr., Acc." is written. Measure 92 continues the piano accompaniment.

Musical score for measures 93 and 94. The score is written for piano and vocal. Measure 93 features a vocal line with a flat sign (b) and a piano accompaniment. Measure 94 continues the piano accompaniment.

Musical score for measures 95 and 96. The score is written for piano and vocal. Measure 95 features a vocal line with a flat sign (b) and a piano accompaniment. Measure 96 continues the piano accompaniment.

Musical score for measures 97 and 98. Measure 97 includes a vocal line with a sharp sign (#) and a piano accompaniment. The text "rall." is written above the staff. Below the staff, the text "Tpts." is written. Measure 98 includes a vocal line with a flat sign (b) and a piano accompaniment. The text "molto rit." is written above the staff.

99

Musical score for measures 99-101. The piano part features a *ff* dynamic and *Tutti* marking. The music is in 2/4 time with a key signature of one sharp (F#). Measure 99 shows a complex piano accompaniment with chords and eighth notes. Measure 100 has a vocal line with a slur and a dynamic marking *v*. Measure 101 continues the piano accompaniment with chords and eighth notes.

Musical score for measures 102-104. Measure 102 shows the piano accompaniment with chords and eighth notes. Measure 103 has a vocal line with a slur and a dynamic marking *v*. Measure 104 continues the piano accompaniment with chords and eighth notes.

Musical score for measures 105-107. Measure 105 shows the piano accompaniment with chords and eighth notes. Measure 106 has a vocal line with a slur and a dynamic marking *v*, and includes the instruction *Br, Timp., Bs.* Measure 107 continues the piano accompaniment with chords and eighth notes, and includes the instruction *Tutti*.

108

Musical score for measures 108-109. Measure 108 shows the piano accompaniment with chords and eighth notes, and includes the instruction *W.W., Vlns.* and *trb*. Measure 109 has a vocal line with a slur and a dynamic marking *v*, and includes the instruction *Br. Acc.*

Musical score for measures 110-111. Measure 110 shows the piano accompaniment with chords and eighth notes. Measure 111 has a vocal line with a slur and a dynamic marking *v*, and includes the instruction *Br. Acc.*

112 *trb* etc. 113

114 115

116 (Constable and assistants enter) 117 118 (Brass cuts on cue)

119 120

Music fades at cue: **CONSTABLE:** I see we came at a bad time, Tevye

121 122 *E-flat Cl.* 123

fz p

18

Wedding Scene — No. 2

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

Poco meno

Repeat ad lib.

All right, men.

Musical score for 'Wedding Scene — No. 2'. The score is in 2/4 time and consists of two systems of piano accompaniment. The first system (measures 1-5) is marked 'Poco meno' and includes the instruction 'Repeat ad lib.'. The second system (measures 6-9) includes trills (tr) and a performance instruction: '[Stop music as destruction begins.]'. Instrumentation includes Clarinet (Cls.), Violins (Vlms.), Viola (Vla.), Cello, and Bass (Bs.).

Finale — Act 1

Fiddler on the Roof

19

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

Moderately — In 4

Musical score for 'Finale — Act 1'. The score is in 4/4 time and consists of three systems of piano accompaniment. The first system (measures 10-12) is marked 'Moderately — In 4' and includes the instruction 'p Acc. solo'. The second system (measures 13-16) includes the instruction '(Off-stage crash)' and 'Str., Cl., Bsn.'. The third system (measures 17-20) includes 'Str., Hns, Mand.', 'Trb., Bsn., Cello, Bs.', and dynamic markings 'mf', 'ppp', and 'f'. The score concludes with 'End Act 1' and '+Timp.'. The key signature changes from one sharp to two sharps.

Entr'acte

Moderately — In 2

Musical score for measures 1-5. The score is in 6/8 time. The upper staff (treble clef) features a series of chords with a tremolo effect, marked with a wedge-shaped hairpin and the dynamic *ff*. Above the staff, the instruments are listed as *Tpts., Bells, W.W., Str. trem.*. The lower staff (bass clef) contains a rhythmic accompaniment of eighth notes, with the instrument *Trbs.* indicated. Measures 1 through 5 are numbered at the top of the staff.

Musical score for measures 6-9. The upper staff (treble clef) continues with chords and tremolos, marked with a wedge-shaped hairpin and the dynamic *fp*. Above the staff, the instruments are listed as *Str.*. The lower staff (bass clef) continues with the rhythmic accompaniment, with the instrument *Acc.* indicated. Measures 6 through 9 are numbered at the top of the staff.

Poco più mosso

Musical score for measures 10-11. The score is in 4/4 time. The upper staff (treble clef) features a melodic line with eighth notes, marked with a wedge-shaped hairpin and the dynamic *f*. Above the staff, the instruments are listed as *tr^b W.W., Vlns.*. The lower staff (bass clef) features a rhythmic accompaniment of eighth notes, with the instrument *Tpts., Acc.* indicated. Measures 10 and 11 are numbered at the top of the staff.

Musical score for measures 12-13. The upper staff (treble clef) continues with the melodic line, marked with a wedge-shaped hairpin and the dynamic *f*. Above the staff, the instruments are listed as *Bsn., Trbs., Cello, Bs.*. The lower staff (bass clef) continues with the rhythmic accompaniment. Measures 12 and 13 are numbered at the top of the staff.

14 *W.W., Str., (col 8va)*

15 *Acc.*

16 *Hns., Plect.*

17 *+ Trbs.*

18 *+ Tpts.*

19 *poco rall.*

20 *W.W. 8va*

21

22

23 **Moderate 2**

Str., Acc., Plect.

24 *mf*

25 *+ Hns., Bsn.*

26 *Br. muted*

27 *Bsn.*

28

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

29 30 31 32

Br. 3

Acc., Xyl.

Pizz. Str., unis, Plect.

33

(Acc. 8 bassa)

Bsn. (Ob. 8va)

Acc., Tri.

36

Br. open

37

(Str. sust.)

f

38

W.W., Str. + 8va

+ Trb.

Stringendo

39

40

41

Br., Acc.

Broadly

42

W.W., Str.

43

44

45

Br.

f

Br., Hns., Acc.

+ Timp.

Musical score for measures 46-49. The score is written for piano and includes a timpani roll. The key signature has one sharp (F#). Measure 46 starts with a piano dynamic and includes the instruction "Acc. tacet". Measures 47-49 continue with piano accompaniment. The instrumentation for measures 48-49 includes Piccolo, Clarinet, Violins, and 8va.

Musical score for measures 50-53. The score is written for piano. The key signature has one sharp (F#). Measure 50 is marked with a box containing the number 50. The instrumentation for measures 50-53 includes Viola, Cello, Horns, Bassoon, Accordion, and Oboe.

Musical score for measures 54-57. The score is written for piano. The key signature has one sharp (F#). Measure 54 is marked with a box containing the number 54. The instrumentation for measures 54-57 includes Trumpets and Trombones. There is also a section for Horns starting at measure 56.

Allegro — In 2, Marcato (Hora)

Musical score for measures 58-61. The score is written for piano. The key signature has one sharp (F#). Measure 58 is marked with a box containing the number 58. The tempo and mood are "Allegro — In 2, Marcato (Hora)". The instrumentation for measures 58-61 includes Violins, Viola, and Plectrum. The dynamic is marked **ff**. The instrumentation for measures 58-61 also includes Trombones, Celli, and Bass.

Musical score for measures 62-65. The score is written for piano. The key signature has one sharp (F#). Measure 62 is marked with a box containing the number 62. The instrumentation for measures 62-65 includes Violins. There is a section for Horns starting at measure 64.

66 *Acc., W.W.*

67 68 69

ff

Trbs., Celli, Bs.

Detailed description: This system contains measures 66 through 69. The music is in 2/4 time with a key signature of one sharp (F#). The piano part features a strong *ff* dynamic. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and single notes. The instrumentation includes Trumpets, Cellos, and Basses.

70 71 72 73

tr *W.W. col 8va*

Detailed description: This system contains measures 70 through 73. The piano part continues with a *ff* dynamic. Measure 72 features a trill (*tr*) in the right hand. Measure 73 has a woodwind part marked *W.W. col 8va*. The left hand continues with a steady accompaniment.

74 *Str., W.W.*

75 76 77

Hns. 8 bassa

Trbs., Hns.

Detailed description: This system contains measures 74 through 77. The music is marked *Str., W.W.*. The piano part has a *ff* dynamic. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. The instrumentation includes Horns (8 basses), Trumpets, and Horns.

78 79 80 81

Br. *W.W. 8va* *Hns., Trbs., Cello, Vla.*

fp *fp* *Tpts.* *+Bsn.*

Trbs.

Detailed description: This system contains measures 78 through 81. The music is marked *Br.*. The piano part has a *fp* dynamic. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. The instrumentation includes Trumpets, Woodwinds (8va), Horns, Trumpets, Cello, Viola, and Bassoon.

82 *Tpts., W.W., Hns.*

83 84 85

Detailed description: This system contains measures 82 through 85. The music is marked *Tpts., W.W., Hns.*. The piano part has a *fp* dynamic. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. The instrumentation includes Trumpets, Woodwinds, and Horns.

Musical score for measures 86-90. The score is in treble and bass clefs. Measure 86 starts with a box containing the number 86. Measure 90 ends with a box containing the number 90. The music features complex chords and melodic lines. Performance markings include accents (^) and dynamic markings such as *ff*. A *Solo Cym.* marking is present in measure 90.

Musical score for measures 91-95. The score is in treble and bass clefs. Measure 91 starts with a box containing the number 91. Measure 95 ends with a box containing the number 95. The music features complex chords and melodic lines. Performance markings include accents (^) and dynamic markings such as *Tutti*. A *+ Timp roll* marking is present in measure 91. A *(Applause)* marking is present in measure 95.

Prologue - Act 2

Musical score for measures 96-100. The score is in treble and bass clefs. Measure 96 starts with a box containing the number 96. Measure 100 ends with a box containing the number 100. The music is marked *Slower*. Performance markings include *(Lights dim)*, *Br. tacet*, *Solo Vln.*, and dynamic markings such as *p*.

Musical score for measures 101-106. The score is in treble and bass clefs. Measure 101 starts with a box containing the number 101. Measure 106 ends with a box containing the number 106. The music is marked *pp*.

Musical score for measures 107-111. The score is in treble and bass clefs. Measure 107 starts with a box containing the number 107. Measure 111 ends with a box containing the number 111. The music is marked *ritard* and *ppp*.

Opening — Act 2

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

Bright 4 *W.W., Str. (loco 1st time — 8 bassa 2nd time)*

ff **Tutti**

mf (Br. tacet 2nd time)

(Br. 8 bassa)

Fade out 2nd time

Now I Have Everything

cue: **PERCHIK:** I'm very happy, Hodel, very, happy.

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

Moderate 4

Alto Fl., Cl.
pp Str.

1 2

The piano introduction is in 4/4 time, marked 'Moderate 4'. It features a melody for Alto Flute and Clarinet in the right hand and a bass line for strings in the left hand. The music is in G major and consists of two measures, each with a first ending bracket.

Gently

3

(PERCHIK)

4 5 6 7 8 9 10

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.

+ Acc. Vlns. fz

The vocal line is in G major and 4/4 time, marked 'Gently'. It begins with a measure rest (measure 3) and continues through measure 10. The piano accompaniment is in G major and 4/4 time, marked 'Gently'. It features a melody in the right hand and a bass line in the left hand. The piano part includes a first ending bracket at measure 10 and a dynamic marking of 'fz' (forzando) with a hairpin crescendo leading to it. A violin part is indicated by 'Vlns.' and a dynamic marking of 'fz'.

11

I have some - thing that I would die for,

12

13

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

14

15

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

16

17

18

19

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

20

21

22

Str., Acc.

Hn., Cello

+ Cls.

E.H., Fl. 8va

p

Hns. (octaves)

Str.

mp

Cello, Cls.

The image shows a page of a musical score for piano and voice. It consists of four systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "I have some - thing that I would die for, Some - one that I can live for, too. Yes, now I have ev - 'ry - thing— 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." The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Specific markings include "Str., Acc.", "Hn., Cello", "+ Cls.", "E.H., Fl. 8va", "p", "Hns. (octaves)", "Str.", "mp", and "Cello, Cls.". Measure numbers 11 through 22 are indicated at the beginning of each system.

23

24 25

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

p

(Hns. cont.)

(PERCHIK) 26 27 28

wand - 'ring kind of life.

(HODEL)

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

Hn. (8 bassa)

29 (HODEL) 30 31 (PERCHIK) 32

here. _____ Who knows to - mor - row Where our home will be?

Picc., Ob.

Tpt. 1-8ob

Hns., Trbs., Acc.

(PERCHIK)

33 34 35

Ev - 'ry - thing is right at hand.

(HODEL)

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

Hn. (8 bassa)

(PERCHIK, HODEL)

36 37 38

Sim - ple and clear.

W.W., Vlns., Acc.

Br.

Più mosso

39 (PERCHIK)

40 41

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

Fl., Cls. (octaves)

Vlns. + 8va

Acc., Plect.

- Trb., Vla., Cello -

Quasi march

poco ritard

42 43 44

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

W.W., Acc.
Pizz., Cello, Bs.

+ Tpts.

45 46

I have a lit - tle bit more— Be -

Tpts.

+ Tpts.

mf

6

47

Rubato

48 49 50 (Embrace)

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

Str. trem.

W.W. *pp*

fp

W.W. Br.

Cym. (Timp sticks)

ff

Tevye's Rebuttal

(Tevye covers his ears)

Freely

1 (TEVYE) 2 3 4 5

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

Str.
p

6 *poco accel.*

7 8 9

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

Bells

f
+ Bsn.

10 *Più mosso* 11 (spoken)

least with Tzei-tel and Mo-tel, they

Vns., Bells, Plect.

Vla., Cello, Acc., Cls.

p *fp*

Bs.

12 asked me, 13 They begged me. But

fp Bells

14 15 (spoken) 16 17

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

p *f* + Fls., Ob.

18 19 20 21

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

fp Bells Str. trem. Br., W.W. *fp* *fp* *fp*

Marcato — In 1

22 23 24

tear out my beard and un - cov - er my

Str., W.W., Bells
Hns., Plect.

Detailed description: This block contains the musical score for measures 22 to 24. The vocal line is in 3/4 time, marked 'Marcato'. The lyrics are 'tear out my beard and un - cov - er my'. The piano accompaniment includes strings, woodwinds, bells, and harps with plectrum. The score shows a melodic line with accents and a piano accompaniment with chords and rhythmic patterns.

25

Pesante — In 4

26 27 3

head. Tra - di - tion! They're not e - ven ask - ing per - mis - sion From the

Vlns., W.W.
Tpts., Acc.
f Trbs., Hns.
low Str.

Detailed description: This block contains the musical score for measures 25 to 27. The vocal line is in 4/4 time, marked 'Pesante'. The lyrics are 'head. Tra - di - tion! They're not e - ven ask - ing per - mis - sion From the'. The piano accompaniment includes violins, woodwinds, trumpets, and strings. The score shows a melodic line with triplets and a piano accompaniment with chords and rhythmic patterns.

28 29 3

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

Detailed description: This block contains the musical score for measures 28 to 29. The vocal line is in 4/4 time. The lyrics are 'pa - pa. What's hap - pen - ing to the tra - di - tion?'. The piano accompaniment includes violins and woodwinds. The score shows a melodic line with triplets and a piano accompaniment with chords and rhythmic patterns.

ritard poco a poco

30 *3* *3* 31 *3* *3*

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

W.W., Bells
pp Str. trem., Plect.
 Cl. solo
 Celli pizz.

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

cue:
PERCHIK: I love her.

32 *3* 33

Where has it led? Hold until cue: **TEVYE:** Did Adam and Eve have a matchmaker? Yes, they did.

pp Gtr., Vln., Acc.
 Brush on Chimes
 Bs.

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

Slowly — Thoughtfully

34 (TEVYE) 35 36

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

+Mand.
 Str. trem.
 +Bells

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

+ Mand. + Bells W.W.

39 lock her up in her room. I could - n't— I should!— But

+Mand. +Bells

41 look at my daugh - ter's eyes. She loves him.——

(Vlns.) Cello Vla. Bs.

TEVYE: ... Tradition (He shrugs) Very well...

43 44 45

Lute solo mf

Do You Love Me?

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

Slowly — In 2

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

TEVYE: ... a new world — love! Golde,

Moderately slow — Rubato

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

love you? With our daugh-ters get-ting mar-ried And this trou-ble in the town, You're up -

15 set, you're worn out, 16 Go in - side, go lie down. May-be it's in - di -

17 (TEVYE) ges - tion. Gol - de, I'm as - king you a ques - tion— 18 Do you

19 (GOLDE) love me? 20 (TEVYE) I know... You're a fool. (TEVYE) But do you love me? 21 (GOLDE) Do I

Alto Fl., Lute

pp

22 (TEVYE) Well? love you? 23 For twen - ty - five years I've washed your clothes,

Str.

24
Cooked your meals, cleaned your house, 25 Giv - en you chil - dren, milked the cow. Af - ter

26 +Acc. 27 (TEVYE)
twen - ty - five years, why talk a - bout love right now? Gol - de, the

28 29 30 (GOLDE) (TEVYE)
first time I met you Was on our wed - ding day. I was scared. I was shy. I was

31 (GOLDE) (TEVYE) 32
ner - vous. So was I. But my fa - ther and my moth - er Said we'd

W.W.
pp + Plect.
B. Cl.

pp
Str.

33 learn to love each oth - er. And 34 now I'm ask - ing, Gol - de, Do you

35 **Molto Rubato** (GOLDE) 36 (TEVYE) 37 (GOLDE)
 love me? I'm your wife. I know— But do you love me? Do I

Alto Fl., Lute

TEVYE: Well?
 38 love him? 39 For twen-ty-five years I've lived with him, 40 Fought with him, starved with him.

Str. *Str., Plect.*

41 Twen - ty - five years my bed is his. 42 If that's not love, what is? Then you

+Acc. *Str., Acc.* *+W.W.*
mp *mf*
Plect.

43

(GOLDE)

(TEVYE)

love me? I sup - pose I do. And

p *pp*

45 I sup - pose I love you, too. 46 (TEVYE, GOLDE) It

W.W. Str. *p*

47 does - n't change a thing, 48 But e - ven so, 49 Af - ter twen - ty - five years,

+Acc. W.W. *mf*

50 It's nice to know. 51 52

mf + Cls. W.W., Celesta + Gtr.

Attacca

The Rumor

Moderately — In 3

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

1 2 3 4

mp Pizz. Str., Acc., Plect.

5 6 7 8

p Ob., Picc. cue: YENTE: It happened to be open.

9 10 11 12 (YENTE)

+ Hn. cue: YENTE: Rifka — Rifka, I have such news for you! (YENTE) Re-mem-ber

13 14 15

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

Bs. 8vb

In 4

16 Tzei - tel mar - ried Mo - tel And 17 Per - chik start - ed danc - ing With 18 Tev - ye's daugh - ter Ho - del? Well,

19 I just learned That Perc - hik's been ar - rest - ed, in Ki - ev. 20 No! Yes!

21 (GR. 1 VILLAGERS) (YENTE)

Tutti

W.W. soli

22 *mf* 23 24

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

25 26 27 **(FIRST WOMAN)**

Re - mem - ber

+ Hns. *p*

28

29 30

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

31 32 33

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

34 (GR. 2 VILLAGERS) 35 36

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

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

mf Hns., Str. *mp* *f*

37 38 39 (SECOND WOMAN)

SECOND WOMAN: Mirala — Do you re -

p *f*

40

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

Vlns.
p
Cl., Bsn., Vla., Cello
Bs.

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!

Tutti f

48

MENDEL: Rabbi — Rabbi!

49 50 **(MENDEL)**
Re -

51 mem - ber Per - chik, with 52 all his strange i - de - as? 53 Re - mem - ber Tzei - tel's
+ Vlns.

p
Vla., Cello, Acc., Plect.

54 wed - ding 55 Where Tev - ye danced with Gol - de? Well,

56 I just heard 57 That Tev - ye's been ar - rest - ed 58 And Gol - de's gone to Ki - ev.
+ W.W. + Hns., Trbs.

(GR. 3 VILLAGERS) 59 No! God for - bid. (MENDEL) 60 She did - n't. She did. (MENDEL)
+ W.W., Str. L.H. Acc., Xyl.

61 *W.W. + Tpt.*

f *Hus., Plect., Str.*

63 **AVRAM:** Listen, everybody! Terrible news — terrible!

65 **(AVRAM)** Re - mem - ber Per - chik, Who start - ed all the trou - ble? Well,

(GROUP)

Tpts. Yes. So.

p *W.W.*

67 I just heard, from some - one who should know, (GROUP) That

What?

mf *Str., W.W., Acc., Plect.*

69

70

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

Oi! Ai!

pp *cresc. poco a poco*

71 72

Mo - tel stu - dies danc - ing, And Tev - ye's act - ing strange.

Ah! Oh!

73 74 (YENTE)

Sprin - tze has the mea - sles, Biel - ke has the mumps. And

Oh! Oi!

cresc. *fz*

ALL: Uh! (Blackout)

75 that's what comes from men and wom - en danc - ing!

76

Tutti ff

Applause segue

Change of Scene

77 \wedge Cl., Ob., Acc.
+ Str. trem.

78 \wedge

79 \wedge

80

ff

Choke Cym. solo

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

82

83 Str., Cls.

84

Hns., Plect.

p

Repeat ad li.b until Tevye walks tostage right.

85

86

87 *rall.*

88 *ten.*

Acc. solo

pp (Fade out)

Far From The Home I Love

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

HODEL: I don't want him to be alone...

TEVYE: But Hodel, baby...

HODEL: Papa...

Antandino — In 4

Acc. solo
1 2 3 4

pp Str., + Plect.

5

In 2

(HODEL)

6 7 8

How can I hope to make you un - der - stand Why I do what I do,

9

10

11

12

Why I must trav - el to a dis - tant land Far from the home I love?

(Acc. tacet) + Acc.

13

14 15 16

Once I was hap - pi - ly cont - ent to be As I was, where I was,

Mand.

W.W. 8 bassa

pp

17

18 19 20

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

W.W.

21

Più mosso

ritard

22 23 24

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

Hns., Fluegel Hn.

+ Acc.

+ W.W.

Cello

Menno mosso — In 4

poco ritard

25 26 27 28

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

W.W.

p

Acc.

+ Hn.

29

In 2

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

Ob. solo

Acc., Plect.

30 31

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

32 33 34

Leav - ing the home I love.

35 36

W.W., Str.

37

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

38 39 40 *rall.*

p *Acc. solo*

Hns., Trb., Fl., Hn.

In 4

41 Who could im - ag - ine I'd be wand - 'ring so 42 Far from the home I 43

Str., Plect.

44 love? Yet, 45 there with my love, I'm 46 home.

ritard

+ W.W.

pp

Vla. + *Cl.*

TEVYE: And who, my child...

47 **Lento**
Acc. solo

pp

Cello

48

49 50 51

Plect.

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

cue: **HODEL:** Papa, God only knows when we shall see each other again
TEVYE: Then we shall leave it in his hands.

56

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

[Traveler closes]

rall.

Crossover — Act 2

Cue: Violinist lands on stage

Allegro moderato — In 4

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

1 2 3 4

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

Str.

f *f* *p*

5 6 7 8

9 10 11 12 13

Muted Vlns.

mp *pp* *mp* *pp*

Proceed at cue:
RABBI: Mazeltov!

ad lib. repeat

(+Bsn. last time)

14

(Dialogue continues)

W.W., Str. 15 Fls. 16 17

mp *p*

4/4 2/4

Detailed description: This block contains the musical score for measures 14 through 17. It is written for piano and features two staves. The top staff is in treble clef and the bottom in bass clef. Measure 14 is in 4/4 time and contains a piano introduction with a dynamic marking of *mp* that tapers to *p* by measure 15. Measure 15 is marked with 'Fls.' and contains a flute entry. Measures 16 and 17 continue the piano accompaniment. The key signature has one flat (B-flat).

Proceed at cue

PEOPLE: Mazeltov!

[Scene opens on tailor shop]

18 *ad lib. repeat* 19 Hns., Cl., E.H. 20 21

f

Trb., Str (8va)

Timp.

2/4 4/4 4/4 2/4

Detailed description: This block contains the musical score for measures 18 through 21. Measure 18 is a repeat sign with the instruction 'ad lib. repeat'. Measure 19 is marked with 'Hns., Cl., E.H.' and 'f', indicating the start of a woodwind and horn entry. Measures 20 and 21 continue this entry. The bottom staff includes timpani accompaniment. The key signature has one flat (B-flat).

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

22 23 *+ muted Tpts.* 24 *ad lib. repeat* 25

Vlms.

ff

2/4 2/4

Detailed description: This block contains the musical score for measures 22 through 25. Measure 22 continues the piano accompaniment. Measure 23 is marked with '+ muted Tpts.' and 'Vlms.', indicating the entry of muted trumpets and violins. Measure 24 is marked with 'ad lib. repeat' and 'ff', indicating a fortissimo repeat. Measure 25 concludes the section with a double bar line. The key signature has one flat (B-flat).

Attacca

Incidental

(Miracle of Miracles)

1 **Moderate 4** (Under dialogue)
Acc. solo
pp
(Opt.)

2 3 4

5 6 7 8 9

10 11 12 13

14 15 16 17

18 19 20 21 22 *rubato*

23 24 25 26 27 *a tempo* (Eyedka enters shop)

Change Of Scene

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

Allegretto — In 2

1 *+8va*
2 3 4
Tutti f

5 6 7 8
1. *Str., W.W., Acc.*
(2nd time dim.)

9 10 11 12
2. *molto rit.*
pp
Acc. ad lib.

TEVYE: How long can that miserable horse...

Chava Sequence

cue: Tevye starts walking with wagon.

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

Slowly — In 3

Musical score for measures 1 and 2. Measure 1 is in 4/4 time, measure 2 is in 3/4 time. The score includes piano accompaniment for Accordion, Lute, Guitar, and Horn in measure 1, and Strings in measure 2. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo).

Musical score for measures 3, 4, and 5. Measure 3 is the vocal entry for Tevye, marked with a '3' above the staff. The piano accompaniment continues with a steady bass line and chords in the right hand. The lyrics 'Lit - tle' are written below the vocal line.

Musical score for measures 6, 7, and 8. Measure 6 is marked with a '6' in a box. The vocal line continues with the lyrics 'bird, lit-tle Cha-va-leh, — I don't un-der-stand what's hap-pen-ing to-day.' The piano accompaniment provides harmonic support with a consistent bass line and chords.

9 Ev - 'ry - thing is all a blur. 10 11 > > All I can see is a hap - py child, —

12 > > The sweet lit - tle bird you were, 13 > Cha - va - leh, Cha - va - leh.

14 15 Lit - tle bird, 16 lit - tle

17 Cha - va - leh, — 18 You were a - lways such a pret - ty lit - tle thing.

19 Ev - 'ry - bod - y's fav - 'rite child,

22 Gen - tle and kind and af - fec - tion - ate, ——— What a sweet lit - tle bird you were, Cha - va - leh, Cha - va - leh.

25 Solo Vln.
Cl.
26 Vla, Cello pizz.
27
28

29
30
31
32 Hn. solo

33
34
35
Str., E.H. Cl.
3

36 (Octave continue)

Hns., Acc., Cl. 2

B. Cl., Bs + Plect.

37 38

39 40 41 42 Tpt. 1

Str., Cl.

43 44 45 Cls., Vlns.

E.H., Vlns. (Acc. tacet), Vla, Cl.

(Hold until Chava enters.)

Proceed at cue:

CHAVA: I beg you to accept us.

Hold until cue:

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

Vlns. trem.

46 47

Gtr. Brush on Chimes

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

Moderately — In 3

48 49 50 51 (♩ = ♩)

pp Str. cresc. poco a poco

(CHORUS)
(unseen)

cresc. poco a poco

52 53 54 55 56 57

Tra - di - tion. Tra -

Acc., + W.W.

f Str., Plect., Hns. *cresc.*

Trbs. *ff*

58 59 60

di - tion. Tra - di - tion.

w.w. *tr*

marcato Tpts.

61 62 63

64 65

[Curtain]

66 Moderately — In 2

mf W.W., Str. *pp*

Vla., Cello, pizz.

69 70 71

72 73 74

Ad lib. repeat — fade out

Anatevka

cue: YENTE: Well...

GOLDE: After all...

repeat ad lib. (under dialogue)

Slowly

(GOLDE) (YENTE)

1 (last time) A 2 lit - tle bit of this, A 3 lit - tle bit of that, A

pp Plect. Cl. Cl.
pizz., Cello, Bs.

(LAZAR) (MENDEL) (AVRAM)

4 pot, A pan, A broom, A hat.

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

7 8 (MENDEL) (AVRAM) (GOLDE)

A bench, A tree, So

Bs. 8 bassa

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

(GOLDE)

9 (LAZAR) 10 11

what's a stove? Or a house? A

Solo Vlns.

12 (YENTE) 13

stick of wood, A piece of cloth.

14 (ALL) 15 16 17 *poco rall.*

What do we leave? Noth - ing much, On - ly An - a - tev - ka...

Acc., Cl. *p* *Acc. solo*

18 **Allargando** 19 20 21

An - a - tev - ka, An - a - tev - ka, Un - der - fed, o - ver - worked An - a - tev - ka,

Plect. *Bs., Cello*

22 23 24 25

Where else could Sab - bath be so sweet?

Fl.
(+ Bsn.)

26

27 28 29

An - a - tev - ka, An - a - tev - ka, In - ti - mate, ob - sti - nate An - a - tev - ka,

p

30 31 32 33

Where I know ev - 'ry - one I meet.

Acc. solo

34

35 36 37

Soon I'll be a stran - ger in a strange new place,

Str.
(+ Plect.)
Acc.

38 39 40 41 *poco ritard*

Search - ing for an old fa - mil - iar face From An - a - tev - ka.

Acc.

42 *a tempo*

43 44 45

I be - long in An - a - te - vka, Tum - ble - down, work - a - day An - a - tev - ka,

(+ Plect.)

46 47 48

Dear lit - tle vil - lage, lit - tle town of

49

Allargando

GOLDE: Eh, it's just a place.

MENDEL: Our forefathers...

mine.

50 51

pp

Fl. solo

52 53 54

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

Change Of Scene

55 56 57

f *Str., Plect.*

58 59 60

Acc.

61 62 63

Acc. *ritard* *fade* *pp*

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

Final Scene — Underscoring

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

Andante — In 4

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

1 *Fls.*

p *Plect.*

Bsn.

5

6

7

8

9

Acc. solo

Plect.

10

11

12

MOTEL: Goodbye, Papa. **TEVYE:** Goodbye, Motel.

13

14

15

16

MOTEL: Goodbye, Mama.

17

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

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

Musical score for measures 17-20. The score is written for piano and vocal. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The piano part features a pizzicato cello line. The vocal part consists of a single line of music.

Pizz. Cello

poco ritard

Musical score for measures 21-24. The score is written for piano and vocal. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The piano part features a pizzicato cello line. The vocal part consists of a single line of music.

25

a tempo

Musical score for measures 25-28. The score is written for piano and vocal. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The piano part features a bowed cello line. The vocal part consists of a single line of music.

Bsn. Cello

[Motel and Tzeitel exit.]

Musical score for measures 29-32. The score is written for piano and vocal. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The piano part features a bowed cello line. The vocal part consists of a single line of music.

Curtain — Act 2

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

TEVYE: Come, children, let's go.

(Tevye starts pulling wagon)

Moderately — In 4

1 *Hns. Str.* 2 3 4

p

+ *Euph.*

5 6 7 8

Play 3 times

9 10 11 12

Fl.

(+ *Bsn.*)

Drs. etc.

13 14 15 16

Vlns., Acc.

17 18 19 20

21 22 *Picc.* *pp* Muted Tpts. 23

24 25 26 *Play 6 times* 27 *(Last time)* *mp* Tpts.

28 29 30 *p*

31 32 33 34 *Solo Vln.* *ppp* *p*

35 36 37 38 39 40 *ritard*

(Dictated) *cue: Tevye motions to fiddler* *[Curtain]*
41 42 43 44 45 46 47 *W.W., Hns., Euph.* *p*

Attacca

Music For Bows

Moderate 4 — Pesante

Measures 1-4: *Tutti*. Features piano accompaniment with trills (*tr*) and accents (\wedge). Includes parts for *Trb.*, *Hrn.*, and *Bsn.*

Measures 5-8: *Tpts., W.W. Sva*. Features vocal soloist parts and piano accompaniment with accents (\wedge). Includes parts for *Plect., Str.*

Measures 9-12: *Plect., Str.*. Features piano accompaniment with accents (\wedge) and a boxed measure number 9. Includes parts for *Tpts.*

Measures 13-16: *W.W., Str. Acc.*. Features vocal soloist parts and piano accompaniment with accents (\wedge).

Musical score for measures 17-20. The score is written for piano and vocal. The piano part features a complex rhythmic pattern with many accents and slurs. The vocal line is present in measure 17 but is mostly obscured by the piano accompaniment. The key signature has two sharps (F# and C#). The tempo/mood is marked *sempre marcato*.

21

Musical score for measures 21-24. The score is written for piano and vocal. The piano part continues with a complex rhythmic pattern. The vocal line is mostly obscured. The key signature has two sharps. The tempo/mood is marked *sempre marcato*. Instrumentation includes *Tpts.*, *Trbs., Hns., low Str., Bsn.*

Musical score for measures 25-28. The score is written for piano and vocal. The piano part continues with a complex rhythmic pattern. The vocal line is mostly obscured. The key signature has two sharps. The tempo/mood is marked *sempre marcato*. Instrumentation includes *Br., W.W.*

29

Musical score for measures 29-32. The score is written for piano and vocal. The piano part continues with a complex rhythmic pattern. The vocal line is mostly obscured. The key signature has two sharps. The tempo/mood is marked *sempre marcato*. Instrumentation includes *Str., W.W.*

Musical score for measures 33-36. The score is written for piano and vocal. The piano part continues with a complex rhythmic pattern. The vocal line is mostly obscured. The key signature has two sharps. The tempo/mood is marked *sempre marcato*. Instrumentation includes *Tpts.*. The dynamic marking *fff* is present at the end of the section.

[Teoye's Entrance]

37 *Str., W.W.*

38

39

sempre marcato *Hns., Trbs., Plect.*

(Tpts. tacet)

40

41

42

molto rall.

43

44

[Final Curtain]

Tutti

+ *Timp. roll*

15 *Fl., Str.* *Cl.* 16 *+ Ob.* 17 18

19 20 21 22 *Acc.* *Cello, Hns., Trbs.*

23 24 25 26

27 28 29 30 *Hns., Trbs.*

31 *Vlns. 8va*
Tpts.
(W.W. sust.)
Vla., Cello

32 33 34

35 36 37 38

39 40 41 42

43 44 45 46

47 *Fl., Str.*
Cls.
48 *+ Ob.*
49 50

51 52 53 54

Acc.
Cello, Hns., Trbs.

55 56 57 58

1.
59 60 61 62

2.
63 64 65

66 67 68

sfz

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