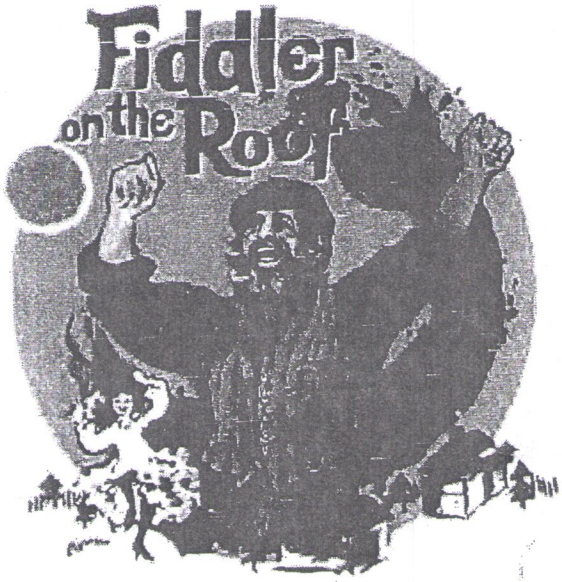
LIBRETTO VOCAL BOOK



Based on Sholem Aleichem stories by special permission of Arnold Perl

Book by **Joseph Stein**

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

Produced on the New York Stage by **Harold Prince**

Original New York Stage Production Directed & Choreographed by

Jerome Robbins

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MUSIC THEATRE INTERNATIONAL
421 West 54th Street
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CHARACTERS *(in Order of Appearance)*

TEVYE, the Dairyman
GOLDE, his wife
TZEITEL, HODEL, CHAVA, SHPRINTZE, BIELKE, his daughters
YENTE, the Matchmaker
MOTEL, the Tailor
PERCHIK, the Student
LAZAR WOLF, the Butcher
MORDCHA, the Innkeeper
RABBI
MENDEL, his Son
AVRAM, the Bookseller
NACHUM, the Beggar
GRANDMA TZEITEL
FRUMA-SARAH
CONSTABLE
FYEDKA
SHAINDEL, Motel's Mother
THE FIDDLER
VILLAGERS
SCENES

THE PLACE: ANATEVKA, A SMALL VILLAGE IN RUSSIA
THE TIME: 1905, ON THE EVE OF THE RUSSIAN REVOLUTIONARY PERIOD

ACT ONE
PROLOGUE
SCENE 1. KITCHEN IN TEVYE'S HOUSE
SCENE 2. EXTERIOR OF TEVYE'S HOUSE
SCENE 3. INTERIOR OF TEVYE'S HOUSE
SCENE 4. THE INN
SCENE 5. STREET OUTSIDE THE INN
SCENE 6. ON A BENCH OUTSIDE TEVYE'S HOUSE
SCENE 7. TEVYE'S BEDROOM
SCENE 8. VILLAGE STREET AND MOTEL'S TAILOR SHOP
SCENE 9. SECTION OF TEVYE'S YARD
SCENE 10. WEDDING
ACT TWO
PROLOGUE
SCENE 1. EXTERIOR OF TEVYE'S HOUSE
SCENE 2. VILLAGE STREET
SCENE 3. EXTERIOR OF RAILROAD STATION
SCENE 4. VILLAGE STREET
SCENE 5. MOTEL'S TAILOR SHOP
SCENE 6. SOMEWHERE ON THE OUTSKIRTS OF THE VILLAGE
SCENE 7. THE BARN
SCENE 8. OUTSIDE TEVYE'S HOUSE
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SHPRINTZE

1. Prologue – Tradition 1
31. Anatevka 93

BIELKE

1. Prologue – Tradition 1
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ACT 1 Prologue

#1 – Prologue – Tradition (Tevye, Golde, Sons, Daughters, Chorus)

A **TEVYE**

A fiddler on the roof. Sounds crazy, no? But in our little village of Anatevka, you might say every one of us is a fiddler on the roof, trying to scratch out a pleasant, simple tune without breaking his neck. It isn't easy. You may ask, why do we stay up there if it's so dangerous? We stay because Anatevka is our home. ... And how do we keep our balance? That I can tell you in a word – Tradition.

B **CHORUS**

TRADITION, TRADITION ... TRADITION
TRADITION, TRADITION ... TRADITION

C **TEVYE**

Because of our traditions, we've kept our balance for many, many years. Here in Anatevka we have traditions for everything ... how to eat, how to sleep, how to wear clothes. For instance, we always keep our heads covered and always wear a little prayer shawl ... This shows our constant devotion to God. You may ask how did this tradition start. I'll tell you — I don't know. But it's a tradition ... Because of our traditions, everyone knows who he is and what God expects him to do.

D **TEVYE & PAPAS**

(Sing)

WHO DAY AND NIGHT
MUST SCRAMBLE FOR A LIVING
FEED A WIFE AND CHILDREN
SAY HIS DAILY PRAYERS.
AND WHO HAS THE RIGHT
AS MASTER OF THE HOUSE
TO HAVE THE FINAL WORD AT HOME.

E **ALL**

THE PAPA, THE PAPA ... TRADITION
THE PAPA, THE PAPA ... TRADITION

F **GOLDE & MAMAS**

WHO MUST KNOW THE WAY TO MAKE A PROPER HOME
A QUIET HOME, A KOSHER HOME.
WHO MUST RAISE A FAMILY AND RUN THE HOME
SO PAPA'S FREE TO READ THE HOLY BOOK.

A **ALL**

THE MAMA, THE MAMA ... TRADITION
THE MAMA, THE MAMA ... TRADITION

B **SONS**

AT THREE I STARTED HEBREW SCHOOL
AT TEN I LEARNED A TRADE
I HEAR THEY PICKED A BRIDE FOR ME
I HOPE ... SHE 'S PRETTY.

C **ALL**

THE SONS, THE SONS ... TRADITION
THE SONS, THE SONS ... TRADITION

D **DAUGHTERS**

AND WHO DOES MAMA TEACH
TO MEND AND TEND AND FIX
PREPARING ME TO MARRY
WHOEVER PAPA PICKS?

E **ALL**

THE DAUGHTERS, THE DAUGHTERS ... TRADITION
THE DAUGHTERS, THE DAUGHTERS ... TRADITION

(Repeat as round)

F **PAPAS**

THE PAPAS.

G **MAMAS**

THE MAMAS.

H **SONS**

THE SONS.

I **DAUGHTERS**

THE DAUGHTERS.

J **ALL**

TRADITION

(Repeat)

K **TEVYE**

And in the circle of our little village, we have always had our special types. For instance, Yente, the matchmaker ...

159 Vamp
12X

A **YENTE**

Avram, I have a perfect match for your son. A wonderful girl.

B **AVRAM**

Who is it?

C **YENTE**

Ruchel, the shoemaker's daughter.

D **AVRAM**

Ruchel? But she can hardly see. She's almost blind

E **YENTE**

Tell the truth, Avram, is your son so much to look at? The way she sees and the way he looks, it's a perfect match.

(ALL dance)

X

165 Vamp
8X

F **TEVYE**

And Nahum, the beggar ...

G **BEGGAR**

Alms for the poor, alms for the poor ...

H **LAZAR**

Here, Reb Nahum, is one kopek.

I **BEGGAR**

One kopek? Last week you gave me two kopeks.

J **LAZAR**

I had a bad week.

K **BEGGAR**

So, if you had a bad week, why should I suffer?

(ALL dance)

X

175 Vamp
8X

L **TEVYE**

And most important, our beloved Rabbi ...

M **MENDEL**

Rabbi, may I ask you a question?

N **RABBI**

Certainly, my son.

O **MENDEL**

Is there a proper blessing for the tsar?

P **RABBI**

A blessing for the tsar? Of course. May God bless and keep the Tsar ... far away from us!

(ALL dance)

A **TEVYE**

Then, there are others in our village. They have a much bigger circle.

(PRIEST, CONSTABLE, OTHER RUSSIANS CROSS … THE GROUPS nod to each other)

B

His Honor the Constable, His Honor the Priest, and His Honor … many others. We don't bother them and so far they don't bother us … And among ourselves we get along perfectly well. Of course, there was the time when he sold him a horse and he delivered a mule, but that's all settled now. Now we live in simple peace and harmony and …

(The TWO MEN begin an argument, Mule vs. Horse, which is taken up by the entire group)

208 Vamp 2 x B

C **1ST MAN**
Brian

It was a horse.

D **2ND MAN**
Zander

It was a mule.

X

E **CHORUS**

HORSE!

F **CHORUS**

MULE!

(Repeated)

Turn on spot

G **TEVYE**

(Quieting them)

Tradition. Without our traditions, our lives would be as shaky as … as a fiddler on the roof!

ACT 1 Scene 1

#2 – Act I – Opening (Orchestra)

During Yousif goes to pit

(Kitchen of TEVYE's house. GOLDE, TZEITEL, and HODEL are preparing for the Sabbath. SHPRINTZE and BIELKE enter from outside, carrying logs)

Vamp until everyone is ready

H **SHPRINTZE**

Mama, where should we put these?

I **GOLDE**

Put them on my head! By the stove, foolish girl Where is Chava?

(ALL dance)

TEVYE

Then, there are others in our village. They have a much bigger circle.

(PRIEST, CONSTABLE, OTHER RUSSIANS CROSS ... THE GROUPS nod to each other)

His Honor the Constable, His Honor the Priest, and His Honor ... many others. We don't bother them and so far they don't bother us ... And among ourselves we get along perfectly well. Of course, there was the time when he sold him a horse and he delivered a mule, but that's all settled now. Now we live in simple peace and harmony and ...

(The TWO MEN begin an argument, Mule vs. Horse, which is taken up by the entire group)

1ST MAN

It was a horse.

2ND MAN

It was a mule.

CHORUS

HORSE!

CHORUS

MULE!

(Repeated)

TEVYE

(Quieting them)

Tradition. Without our traditions, our lives would be as shaky as ... as a fiddler on the roof!

ACT 1 Scene 1

#2 – Act 1 – Opening (Orchestra)

(Kitchen of TEVYE's house. GOLDE, TZEITEL, and HODEL are preparing for the Sabbath. SHPRINTZE and BIELKE enter from outside, carrying logs)

SHPRINTZE

Mama, where should we put these?

GOLDE

Put them on my head! By the stove, foolish girl Where is Chava?

All daughters enter from SR Golde sitting Tzeitel sweeping Hodel mopping

A **HODEL**

She's in the barn, milking.

B **BIELKE**

When will Papa be home?

C **GOLDE**

It's almost Sabbath and he worries a lot when he'll be home! All day long riding on top of his wagon like a prince.

D **TZEITEL**

Mama, you know that Papa works hard.

E **GOLDE**

His horse works harder! … And you don't have to defend your Papa to me. I know him longer than you. … He could drive a person crazy … He should only live and be well … Shprintze, bring me some more potatoes.

F *(CHAVA enters, carrying a basket, with a book under her apron)*

Chava, did you finish milking?

G **CHAVA**

Yes, Mama.

(SHE drops the book)

H **GOLDE**

You were reading again? Why does a girl have to read? Will it get her a better husband? Here. keeps book on the table

(Hands CHAVA the book. CHAVA exits into the house. SHPRINTZE enters with basket of potatoes)

I **SHPRINTZE**

Mama, Yente's coming. She's down the road.

J **HODEL**

Maybe she's a finally found a good match for you, Tzeitel.

K **GOLDE**

From your mouth to God's ears.

L **TZEITEL**

Why does she have to come now? It's almost Sabbath.

M **GOLDE**

Go finish in the barn. I want to talk to Yente alone.

N **SHPRINTZE**

Mama, can I go out and play?

A **GOLDE**

You have feet? Go.

B **BIELKE**

Can I go too?

C **GOLDE**

Go too.

D **TZEITEL**

But Mama, the men she finds. The last one was so old and he was bald. He had no hair.

E **GOLDE**

A poor girl without a dowry can't be so particular. You want hair, marry a monkey.

F **TZEITEL**

After all, Mama, I'm not yet twenty years old and …

G **GOLDE**

Shah!

(Spits between fingers)

Do you have to boast about your age? Do you want to tempt the Evil Eye? Inside.

(TZEITEL enters the house as YENTE enters from outside)

H **YENTE**

Golde Darling, I had to see you because I have such news for you. And not just every day in the week news, once in a lifetime news. And where are your daughters? Outside, no? Good, such diamonds, such jewels. You'll see, Golde, I'll find every one of them a husband. But you shouldn't be so picky … Even the worst husband, God forbid, is better than no husband, God forbid … And who should know better than me? Ever since my husband died I've been a poor widow, alone, nobody to talk to, nothing to say to anyone. It's no life. All I do at night is think of him, and even thinking of him gives me no pleasure because, you know as well as I, he was not much of a person … Never made a living, everything he touched turned to mud, but better than nothing.

I **MOTEL**

(Entering from door L)

Good evening. Is Tzeitel in the house?

J **GOLDE**

But she's busy. You can come back later.

K **MOTEL**

There's something I'd like to tell her.

L **GOLDE**

Yente stands motel acts scared when he sees matchmaker

Later.

A **TZEITEL**

Oh, Motel, I thought I heard you.

B **GOLDE**

Finish what you were doing.

(To MOTEL)

I said later.

C **MOTEL**

(Exiting L)

All right!

D **YENTE**

What does that poor little tailor Motel want with Tzeitel?

E **GOLDE**

They have been friends since they were babies together. They talk, they play …

F **YENTE**

(Suspiciously)

They play? What do they play?

G **GOLDE**

Who knows? They're just children …

H **YENTE**

From such children, come other children.

I **GOLDE**

Motel he's a nothing. Yente, you said …

J **YENTE**

Ah, children, children! They are your blessing in your old age. But my Aaron couldn't give me children. Believe me, he was good as gold, never raised his voice to me, but otherwise he was not much of a man, so what good is it if he never raised his voice? But what's the use complaining, other women enjoy complaining, but not Yente. Not every woman in the world is a Yente. Well, I must prepare my poor Sabbath table, so goodbye, Golde, and it was a pleasure talking our hearts out to each other.

(SHE starts to exit)

K **GOLDE**

Yente, you said you had news for me.

A **YENTE**

Oh, I'm losing my head. One day it will fall off altogether, and a horse will kick it into the mud and goodbye, Yente. Of course, the news. It's about Lazar Wolf, the butcher. A good man, a fine man. And I don't have to tell you that he's well off. But he's lonely, the poor man. You understand? Of course you do. To make it short, out of the whole town, he's cast his eye on Tzeitel

B **GOLDE**

My Tzeitel?

C **YENTE**

No, the Tzar's Tzeitel! Of course your Tzeitel.

D **GOLDE**

Such a match, for my Tzeitel. But Tevye wants a learned man, he doesn't like Lazar.

E **YENTE**

Listen to me, Golde, send Tevye to him, don't tell him what it's about, let Lazar discuss it himself, he'll win him over, he's a good man, a wealthy man … True? True. So you'll tell me how it went, and you don' t have to thank me, Golde, because aside from my fee which anyway Lazar will pay, it gives me satisfaction to make people happy, what better satisfaction is there, so goodbye, Golde, and you're welcome.

(YENTE exits door L)

F **TZEITEL**

What did she want, mama?

G **GOLDE**

When I want you to know, I'll tell you … Finish washing the floor.

(SHE exits UC. HODEL and CHAVA enter door R, with wash mop, bucket)

H **HODEL**

I wonder if Yente found a husband for you?

I **TZEITEL**

I'm not anxious for Yente to find me a husband.

J **CHAVA**

Not unless it's Motel, the tailor.

K **TZEITEL**

I didn't ask you.

L **HODEL**

Tzeitel, you're the oldest. They have to make a match for you before they can make one for me.

M **CHAVA**

And then after her, one for me.

A **HODEL**

So if Yente brings ...

B **TZEITEL**

Oh, Yente ... Yente ...

#3 – Matchmaker (Hodel, Chava, Tzeitel)

C **HODEL**

Well, somebody has to arrange the matches. Young people can't decide these things for themselves.

D **CHAVA**

She might bring someone wonderful ...

E **HODEL**

Someone interesting ...

F **CHAVA**

And well-off ...

G **HODEL**

And important ...

MATCHMAKER, MATCHMAKER
MAKE ME A MATCH
FIND ME A FIND
CATCH ME A CATCH.
MATCHMAKER, MATCHMAKER
LOOK THROUGH YOUR BOOK
AND MAKE ME A PERFECT MATCH.

H **CHAVA**

MATCHMAKER, MATCHMAKER
I'LL BRING THE VEIL
YOU BRING THE GROOM
SLENDER AND PALE.
BRING ME A RING FOR I'M LONGING TO BE
THE ENVY OF ALL I SEE.

I **HODEL**

FOR PAPA, MAKE HIM A SCHOLAR.

J **CHAVA**

FOR MAMA, MAKE HIM RICH AS A KING.

A **CHAVA & HODEL**

FOR ME ... WELL ...
I WOULDN'T HOLLER
IF HE WERE AS HANDSOME AS ANYTHING.

B

MATCHMAKER, MATCHMAKER
MAKE ME A MATCH
FIND ME A FIND
CATCH ME A CATCH
NIGHT AFTER NIGHT IN THE DARK I'M ALONE
SO FIND ME A MATCH
OF MY OWN.

C **TZEITEL**

(To CHAVA)

Since when are you interested in a match, Chava? I thought you just had your eye on your books.

(HODEL chuckles)

And you have your eye on the Rabbi's son.

D **HODEL**

Why not? We only have one Rabbi and be only has one son. Why shouldn't I want the best?

E **TZEITEL**

Because you're a girl from a poor family. So whatever Yente brings, you'll take. Right? Of course, right.

(Sings)

F

Props
rolling pin → for a cane (Yente + Tzeitel)

HODEL, OH HODEL
HAVE I MADE A MATCH FOR YOU,
HE'S HANDSOME, HE'S YOUNG!
ALL RIGHT, HE'S SIXTY-TWO.
BUT HE IS A NICE MAN, A GOOD CATCH — TRUE? TRUE.
emphasize

G

I PROMISE YOU'LL BE HAPPY
AND EVEN IF YOU'RE NOT
THERE'S MORE TO LIFE THAN THAT
... DON'T ASK ME WHAT.
CHAVA, I FOUND HIM.
WILL YOU BE A LUCKY BRIDE.

A **(TZEITEL)**

HE'S HANDSOME, HE'S TALL,
THAT IS FROM SIDE TO SIDE.
FOR HE IS A NICE MAN, A GOOD CATCH. RIGHT? RIGHT.

B

YOU HEARD HE HAS A TEMPER.
HE'LL BEAT YOU EVERY NIGHT
BUT ONLY WHEN HE'S SOBER
SO YOU'RE ALL RIGHT.

C

DID YOU THINK YOU'D GET A PRINCE?
WELL, I DO THE BEST I CAN.
WITH NO DOWRY, NO MONEY, NO FAMILY BACKGROUND
BE GLAD YOU GOT A MAN ...

D **CHAVA**

MATCHMAKER, MATCHMAKER
YOU KNOW THAT I'M
STILL VERY YOUNG
PLEASE ... TAKE YOUR TIME

E **HODEL**

UP TO THIS MINUTE
I MISUNDERSTOOD
THAT I COULD GET STUCK FOR GOOD.

F **CHAVA & HODEL**

DEAR YENTE
SEE THAT HE'S GENTLE
REMEMBER
YOU WERE ALSO A BRIDE
IT'S NOT ... THAT ...
I'M SENTIMENTAL
IT'S JUST THAT I'M TERRIFIED!

G **ALL**

MATCHMAKER, MATCHMAKER
PLAN ME NO PLANS
I'M IN NO RUSH
MAYBE I'VE LEARNED
PLAYING WITH MATCHES
A GIRL CAN GET BURNED

A **(ALL)**

SO
BRING ME NO RING
GROOM ME NO GROOM
FIND ME NO FIND
CATCH ME NO CATCH
UNLESS HE'S A MATCHLESS MATCH.

#3a – Change of Scene *(Orchestra)*

DIMOUT

ACT 1 Scene 2

(Exterior of TEVYE's house. TEVYE enters, pulling cart. HE stops DCS, sits wagon seat)

B **TEVYE**

Today I am a horse. ... Dear God, did you have to make my poor old horse lose his shoe, just before the Sabbath? That wasn't nice. ... It's enough you pick on me, Tevye ... bless him with five daughters, a life of poverty. What have you got against my horse? ... Sometimes I think when things are too quiet up there, you say to yourself: Let's see, what kind of mischief can I play on my friend, Tevye?

C **GOLDE**

(Entering from house)

You're finally here, my breadwinner.

D **TEVYE**

(Gestures to Heaven)

I'll talk to you later.

E **GOLDE**

Where's your horse?

F **TEVYE**

He was invited to the blacksmith's for the Sabbath.

G **GOLDE**

Hurry up, the sun won't wait for you. I have something to say to you.

(Exits into the house)

A **TEVYE**

As the good book says, Heal us O Lord and we shall be healed. In other words, send us the cure, we've got the sickness already. ...

#4 – If I Were A Rich Man (Tevye)

♫ TEMPO 145 ♫

1 Vamp 6x

B **(TEVYE)**

I'm not really complaining – after all, with your help, I'm starving to death. You made many, many poor people. I realize, of course, that it's no shame to be poor, but it' s no great honor either. So what would have been so terrible if I had a small fortune?

C

IF I WERE A RICH MAN
DAIDLE, DEEDLE DAIDLE
DIGGUH DIGGUH DEEDLE DAIDLE DUM
ALL DAY LONG I'D BIDDY BIDDY BUM
IF I WERE A WEALTHY MAN.
WOULDN'T HAVE TO WORK HARD
DAIDLE DEEDLE DAIDLE
DIGGUH DIGGUH DEEDLE DAIDLE DUM
IF I WERE A BIDDY BIDDY RICH
DIGGUH DIGGUH DEEDLE DAIDLE MAN.

D

I'D BUILD A BIG TALL HOUSE WITH ROOMS BY THE DOZEN
RIGHT IN THE MIDDLE OF THE TOWN
A FINE TIN ROOF WITH REAL WOODEN FLOORS BELOW.
THERE WOULD BE ONE LONG STAIRCASE JUST GOING UP
AND ONE EVEN LONGER COMING DOWN
AND ONE MORE LEADING NOWHERE JUST FOR SHOW

E

I'D FILL MY YARD WITH CHICKS AND TURKEYS AND GEESE
AND DUCKS FOR THE TOWN TO SEE AND HEAR
SQUAWKING JUST AS NOISILY AS THEY CAN.
AND EACH LOUD QUACK AND CLUCK AND GOBBLE AND HONK
WILL LAND LIKE A TRUMPET ON THE EAR
AS IF TO SAY HERE LIVES A WEALTHY MAN.

F

IF I WERE A RICH MAN
DAIDLE, DEEDLE DAIDLE
DIGGUH DIGGUH DEEDLE DAIDLE DUM
ALL DAY LONG I'D BIDDY BIDDY BUM
IF I WERE A WEALTHY MAN.
WOULDN'T HAVE TO WORK HARD
DAIDLE, DEEDLE DAIDLE
DIGGUH DIGGUH DEEDLE DAIDLE DUM
IF I WERE A BIDDY BIDDY RICH

A **(TEVYE)**

DIGGUH DIGGUH DEEDLE DAIDLE MAN.
I SEE MY WIFE, MY GOLDE, LOOKING LIKE A RICH MAN'S WIFE
WITH A PROPER DOUBLE CHIN
SUPERVISING MEALS TO HER HEART'S DELIGHT
I SEE HER PUTTING ON AIRS AND STRUTTING LIKE A PEACOCK.
OI! WHAT A HAPPY MOOD SHE'S IN
SCREAMING AT THE SERVANTS DAY AND NIGHT.

B

THE MOST IMPORTANT MEN IN TOWN WILL COME TO FAWN ON ME
THEY WILL ASK ME TO ADVISE THEM LIKE SOLOMON THE WISE
"IF YOU PLEASE, REB TEVYE ... PARDON ME, REB TEVYE ..."
POSING PROBLEMS THAT WOULD CROSS A RABBI'S EYES.

(HE chants)

C

AND IT WON'T MAKE ONE BIT OF DIFF'RENCE
IF I ANSWER RIGHT OR WRONG
WHEN YOU'RE RICH THEY THINK YOU REALLY KNOW.

D

IF I WERE RICH I'D HAVE THE TIME THAT I LACK
TO SIT IN THE SYNAGOGUE AND PRAY
AND MAYBE HAVE A SEAT BY THE EASTERN WALL
AND I'D DISCUSS THE HOLY BOOKS WITH THE LEARNED MEN
SEVEN HOURS EVERY DAY
THIS WOULD BE THE SWEETEST THING OF ALL ...

(Sigh)

E

IF I WERE A RICH MAN
DAIDLE DEEDLE DAIDLE
DIGGUH DIGGUH DEEDLE DAIDLE DUM
ALL DAY LONG I'D BIDDY BIDDY BUM
IF I WERE A WEALTHY MAN.

F

WOULDN'T HAVE TO WORK HARD
DAIDLE DEEDLE, DAIDLE
DIGGUH DIGGUH DEEDLE DAIDLE DUM ...
LORD, WHO MADE THE LION AND THE LAMB
YOU DECREED I SHOULD BE WHAT I AM
WOULD IT SPOIL SOME VAST, ETERNAL PLAN ...
IF I WERE A WEALTHY MAN?

(As song ends, INNKEEPER, MENDEL, AVRAM and OTHERS enter)

A **INNKEEPER**

There he is! ... You forgot my order for the Sabbath!

B **TEVYE**

Reb Mordcha, I had a little accident with my horse.

C **MENDEL**

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

D **TEVYE**

I know, Reb Mendel.

E **AVRAM**

Tevye, you forgot my order for the Sabbath.

F **TEVYE**

This is bigger news than the plague in Odessa.

G **AVRAM**

Talking about news, terrible news in the outside world ... terrible.

H **INNKEEPER**

What is it?

I **MENDEL**

What does it say?

J **AVRAM**

In a village called Rajanka, all the Jews were evicted, forced to leave their homes ...

(ALL look at each other)

K **MENDEL**

For what reason?

L **AVRAM**

It doesn't say. Maybe the Tsar wanted their land ... maybe a plague ...,

M **INNKEEPER**

May the Tsar have his own personal plague.

N **ALL**

Amen.

O **MENDEL**

(To AVRAM)

Why don't you ever bring us some good news?

P **AVRAM**

I only read it. It was an edict from the authorities.

A **INNKEEPER**

May the authorities start itching in places that they can't reach.

B **ALL** spit

Amen.

Come from SR C **PERCHIK**

Why do you curse them? What good does your cursing do? You stand around and curse and chatter and don't do anything. You'll all chatter your way into the grave.

D **MENDEL**

Excuse me, You're not from this village.

E **PERCHIK**

No.

F **MENDEL**

And where are you from?

G **PERCHIK**

Kiev. I was a student in the University there.

snobby H **INNKEEPER**

Aha! The University. Is that where you learned to criticize your elders?

I **PERCHIK**

That's where I learned that there is more to life than talk. You should know what's going on in the outside world.

takes Avram's paper and sits on bench

J **INNKEEPER** crowds Perchik

Why should I break my head about the outside world? Let them break their own heads.

K **TEVYE**

He's right. As the good book says, if you spit in the air, it lands in your face.

L **PERCHIK**

That's nonsense. You can't close your eyes to what's happening in the world. gives paper to Innkeeper

M **TEVYE**

He's right.

N **AVRAM**

He's right and he's right? How can they both be right?

O **TEVYE**

You know, you are also right.

P **INNKEEPER**

He's right! He's still wet behind the ears! Good Sabbath, Tevye.

A **AVRAM & OTHERS**

Good Sabbath, Tevye.

(THEY take their orders and leave. MENDEL remains)

B **MENDEL**

Tevye, the Rabbi's order. My cheese!

C **TEVYE**

Of course. So you're from Kiev, Reb ...

D **PERCHIK**

Perchik.

E **TEVYE**

Perchik. So, you're a newcomer here.
As Abraham said, "I am a stranger in a strange land."

F **MENDEL**

Moses said that.

G **TEVYE**

Forgive me. As King David put it, "I am slow of speech and slow of tongue."

H **MENDEL**

That was also Moses.

I **TEVYE**

For a man with a slow tongue, he talked a lot.

J **MENDEL**

And the cheese!

(TEVYE notices that PERCHIK is eyeing the cheese hungrily)

K **TEVYE**

Here, have a piece.

L **PERCHIK**

I have no money. And I am not a beggar.

M **TEVYE**

Here ... It's a blessing for me to give.

N **PERCHIK**

Very well... for your sake!

(HE takes the cheese and devours it)

O **TEVYE**

Thank you ... you know, it's no crime to be poor.

A **PERCHIK**

In this world, it's the rich who are the criminals. Someday their wealth will be ours.

B **TEVYE**

That would be nice. If they would agree, I would agree.

C **MENDEL**

And who will make this miracle come to pass?

D **PERCHIK**

People. Ordinary people.

E **MENDEL**

Like you?

F **PERCHIK**

Like me?

G **MENDEL**

Nonsense!

H **TEVYE**

... And until your golden day comes, Reb Perchik, how will you live?

I **PERCHIK**

By giving lessons to children ... Do you have children?

J **TEVYE**

I have five daughters.

K **PERCHIK**

Five?

L **TEVYE**

Daughters.

M **PERCHIK**

Girls should learn too. Girls are people.

N **MENDEL**

A radical!

O **PERCHIK**

I would be willing to teach them. Open their minds to great thoughts.

P **TEVYE**

What great thoughts?

Q **PERCHIK**

Well, the Bible has many lessons for our times.

A **TEVYE**

I am a very poor man. Food for lessons? Good.

(PERCHIK nods) shake hands

Stay with us for the Sabbath. Of course, we don't eat like kings, but we don't starve either. As the good book says, when a poor man eats a chicken, one of them is sick.

B **MENDEL**

Where does the book say that?

C **TEVYE**

Well, it doesn't exactly say that, but someplace it has something about a chicken. Good Sabbath.

#4a – End of Scene 2 (Orchestra)

Everyone except Perchik, Tzeitel + Tevye enter SL

SR D **MENDEL**

Good Sabbath.

E **PERCHIK**

Good Sabbath.

10 Vamp 2x

(THEY exit as TEVYE and PERCHIK enter house)

ACT 1 Scene 3

X

(Interior of TEVYE's house. TEVYE and PERCHIK enter)

F **TEVYE**

Good Sabbath, children.

G **CHILDREN**

(Running to him)

Good Sabbath, Papa.

H **TEVYE**

Children!

(THEY all stop)

... This is Perchik. Perchik, this is my oldest daughter.

I **PERCHIK**

Good Sabbath.

J **TZEITEL**

Good Sabbath.

K **PERCHIK**

You have a pleasant daughter.

A **TEVYE**

I have five pleasant daughters.

(HE beckons to them and THEY run into his arms, eagerly, and TEVYE kisses each, upstage to downstage)

This is mine ... this is mine ... this is mine ... this is mine ...

(MOTEL enters – TEVYE almost kisses him in sequence)

This is not mine. Perchik, this is Motel Kamzoil and he is ...

B **GOLDE**

(Entering)

So you did me a favor and came in.

C **TEVYE.**

This is also mine. Golde, this is Perchik, from Kiev, and he is staying the Sabbath with us. He is a teacher.

(To SHPRINTZE and BIELKE)

Would you like to take lessons from him?

D **PERCHIK**

I am really a good teacher .... A very good teacher.

E **HODEL**

I heard once, the Rabbi who must praise himself has a congregation of one.

F **PERCHIK**

Your daughter has a quick and witty tongue.

G **TEVYE**

The wit she gets from me. As the Good Book says ...

H **GOLDE**

The Good Book can wait. Get washed!

I **TEVYE** Leaves SL for quick change

The tongue she gets from her mother.

J **GOLDE**

Motel, you're also eating with us?

(MOTEL gestures "Yes, if I may")

Of course, another blessing. Tzeitel, two more. Shprintze, Bielke, got washed ...

K **TZEITEL**

Motel can help me.

L **GOLDE**

Get the table. All right. Chava, you go, too.

A **(GOLDE)**

(To PERCHIK)

You can wash outside at the well.

(To TEVYE)

Tevye, I have something to say to you.

B **TEVYE**

Why should today be different?

(HE starts to pray)

C **GOLDE**

Tevye, I have to tell you ...

D **TEVYE**

Shhh. I'm praying

(Prays)

E **GOLDE**

Lazar Wolf wants to see you.

(TEVYE begins praying again, stopping only to respond to GOLDE, then returning to prayer)

F **TEVYE**

The butcher? About what?

(Prays)

G **GOLDE**

I don' t know. Only that he says it is important.

H **TEVYE**

What can be important? I have nothing for him to slaughter.

(Prays)

I **GOLDE**

After the Sabbath, see him and talk to him.

J **TEVYE**

Talk to him about what? If, he is thinking about buying my new milk cow ...

(Prays)

He can forget it.

(Prays)

K **GOLDE**

Tevye, don't be an ox. A man sends an important message, at least you can talk to him.

A **TEVYE**

Talk about what? He wants my new milk cow!

(Prays)

B **GOLDE**

Talk to him!

C **TEVYE** Exits SR

All right. After the Sabbath, I'll talk to him.

(HE and GOLDE exit — HE is still praying. MOTEL, TZEITEL and CHAVA bring the table into the house. CHAVA exits)

D **TZEITEL**

Motel, Yente was here.

E **MOTEL** freaking out

I saw her.

F **TZEITEL**

If they agree on someone there will be a match and then it will be too late for us.

G **MOTEL**

Don' t worry Tzeitel. I have found someone who will sell me his used sewing machine, so in a few weeks I'll have saved up enough to buy it and then your Father will be impressed with me.

H **TZEITEL**

But Motel, a few weeks may be too late.

I **MOTEL** sits down

But what else can we do?

J **TZEITEL**

You could ask my father for my hand tonight. Now!

K **MOTEL**

Why should he consider me now? I'm only a poor tailor?

L **TZEITEL** walks up behind him

And I'm only the daughter of a poor milkman. Just talk to him.

M **MOTEL**

Tzeitel, if your father says no, that's it, it's final ... He'll yell at me.

N **TZEITEL**

Motel!

O **MOTEL**

I'm just a poor tailor.

A **TZEITEL**

Motel, even a poor tailor is entitled to some happiness.

B **MOTEL** Stands up

That's true.

C **TZEITEL** shakes hands

Will you talk to him? Will you talk to him?

D **MOTEL**

All right, I'll talk to him.

E **TEVYE**

(Entering)

It's late! Where is everybody? Late.

F **MOTEL**

Reb Tevye ...

G **TEVYE**

Come in, children, we're lighting the candles.

H **MOTEL**

Reb Tevye ...

(Repeats, summoning courage)

I **TEVYE**

Yes? What is it?

(Loudly)

Well, Motel, what is it?

J **MOTEL**

Good Sabbath, Reb Tevye.

K **TEVYE**

Good Sabbath, Good Sabbath ... Come children, come.

(FAMILY, PERCHIK, MOTEL gather around table. GOLDE lights candles, says prayer under her breath)

Yousif goes backstage right before Sabbath Prayer

#5 – Sabbath Prayer (Tevye, Golde, Chorus)

A **TEVYE & GOLDE**

MAY THE LORD PROTECT AND DEFEND YOU
MAY HE ALWAYS SHIELD YOU FROM SHAME
MAY YOU COME TO BE
IN YISROEL A SHINING NAME
MAY YOU BE LIKE RUTH AND LIKE ESTHER
MAY YOU BE DESERVING OF PRAISE
STRENGTHEN THEM, OH LORD
AND KEEP THEM FROM THE STRANGER'S WAYS.

B

MAY GOD BLESS YOU
AND GRANT YOU LONG LIVES.

C **GOLDE**

MAY THE LORD FULFILL OUR SABBATH PRAYER FOR YOU.

D **BOTH**

MAY GOD MAKE YOU
GOOD MOTHERS AND WIVES.

E **TEVYE**

MAY HE SEND YOU HUSBANDS WHO WILL CARE FOR YOU.

F **BOTH**

MAY THE LORD PROTECT AND DEFEND YOU.
MAY THE LORD PRESERVE YOU FROM PAIN
FAVOR THEM, OH LORD
WITH HAPPINESS AND PEACE
OH, HEAR OUR SABBATH PRAYER
AMEN.

#5a – Change of Scene (Orchestra)

8 Vamp 3x

DIMOUT

ACT 1 Scene 4

(The Inn, the following evening. Several people are sitting at tables, AVRAM, MENDEL, etc. LAZAR is waiting impatiently, drumming on the tabletop, watching the door)

A LAZAR

Reb Mordcha.

B INNKEEPER

Yes, Lazar Wolf.

C LAZAR

Please bring me a bottle of your best brandy and two glasses.

D AVRAM

Your best brandy, Reb Lazar.

E INNKEEPER

What's the occasion? Are you getting ready for a party?

F LAZAR

There might be a party. Maybe even a wedding.

G INNKEEPER

A wedding? Wonderful. And I'll be happy to make the wedding merry, lead the dancing and so forth. For a little fee, naturally.

H LAZAR

Naturally, a wedding is no wedding without you and your fee.

(RUSSIANS enter)

I RUSSIAN

Good evening, Innkeeper.

J INNKEEPER

Good evening.

K RUSSIAN

We'd like a drink. Sit down, Fyedka.

L INNKEEPER

Vodka? Schnapps?

M RUSSIAN (FYEDKA)

Vodka.

N INNKEEPER

Right away.

(TEVYE enters. LAZAR, who has been watching the door, turns away, unconcernedly)

O TEVYE

Good evening.

P INNKEEPER

Good evening, Tevye.

A MENDEL

What are you doing here so early?

B TEVYE

He wants to buy my new milk cow. Good evening, Reb Lazar

C LAZAR

Ah, Tevye — sit down. Have a drink.

(Pours drink)

D TEVYE

I won't insult you by saying no.

(Drinks)

E LAZAR

How goes it with you, Tevye?

F TEVYE

How should it go?

G LAZAR

You're right.

H TEVYE

And you?

I LAZAR

The same.

J TEVYE

I'm sorry to hear that.

K LAZAR

(Pours drink)

So how's your brother-in-law in America?

L TEVYE

I believe he is doing very well.

M LAZAR

He wrote you?

N TEVYE

Not lately.

O LAZAR

Then how do you know?

A TEVYE

If he was doing badly he would write. May I?

B LAZAR

Tevye — I suppose you know why I wanted to see you.

C TEVYE

(Drinks)

Yes, I do, Reb Lazar, but there is no use talking about it.

D LAZAR

(Upset)

Why not?

E TEVYE

Why yes? Why should I get rid of her?

F LAZAR

Well, you have a few more without her

G TEVYE

I see! Today you want one. Tomorrow you may want two.

H LAZAR

Two? What would I do with two??

I TEVYE

The same as you do with one!

J LAZAR

Tevye, this is very important to me.

K TEVYE

Why is it so important to you?

L LAZAR

Frankly ... because I am lonesome.

M TEVYE

Lonesome? What are you talking about?

N LAZAR

You don't know?

O TEVYE

We're talking about my now milk cow. The one you want to buy from me.

P LAZAR

(Stares at TEVYE, then bursts into laughter)

A

(LAZAR)

A milk cow! So I won't be lonesome!

(HE howls with laughter. TEVYE stares at him)

B **TEVYE**

What's so funny?

C **LAZAR**

I was talking about your daughter. Your daughter Tzeitel!

(Bursts into laughter. TEVYE stares at him, upset)

D **TEVYE**

My daughter Tzeitel?

(Turns to audience)

E **LAZAR**

Of course, your daughter, Tzeitel! I see her in my butcher shop every Thursday. She's made a good impression on me I like her ... And as for me, Tevye ... as you know, I'm pretty well off. I have my own house, a good store, a servant ... Look, Tevye, why do we have to try to impress each other? Let's shake hands and call it a match. And you won't need a dowry for her. And maybe you'll find something in your own purse, too ...

F **TEVYE**

(Shouts)

Shame on you! Shame!

(Hic)

What do you mean my purse? My Tzeitel is not the sort that I would sell for money!

G **LAZAR**

All right! Just as you say. We won't talk about money. The main thing is, let's get it done with. And I will be good to her, Tevye.

(Slightly embarrassed)

I like her ... What do you think?

(MUSICIANS appear)

#6 – To Life *(Tevye, Lazar, Villgers, Russians)*

H **TEVYE**

(To audience)

What do I think? What do I think? I never liked him! Why should I? You can have a fine conversation with him if you talk about kidneys and livers ...

A (TEVYE)

On the other hand, not everybody has to be a scholar? If you're wealthy enough, no one will call you stupid ... And with a butcher, my daughter will surely never know hunger. Of course, he has a problem — he's much older than her. That's her problem. But she's younger. That's his problem. I always thought of him as a butcher, but I misjudged him. He is a good man, he likes her, he will try to make her happy.

(Turns to LAZAR)

What do I think? It's a match.

B LAZAR

(Delighted)

You agree?

C TEVYE

I agree.

D LAZAR

Oh, Tevye, that's wonderful. Let's drink on it.

E TEVYE

Why not? To you.

F LAZAR

No, my friend, to you.

G TEVYE

To the both of us.

H LAZAR

To our agreement.

Start=76

I TEVYE

To our agreement. To our prosperity. To good health and happiness. And most important,

Dance at 80

(Sings)

J

TO LIFE, TO LIFE, L'CHAIM

K BOTH

(Sing)

L'CHAIM, L'CHAIM, TO LIFE

L TEVYE

HERE'S TO THE FATHER, I'VE TRIED TO BE.

M LAZAR

HERE'S TO MY BRIDE TO BE.

A BOTH

DRINK, L'CHAIM, TO LIFE, TO LIFE, L'CHAIM,
L'CHAIM, L'CHAIM, TO LIFE.

B TEVYE

LIFE HAS A WAY OF CONFUSING US.

C LAZAR

BLESSING AND BRUISING US.

D BOTH

DRINK, L'CHAIM, TO LIFE.

E TEVYE

GOD WOULD LIKE US TO BE JOYFUL
EVEN WHEN OUR HEARTS LIE PANTING ON THE FLOOR.

F LAZAR

HOW MUCH MORE CAN WE BE JOYFUL
WHEN THERE'S REALLY SOMETHING
TO BE JOYFUL FOR.

G BOTH

TO LIFE, TO LIFE, L'CHAIM

H TEVYE

TO TZEITEL, MY DAUGHTER.

I LAZAR

MY WIFE,
IT GIVES YOU SOMETHING TO THINK ABOUT.

J TEVYE

SOMETHING TO DRINK ABOUT.

K BOTH

DRINK, L'CHAIM, TO LIFE.

L LAZAR

Reb Mordcha

M INNKEEPER

Yes, Lazar Wolf.

N LAZAR

Drinks for everybody.

O MENDEL

What's the occasion?

A LAZAR

I'm taking myself a bride.

B ALL

Who? ... Who?

C LAZAR

Tevye's oldest, Tzeitel.

D ALL

Mazeltov ... wonderful ... congratulations, etc.

(Sing)

E X Vamp

TO LAZAR WOLF

F TEVYE

TO TEVYE

G ALL

TO TZEITEL, YOUR DAUGHTER

H LAZAR

MY WIFE

I ALL

MAY ALL YOUR FUTURES BE PLEASANT ONES
NOT LIKE OUR PRESENT ONES
DRINK, L'CHAIM, TO LIFE
TO LIFE, L'CHAIM
L'CHAIM, L'CHAIM, TO LIFE
IT TAKES A WEDDING TO MAKE US SAY
LET'S LIVE ANOTHER DAY
DRINK, L'CHAIM, TO LIFE.
WE'LL RAISE A GLASS AND SIP A DROP OF SCHNAPPS
IN HONOR OF THE GREAT GOOD LUCK
THAT FAVORED YOU.

J

WE KNOW THAT
WHEN GOOD FORTUNE FAVORS TWO SUCH MEN
IT STANDS TO REASON WE DESERVE IT, TOO.
TO US AND OUR GOOD FORTUNE
BE HAPPY, BE HEALTHY, LONG LIFE.
AND IF OUR GOOD FORTUNE NEVER COMES
HERE'S TO WHATEVER COMES
DRINK, L'CHAIM, TO LIFE
DAI-DAI-DAI-DAI-DAI-DAI-DAI, ETC.

(Begin dance)

Zoah (sasha)

A **RUSSIAN**

ZACHAVA ZDAROVIA
HEAVEN BLESS YOU BOTH NAZDROVIA
TO YOUR HEALTH AND MAY WE LIVE TOGETHER IN PEACE.
ZACHAVA ZDAROVIA
HEAVEN BLESS YOU BOTH NAZDROVIA
TO YOUR HEALTH AND MAY WE LIVE TOGETHER IN PEACE.

B **OTHER RUSSIANS**

ZACHAVA ZDAROVIA
HEAVEN BLESS YOU BOTH NAZDROVIA
TO YOUR HEALTH AND MAY WE LIVE TOGETHER IN PEACE

#6a – To Life – Dance *(Orchestra)*

(RUSSIANS begin dance, OTHERS join in, dance to wild finale pileup on bar)

C **TEVYE**

To Life!

BLACKOUT

ACT 1 Scene 5

#6b – Opening – Scene 5 *(Orchestra)*

Vamp skip blackout

(Street outside the Inn. Entering from Inn door are FIDDLER, LAZAR, TEVYE, and others, singing "To Life")

D **LAZAR**

You know, Tevye, after the marriage, we will be related. You will be my papa.

E **TEVYE**

Your papa! I always wanted a son, but one a little younger than myself.

(CONSTABLE enters)

F **CONSTABLE** Enters SL

Good evening.

G **RUSSIAN**

Good evening, Constable.

A CONSTABLE

What's the celebration?

B RUSSIAN

Tevye is marrying off his oldest daughter.

C CONSTABLE

May I offer my congratulations, Tevye.

D TEVYE bow

Thank you, your honor.

E CONSTABLE wait until almost off SR

Oh, Tevye, I have a piece of news that I think I should tell you, as a friend.

F TEVYE

Yes, your honor?

G CONSTABLE

And I'm giving you this news because I like you. You are a decent, honest person, even though you are a Jewish dog.

H TEVYE

Thank you, your honor. How often does a man get a compliment like that? And your news?

I CONSTABLE

We have received orders that sometime soon this district is to have a little unofficial demonstration.

J TEVYE

A pogrom? Here?

K CONSTABLE walks Upstge Center

No — just a little unofficial demonstration.

L TEVYE

How little?

M CONSTABLE

Not too serious — just some mischief, so that if an inspector comes through, he will see that we have done our duty. Personally, I don't know why there has to be this trouble between people, but I thought I should tell you and you can tell the others.

N TEVYE

Thank you, your honor. You're a good man. If I may say so, it's too bad you're not a Jew.

O CONSTABLE walks off SL slowly

That's what I like about you, Tevye. Always joking. And congratulations again, for your daughter.

A **TEVYE**

Thank you, your honor. Goodbye.

#7 — Street Scene (Orchestra)

(CONSTABLE exits R) B

Dear God, why did you have to send me news like that, today of all days? It's true that we are the chosen people. But once in a while can't you choose someone else? ... Anyway, thank you for sending a husband for my Tzeitel ... L'Chaim.

(FIDDLER enters, circles TEVYE, and they dance off together)

DIMOUT

After Yousif goes off stage w/ Tevye, go to pit

Act 1 Scene 6

(PERCHIK is teaching SHPRINTZE and BIELKE while they peel potatoes at a bench, R. HODEL is cleaning pails at the pump, L)

C **PERCHIK**

Now, children, I will tell you the story from the Bible of Laban and Jacob, and then we will discuss it together. Alright?

(THEY nod)

Good — now Laban had two daughters, Leah and the beautiful Rachel. And Jacob loved the younger, Rachel, and he asked Laban for her hand. Laban agreed, if Jacob would work for him for seven years.

D **SHPRINTZE**

Was Laban a mean man?

E **PERCHIK**

He was an employer! ... Now, after Jacob worked seven years, do you know what happened? Laban fooled him, and gave him his ugly daughter, Leah. So, to marry Rachel, Jacob was forced to work another seven years. You see, children, the Bible clearly teaches us, you must never trust an employer Do you understand?

F **SHPRINTZE**

Yes, Perchik.

G **BIELKE**

Yes, Perchik.

H **PERCHIK**

Good, now ...

A **GOLDE**

(Entering from the Barn)

Papa isn't up yet?

B **HODEL**

No, Mama.

C **GOLDE**

Then enough lessons. We have to do Papa's work today. How long can he sleep? He staggered home last night and fell into bed like a dead man. I couldn't get a word out of him. Put that away and clean the barn.

(SHPRINTZE and BIELKE exit into the barn)

Call me when Papa gets up.

(HODEL pumps bucket of water)

D **HODEL**

That was a very interesting lesson, Perchik.

E **PERCHIK**

Do you think so?

F **HODEL**

Although I don't know if the Rabbi would agree with your interpretation.

G **PERCHIK**

And neither, I suppose, would the Rabbi's son.

H **HODEL**

(Looking at CHAVA, who is churning butter nearby)

My little sisters have big tongues.

(CHAVA exits with stool and churn, left)

I **PERCHIK**

And what do you know about him, except that he is the Rabbi's son? would you be interested in him if he were the shoemaker's son, or the tinsmith's son?

J **HODEL**

At least I know this be does not have any strange ideas about turning the world upside down.

K **PERCHIK**

Certainly. Any new idea would be strange to you. Remember, the Lord said, "Let there be light."

L **HODEL**

Yes, but He was not talking to you personally

A **PERCHIK**

You have spirit. Even a little intelligence, perhaps.

B **HODEL**

Thank you.

C **PERCHIK**

But what good is your brain? Without curiosity it is a rusty tool. Good day Hodel.

D **HODEL**

We have an old custom here. A boy acts respectfully to a girl. But, of course, that is too traditional for an advanced thinker like you.

E **PERCHIK**

Our traditions! Nothing must change! Everything is perfect exactly the way it is!

F **HODEL**

We like our ways.

G **PERCHIK**

Our ways are changing all over but here. Here men and women must keep apart. Men study, women in the kitchen. Boys and girls must not touch, should not even look at each other.

H **HODEL**

I am looking at you!

I **PERCHIK**

You are very brave! Do you know that in the city boys and girls can be affectionate without permission of a matchmaker? They hold hands together, they even dance together … new dances like this.

(Dance)

#8 — *Perchik and Hodel Dance* *(Orchestra)*

I learned it in Kiev … Do you like it?

J **HODEL**

It's very nice.

K **PERCHIK**

There. We've just changed an old custom.

L **HODEL**

Yes, well, you're welcome — I mean, thank you — I mean good day …

M **PERCHIK**

Good day!

A **TEVYE**

(Enters above pump)

Bielke, Shprintze, what's your name?

B **HODEL**

Hodel, Papa.

C **TEVYE**

Where is Tzeitel?

D **HODEL**

She's in the barn.

E **TEVYE**

Call her out.

(HODEL exits into barn)

Reb Perchik. How did the lesson go today?

F **PERCHIK**

(Watching HODEL's exit)

I think we made a good beginning.

G **GOLDE**

Ah, he's finally up. What happened last night, besides your drinking like a peasant? Did you see Lazar Wolf? What did he say? What did you say? Do you have news?

H **TEVYE**

Patience, woman. As the Good Book says, good news will stay and bad news will refuse to leave. And there's another saying that goes ...

I **GOLDE**

You can die from such a man!

(TZEITEL enters from barn. HODEL and CHAVA follow her out)

J **TEVYE**

Ah, Tzeitel, my lamb, come here Tzeitel, you are to be congratulated. You are going to be married!

K **GOLDE**

Married!

L **TZEITEL**

What do you mean, Papa?

M **TEVYE**

Lazar Wolf has asked for your hand.

A GOLDE

I knew it!

B TZEITEL

(Bewildered)

The butcher?

C GOLDE

(Enraptured)

My heart told me this was our lucky day. O dear god, I thank thee, I thank thee ...

D TEVYE

And what do you say, Tzeitel?

E GOLDE

What can she say? My first born, a bride. May you grow old with him in fortune and honor . . not like Fruma-Sarah, that first wife of his . She was a bitter woman, may she rest in peace. Not like my Tzeitel. And now I must thank Yente. My Tzeitel, a bride.

(SHE hurries off)

F HODEL & CHAVA

Mazeltov, Tzeitel.

(THEY exit R)

G TEVYE

You call that a mazeltov? And you, Reb, Perchik, aren't you going to congratulate her?

H PERCHIK

Congratulations, Tzeitel, for getting a rich man.

I TEVYE

Again with the rich! What's wrong with being rich?

J PERCHIK

It is no reason to marry. Money is the world's curse.

K TEVYE

May the Lord smite me with it! And may I never recover! Tzeitel knows I mean only her welfare. Am I right, Tzeitel?

L TZEITEL

Yes, Papa.

M TEVYE

You see.

A **PERCHIK**

I see. I see very well.

B **TEVYE**

Well, Tzeitel, my child, why are you so silent? Aren't you happy with this blessing?

C **TZEITEL**

(Bursts into tears)

Oh, Papa, Papa …

D **TEVYE**

What is it? Tell me?

E **TZEITEL**

Papa, I don't want to marry him. I can't marry him. I can't …

F **TEVYE**

What do you mean, you can't? If I say you will, you will.

G **TZEITEL**

Papa, if it's a matter of money, I'll do anything. I'll hire myself out as a servant. I'll dig ditches, I'll haul rocks, only don't make me marry him, Papa, please.

H **TEVYE**

What's wrong with Lazar? He likes you.

I **TZEITEL**

Papa, I will be unhappy with him. All my life will be unhappy. I'll dig ditches, I'll haul rocks.

J **TEVYE**

But we made an agreement. With us an agreement is an agreement.

K **TZEITEL** on knees

Is that more important than I am, Papa? Papa, don't force me. I'll be unhappy all my days.

touch her cheek L **TEVYE**

All right, I won't force you.

M **TZEITEL**

Oh, thank you, Papa.

N **TEVYE** hug

It seems it was not ordained that you should have all the comforts of life, or that we should have a little joy in our old age after all our hard work.

O **MOTEL**

(Enters, breathless)

Reb Tevye, may I speak to you?

A TEVYE

Later, Motel. Later.

B MOTEL

I would like to speak to you.

C TEVYE

Not now, Motel, I have problems.

D MOTEL

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

E TEVYE

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

F TZEITEL

At least listen to him, Papa.

G TEVYE

All right. You have a tongue, talk.

H MOTEL

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

I TEVYE

He also has ears.

J MOTEL

I have a match for Tzeitel.

K TEVYE

What kind of match?

L MOTEL

A perfect fit.

M TEVYE

A perfect fit.

N MOTEL

Like a glove.

O TEVYE

Like a glove.

P MOTEL

This match was made exactly to measure.

Q TEVYE

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

A MOTEL

Please, don't shout at me.

B TEVYE

All right. Who is it?

C MOTEL

Who is it?

D TEVYE

Who is it?

E MOTEL

Who is it?

F TEVYE

Who is it?

G MOTEL

It's me ... myself.

H TEVYE

(Stares at him, then to audience, startled and amused)

Him? Himself?

(To MOTEL) I

Either you're completely out of your mind or you're crazy.

J *(To audience)*

He must be crazy.

(To MOTEL) K

Arranging a match for yourself. What are you, everything? The bridegroom, the matchmaker, the guests all rolled into one? I suppose you'll even perform the ceremony

L *(To MOTEL)*

You must be crazy.

M MOTEL

Please don't shout at me, Reb Tevye As for being my own matchmaker — I know it's a little unusual.

N TEVYE

Unusual? It's crazy.

O MOTEL

Times are changing, Reb Tevye. The thing is, your daughter Tzeitel and I gave each other our pledge over than a year ago that we would marry.

#4 — Tevye's Monologue (Tevye)

A **TEVYE**

(Stunned)

You gave each other a pledge?

B **TZEITEL**

Yes, Papa, we gave each other our pledge.

C **TEVYE**

(Looks at them, turns to audience, sings)

THEY GAVE EACH OTHER A PLEDGE.
UNHEARD OF, ABSURD.
YOU GAVE EACH OTHER A PLEDGE.
UNTHINKABLE. D
WHERE DO YOU THINK YOU ARE?
IN MOSCOW?
IN PARIS?
WHERE DO THEY THINK THEY ARE?
AMERICA? E
AND WHAT DO YOU THINK YOU'RE DOING?
YOU A STITCHER, YOU A NOTHING
WHO DO YOU THINK YOU ARE?
KING SOLOMON?
THIS ISN'T THE WAY IT'S DONE
NOT HERE, NOT NOW.
SOME THINGS I WILL NOT, I CANNOT ALLOW.
TRADITION F
MARRIAGES MUST BE ARRANGED BY THE PAPA
THIS SHOULD NEVER BE CHANGED.
ONE LITTLE TIME YOU PULL OUT A PROP
AND WHERE DOES IT STOP?
WHERE DOES IT STOP?

(Spoken) G

Where does it stop? Do I still have something to say about my daughter, or doesn't anyone have to ask a father anymore?

At 45. Pause

H **MOTEL**

I have wanted to ask you for some time, Reb Tevye, but first I wanted to save up for my own sewing machine

TEVYE

Stop talking nonsense. You're just a poor tailor.

MOTEL

That's true, Reb Tevye, but even a poor tailor is entitled to some happiness. I promise you, Reb Tevye, your daughter will not starve.

TEVYE

(Impressed, turns to audience)

He's beginning to talk like a man ... On the other hand what kind of match would that be, with a poor tailor? ... On the other hand, he is an honest, hard worker ... On the other hand, he has absolutely nothing ... On the other hand, things can not get worse for him, they can only get better ...

(Sings)

THEY GAVE EACH OTHER A PLEDGE.
UNHEARD OF, ABSURD.
THEY GAVE EACH OTHER A PLEDGE.
UNTHINKABLE.
BUT LOOK AT MY DAUGHTER'S FACE,
SHE LOVES HIM, SHE WANTS HIM
AND LOOK AT MY DAUGHTER'S EYES,
SO HOPEFUL.

(Spoken)

Tradition.

(To audience)

Aaah!
Well, children, when shall we make the wedding?

TZEITEL

Thank you, Papa.

MOTEL

Reb Tevye, you won't be sorry.

TEVYE

I won't be sorry? I'm sorry already.

TZEITEL

Thank you, Papa.

MOTEL

Thank you, Papa.

A **TEVYE**

Thank you, Papa ... They pledged their troth ...

(Starts exit L, then looks back at them)

Modern children ... Golde! What will I tell Golde? What am I going to do about Golde?

(To Heaven)

Help!

(Exit L)

B **TZEITEL**

Motel, you were wonderful!

C **MOTEL**

Start + Music

It was a miracle! It was a miracle.

#10 — Miracle Of Miracles *(Motel)*

♫ TEMPO: 133 ♫

D **(MOTEL)**

(Sings)

WONDER OF WONDERS, MIRACLE OF MIRACLES
GOD TOOK A DANIEL ONCE AGAIN
STOOD BY HIS SIDE , AND MIRACLE OF MIRACLES
WALKED HIM THROUGH THE LION'S DEN.
WONDER OF WONDERS, MIRACLE OF MIRACLES
I WAS AFRAID THAT GOD WOULD FROWN
BUT LIKE HE DID SO LONG AGO IN JERICHO
GOD JUST MADE A WALL FALL DOWN.

E

WHEN MOSES SOFTENED PHAROAH'S HEART
THAT WAS A MIRACLE
WHEN GOD MADE THE WATERS OF THE RED SEA PART
THAT WAS A MIRACLE, TOO.

F

BUT OF ALL GOD'S MIRACLES LARGE AND SMALL
THE MOST MIRACULOUS ONE OF ALL
IS THAT OUT OF A WORTHLESS LUMP OF CLAY
GOD HAS MADE A MAN TODAY.

G

WONDER OF WONDERS, MIRACLE OF MIRACLES
GOD TOOK A TAILOR BY THE HAND

(MOTEL)

TURNED HIM AROUND, AND MIRACLE OF MIRACLES
LED HIM TO THE PROMISED LAND.

WHEN DAVID SLEW GOLIATH, YES!
THAT WAS A MIRACLE
WHEN GOD GAVE US MANNA IN THE WILDERNESS
THAT WAS A MIRACLE, TOO.
BUT OF ALL GOD'S MIRACLES LARGE AND SMALL
THE MOST MIRACULOUS ONE OF ALL
IS THE ONE I THOUGHT COULD NEVER BE
GOD HAS GIVEN YOU TO ME.

DIMOUT

ACT 1 Scene 7

(TEVYE's bedroom. AT RISE: It is in complete darkness. In the dark, we hear a groan ... then another ... then a scream ...)

TEVYE

Aagh ... Lazar ... Motel ... Tzeitel ...

GOLDE'S VOICE

What is it? What?

TEVYE'S VOICE

Help!. Help! Help!

GOLDE'S VOICE

Tevye, wake up!

(Lights slowly go up, as GOLDE lights the lamp ... revealing the bedroom. TEVYE and GOLDE are in separate beds; TEVYE, still asleep, yells "Help, help")

GOLDE

(Continues, shaking him)

Tevye! What's the matter with you? Why are you howling like that?

TEVYE

(Opens his eyes, frightened)

Where is she? Where is she?

GOLDE

Where is who? What are you talking about?

TEVYE

Fruma-Sarah. Lazar Wolf Is first wife, Fruma-Sarah. She was standing here a minute ago.

GOLDE

What's the matter with you, Tevye? Fruma-Sarah has been dead for years. You must have been dreaming. Tell me what you dreamt, and I'll tell you what it meant.

TEVYE

It was terrible.

GOLDE

Tell me.

TEVYE

All right — only don't be frightened.

GOLDE

(Impatiently)

Tell me!

TEVYE

All right, this was my dream.

#11 – The Dream (Grandma, Rabbi, Tevye, Golde, Fruma-Sarah, Chorus)

(TEVYE)

In the beginning I dreamt that we were having a celebration of some kind Everybody we knew was there ... and musicians too ...

(As HE speaks, MEN, WOMEN, MUSICIANS start to enter the bedroom ... TEVYE, wearing a nightgown, starts to get out of bed to join the dream ...)

In the middle of the dream, in walks your grandmother Tzeitel, may she rest in peace.

GOLDE

(Alarmed)

Grandmother Tzeitel? How did she look?

TEVYE

For a woman who is dead thirty years, she looked very good. Naturally, I went up to greet her ... She said to me ...

(GRANDMA TZEITEL now enters the dream, and TEVYE approaches her, greets her in pantomime ... The music has started, under, and GRANDMA starts to sing ...)

"THE DREAM"

A GRANDMA

A BLESSING ON YOUR HEAD,

B RABBI

MAZELTOV, MAZELTOV

C GRANDMA

TO SEE A DAUGHTER WED

D RABBI

MAZELTOV, MAZELTOV

E GRANDMA

AND SUCH A SON-IN-LAW
LIKE NO ONE EVER SAW
THE TAILOR MOTEL KAMZOIL.

F GOLDE

(Spoken, bewildered)

Motel?

G GRANDMA

A WORTHY BOY IS HE

H RABBI

MAZELTOV, MAZELTOV

I GRANDMA

OF PIOUS FAMILY

J RABBI

MAZELTOV, MAZELTOV

K GRANDMA

THEY NAMED HIM AFTER MY
DEAR UNCLE MORDECAI
THE TAILOR MOTEL KAMZOIL.

L GOLDE

17 Pause

(Spoken)

A tailor! She must have heard wrong. She meant a butcher.

(TEVYE has returned to GOLDE; listens to this, then runs back to GRANDMA)

Play

A **TEVYE**

MUST HAVE HEARD WRONG, GRANDMA
THERE'S NO TAILOR
YOU MEAN A BUTCHER, GRANDMA
BY THE NAME OF LAZAR-WOLF

B **GRANDMA**

I MEAN TAILOR, TEVYE
MY GREAT GRANDCHILD
MY LITTLE TZEITEL WHO YOU NAMED FOR ME
MOTEL'S BRIDE WAS MEANT TO BE
FOR SUCH A MATCH I PRAYED

C **CHORUS**

MAZELTOV, MAZELTOV

D **GRANDMA**

IN HEAVEN IT WAS MADE

E **CHORUS**

MAZELTOV, MAZELTOV

F **GRANDMA**

A FINE UPSTANDING BOY
A COMFORT AND A JOY
THE TAILOR MOTEL KAMZOIL.

42 Pause

G **GOLDE**

(From bed)

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

Play

H **TEVYE**

BUT WE ANNOUNCED IT, GRANDMA
TO OUR NEIGHBORS
WE MADE A BARGAIN, GRANDMA
WITH THE BUTCHER, LAZAR WOLF.

I **GRANDMA**

SO YOU ANNOUNCED IT, TEVYE
THAT'S YOUR HEADACHE
BUT AS FOR LAZAR WOLF, I SAY TO YOU,
TEVYE, THAT'S YOUR HEADACHE TOO.

59 - dancers enter A **CHORUS**

A BLESSING ON YOUR HOUSE, MAZELTOV, MAZELTOV
IMAGINE SUCH A SPOUSE, MAZELTOV, MAZELTOV
AND SUCH A SON-IN-LAW
LIKE NO ONE EVER SAW
THE TAILOR MOTEL KAMZOIL.
THE TAILOR MOTEL KAMZOIL

B **TEVYE**

THE TAILOR MOTEL KAM ...

C **CHORUS**

SHAH! SHAH!
LOOK!
WHO IS THIS?
WHO IS THIS?
WHO COMES HERE?
WHO? WHO? WHO? WHO?
WHAT WOMAN IS THIS
BY RIGHTEOUS ANGER SHAKEN?

D **SOLO VOICES**

Maria → COULD IT BE?
Gracie → SURE?
Caroline Simp → YES IT COULD?
Isabelle → WHY NOT?
NickR → WHO COULD BE MISTAKEN?

E **CHORUS**

IT'S THE BUTCHER'S WIFE COME FROM BEYOND THE GRAVE
IT'S THE BUTCHER'S DEAR DARLING DEPARTED WIFE
FRUMA-SARAH, FRUMA-SARAH
FRUMA-SARAH, FRUMA-SARAH, FRUMA-SARAH' ETC.

9/ Vamp 1x → X F **FRUMA-SARAH**

TEVYE! TEVYE!
WHAT IS THIS ABOUT YOUR DAUGHTER MARRYING MY HUSBAND?

G **CHORUS**

YES, HER HUSBAND.

H **FRUMA-SARAH**

WOULD YOU DO THIS TO YOUR FRIEND AND NEIGHBOR,
FRUMA-SARAH

A **CHORUS**

FRUMA-SARAH

B **FRUMA-SARAH**

HAVE YOU NO CONSIDERATION FOR A WOMAN'S FEELINGS?

C **CHORUS**

WOMAN'S FEELINGS?

D **FRUMA-SARAH**

HANDING OVER MY BELONGINGS TO A TOTAL STRANGER.

E **CHORUS**

TOTAL STRANGER.

F **FRUMA-SARAH**

HOW CAN YOU ALLOW IT, HOW?
HOW CAN YOU LET YOUR DAUGHTER TAKE MY PLACE?
LIVE IN MY HOUSE ... CARRY MY KEYS
AND WEAR MY CLOTHES ... PEARLS ... HOW?

G **CHORUS**

HOW CAN YOU ALLOW YOUR DAUGHTER
TO TAKE HER PLACE ...

H **FRUMA-SARAH**

PEARLS ...

Dance Solos at 106

I **CHORUS**

HOUSE ... KEYS ... CLOTHES ... HOW?

J **FRUMA-SARAH**

TEVYE!!

K **CHORUS**

TEVYE!

XL **FRUMA-SARAH**

114 Vamp until 4 Spins are done

SUCH A LEARNED MAN AS TEVYE WOULDN'T LET IT HAPPEN.

M **CHORUS**

LET IT HAPPEN

N **FRUMA-SARAH**

TELL ME THAT IT ISN'T TRUE AND THEN I WOULDN'T WORRY

O **CHORUS**

WOULDN'T WORRY

A **FRUMA-SARAH**

SAY YOU DIDN'T GIVE YOUR BLESSING TO YOUR
DAUGHTER'S MARRIAGE

B **CHORUS**

DAUGHTER'S MARRIAGE

C **FRUMA-SARAH**

LET ME TELL YOU WHAT WOULD FOLLOW SUCH A FATAL WEDDING

D **CHORUS**

FATAL WEDDING. — SHH!!

E **FRUMA-SARAH**

IF TZEITEL MARRIES LAZAR WOLF
I PITY THEM BOTH
SHE'LL LIVE WITH HIM THREE WEEKS
AND WHEN THREE WEEKS ARE UP
I'LL COME TO HER BY NIGHT
I'LL TAKE HER BY THE THROAT
AND ...
THIS I'LL GIVE YOU TZEITEL
THIS I'LL GIVE YOU TZEITEL
THAT I'LL GIVE YOU TZEITEL
HERE'S MY WEDDING PRESENT IF SHE MARRIES LAZAR WOLF!

(SHE starts choking TEVYE)

145 Vamp

F **GOLDE**

(While TEVYE is being choked)

It's an evil spirit! May it fall into the river; may it sink into the earth. Such a dark and horrible dream! And to think it was brought on by that butcher. If my grandmother Tzeitel, may she rest in peace, took the trouble to come all the way from the other world to tell us about the tailor, all we can say is that it is all for the best, and it couldn't possibly be any better. Amen.

G **TEVYE**

X Amen.

(CHORUS exits during this speech ... GOLDE sings ...)

H **GOLDE**

A BLESSING ON MY HEAD, MAZELTOV, MAZELTOV
LIKE GRANDMA TZEITEL SAID, MAZELTOV, MAZELTOV
WE'LL HAVE A SON-IN-LAW
LIKE NO ONE EVER SAW
THE TAILOR MOTEL KAMZOIL.

A **TEVYE**

WE HAVEN'T GOT THE MAN

B **GOLDE**

MAZELTOV, MAZELTOV

C **TEVYE**

WE HAD WHEN WE BEGAN,

D **GOLDE**

MAZELTOV, MAZELTOV

E **TEVYE.**

BUT SINCE YOUR GRANDMA CAME
SHE'LL MARRY WHAT'S HIS NAME ?

F **GOLDE**

THE TAILOR MOTEL KAMZOIL.

G **BOTH**

THE TAILOR MOTEL KAMZOIL,
THE, TAILOR MOTEL KAMZOIL,
THE TAILOR MOTEL KAMZOIL.

17 | Vamp?

SLOW BLACKOUT

ACT 1 Scene 8

(Village street and MOTEL's Tailor Shop)

H **MAN**

Bagels, fresh bagels.

I **WOMAN**

Did you hear? Did you hear? Tevye Is Tzeitel is marrying Motel, not Lazar Wolf.

#12 – Crossover – Act 1 (Orchestra)

J **ALL** Theresa

No.

K **WOMAN** Denai:

Yes.

L **MENDEL**

Tzeitel is marrying Motel?

A WOMAN Krutika

Yes!

B ALL

(Outside)

No!

C ALL

(Inside)

Mazeltov, Motel.

(THEY rush into the tailor shop, surround MOTEL, shouting Mazeltov, congratulations, etc.)

D INNKEEPER

What's all the excitement?

E AVRAM

Tevye's Tzeitel going to marry ...

F INNKEEPER

I know, Lazar Wolf, the butcher.

G GROUP

No!

H AVRAM

No, Motel, the Tailor.

I INNKEEPER

Motel, the tailor, that's terrible!

(Rushes into shop)

Mazeltov, Motel.

J WOMAN Sidney

(To SHAINDEL, exiting from shop)

Imagine! Tzeitel is marrying Motel. I can't believe it!

K SHAINDEL

What's wrong with my son, Motel?

L WOMAN Denali

Oh, excuse me, Shaindel. Mazeltov.

M ALL

(Inside shop)

Mazeltov, mazeltov, etc.

A **MOTEL**

Yussel, do you have a wedding hat for me?

B **YUSSEL**

Lazar Wolf ordered a hat but it's not cheap.

C **MOTEL**

I got his bride, I can get his hat!

D **YUSSEL**

Then come, Motel, come.

E **MOTEL**

Chava, can you watch the shop for a few minutes? I'll be back soon.

F **CHAVA**

Of course.

G **MOTEL**

Thank you, Chava.

(ALL exit from shop, calling Mazeltovs. INNKEEPER rushes out as LAZAR crosses)

H **YUSSEL**

Come, Motel. I'll show you.

I **ALL**

We just heard about your sister ... Mazeltov, Chava ... Mazeltov, Chava.

J **CHAVA**

Thank ... thank you very much ...

(FYEDKA and two other RUSSIANS enter at the same time . As OTHERS exit, THEY cross to CHAVA, blocking her way into the shop)

K **RUSSIANS**

(Mockingly, imitating others, slight mispronunciation)

Mazeltov, Chava ... Mazeltov, Chava ...

L **CHAVA**

Please may I pass.

M **SASHA**

Why? We're congratulating you.

N **RUSSIANS**

Mazeltov, Chava.

A **FYEDKA**

(Calmly)

All right, stop it!

B **SASHA**

What's wrong with you?

C **FYEDKA**

Just stop it.

D **SASHA**

Now listen here, Fyedka ...

E **FYEDKA**

Goodbye, Sasha ...

(THEY hesitate)

I said goodbye!

(THEY look at FYEDKA curiously, then exit)

I'm sorry about that. They mean no harm.

F **CHAVA**

Don't they?

(SHE enters shop, HE follows her in)

Is there something you want?

G **FYEDKA**

Yes. I'd like to talk to you.

H **CHAVA**

I'd rather not.

(SHE hesitates)

I **FYEDKA**

I've often noticed you at the bookseller's. Not many girls in this village like to read ...

(Sudden thought ... extends book HE is holding)

Would you like to borrow this book? It's very good.

J **CHAVA**

No, thank you.

K **FYEDKA**

Why. Because I'm not Jewish? Do you feel about us the way they feel about you? I didn't think you would

L **CHAVA**

What do you know about me?

A FYEDKA

Let me tell you about myself. I'm a pleasant fellow, charming, honest, ambitious, quite bright, and very modest.

B CHAVA

I don't think we should be talking this way.

C FYEDKA

I often do things I shouldn't ... Go ahead, take the book ... It's by Heinrich Heine. Happens to be Jewish, I believe.

D CHAVA

That doesn't matter.

E FYEDKA

You're quite right. Good. After you return it, I'll ask you how you like it, and we'll talk about it for awhile, then we'll talk about life, how we feel about things, and it can all turn out quite pleasant.

(MOTEL enters)

F MOTEL

Oh, Fyedka! — Can I do something for you?

G FYEDKA

No, thank you.

(Starts out)

H MOTEL

Oh, you forgot your book.

I CHAVA

No, it's mine.

J MOTEL

Thank you, Chava.

(CHAVA takes book, exits)

K FYEDKA

Good day, Chava.

L CHAVA

Good day.

M FYEDKA

(Pleasantly)

Fyedka.

A **CHAVA**

Good day, Fyedka.

(THEY exit ... MOTEL puts on his wedding hat)

#13 – Wedding Introduction *(Orchestra)*

ACT 1 Scene 9

(MUSICIANS lead us to:
SET: Section of TEVYE's yard. Night. TZEITEL, in bridal gown, enters, followed by her PARENTS, SISTERS, OTHERS. MOTEL enters, followed by his PARENTS, OTHERS. MANY GUESTS enter carrying lit candles. The MEN take their places at right, as a group; the WOMEN at left, TZEITEL and MOTEL in center.

MOTEL places a veil over TZEITEL's head.

FOUR MEN enter, carrying canopy. THEY are followed by the RABBI. The canopy is placed over the heads of MOTEL and TZEITEL.

GUESTS start singing: "SUNRISE, SUNSET." Song is sustained through following:

RABBI lifts TZEITEL's veil. HE pantomimes prayer over goblet of wine, hands it to BRIDE and GROOM, and THEY each sip.

TZEITEL then slowly walks in a circle around MOTEL. MOTEL places ring on TZEITEL's finger, RABBI places a wine glass on the floor, SONG ends. A moment's pause. MOTEL treads on glass. At the moment the glass breaks, ALL shout "Mazeltov."

#14 – Sunrise, Sunset *(Tevye, Golde, Perchik, Hodel, Chorus)*

OPEN TO: Full yard. It is divided partly down the center by a short partition; several tables are set up in rear of each section)

B **GOLDE** Tevye

IS THIS THE LITTLE GIRL I CARRIED,
IS THIS THE LITTLE BOY AT PLAY?

C **TEVYE** Golde

I DON'T REMEMBER GROWING OLDER

D **GOLDE** Tevye

WHEN DID THEY?
WHEN DID SHE GET TO BE A BEAUTY?
WHEN DID HE GET TO BE SO TALL?

TEVYE

WASN'T IT YESTERDAY WHEN THEY WERE SMALL?

BOYS

SUNRISE, SUNSET
SUNRISE, SUNSET
SWIFTLY FLOW THE DAYS
SEEDLINGS TURN OVERNIGHT TO SUNFLOWERS
BLOSSOMING EVEN AS WE GAZE

GIRLS

SUNRISE, SUNSET
SUNRISE, SUNSET
SWIFTLY FLY THE YEARS
ONE SEASON FOLLOWING ANOTHER
LADEN WITH HAPPINESS AND TEARS.

GOLDE

WHAT WORDS OF WISDOM CAN I GIVE THEM?
HOW CAN I HELP TO EASE THEIR WAY?

TEVYE

NOW THEY MUST LEARN FROM ONE ANOTHER
DAY BY DAY.

PERCHIK

THEY LOOK SO NATURAL TOGETHER

HODEL

JUST LIKE TWO NEWLYWEDS SHOULD BE

PERCHIK & HODEL

IS THERE A CANOPY IN STORE FOR ME?

GIRLS AND BOYS

SUNRISE, SUNSET
SUNRISE, SUNSET
SWIFTLY FLY THE YEARS
ONE SEASON FOLLOWING ANOTHER
LADEN WITH HAPPINESS AND TEARS.

(MOTEL breaks glass)

ALL

MAZELTOV!

#17 – Wedding Dance – #1 (Chorus, Orchestra)

bottle dance @67

ACT 1 Scene 10

(Yard of TEVYE's house. After the dance, all seat themselves on benches at tables pulled up on either side of the partition. WOMEN are on the left, MEN on the right. As the dance concludes, INNKEEPER mounts a stool and signals for silence. The noise subsides)

A **ALL**

Shah ... shah ... quiet ... Reb Mordcha ... shah ... shah.

B **INNKEEPER**

My friends, we are gathered here to share the joy of the newlyweds, Motel and Tzeitel, may they live together in peace to a ripe old age, amen.

C **ALL**

Amen

(RABBI slowly makes his way to the table, assisted by MENDEL)

D **INNKEEPER**

Ah, here comes our beloved Rabbi. May he be with us for many, many years.

E **RABBI**

Amen

F **ALL**

Amen

G **INNKEEPER**

I want to announce, that the bride's parents are giving the newlyweds the following: a new featherbed ... a pair of goose pillows.

H **GOLDE**

(Shouts from women's side)

Goose pillows!

I **INNKEEPER**

Goose pillows. And this pair of candlesticks.

J **ALL**

Mazeltov!

K **INNKEEPER**

Now let us not in our joy tonight forget those who are no longer with us, our dear departed, who lived in pain and poverty and hardship and who died in pain and poverty and hardship.

(INNKEEPER)

(There are sobs from the GROUP)

But enough tears.

(GROUP stops its mourning immediately)

Let's be merry and content, like our good friend, Lazar Wolf, who has everything in the world, except a bride.

(Laughter)

But Lazar has no ill feelings. In fact, he has a gift for the newlyweds that he wants to announce himself. Come, Lazar Wolf

LAZAR

(Rises)

Like he said, I have no ill feelings. What's done is done ... I am giving the newlyweds, five chickens, one for each of the first five Sabbaths of their wedded life.

(Murmurs of appreciation. TEVYE rises to accept)

TEVYE

Reb Lazar, you are a decent man. In the name of my daughter and her new husband, I accept your gift. There is a famous saying that ...

LAZAR

Reb Tevye, I'm not marrying your daughter. I don't have to listen to your sayings.

TEVYE

If you would listen a second, I was only going to say ....

LAZAR

Why should I listen to you? A man who breaks an agreement!

(Murmurs from GROUP)

MENDEL

Not now, Lazar, in the middle of a wedding.

LAZAR

I have a right to talk .

TEVYE

(Angry)

What right? This is not your wedding.

LAZAR

It should have been!

(ALL react – murmurs)

A **MENDEL**

Reb Lazar, don't shame Reb Tevye at his daughter's wedding.

B **LAZAR**

But he shamed me in front of the whole village!

(Bedlam begins, EVERYONE takes sides)

That's true ... the Rabbi said ... it was a shame ... he has no feelings ... this is not the place ...

C **MENDEL**

Shah ... shah ... quiet, the Rabbi. The Rabbi, the Rabbi. Rabbi, say something.

D **RABBI**

(Rises, as noise subsides)

I say ... I say ... Let's sit down.

(Sits)

E **TEVYE**

We all heard the wise words of the Rabbi.

(ALL return to their seats)

F **INNKEEPER**

Now, I'd like to sing a little song that ...

G **TEVYE**

(Bursts out)

You can keep your diseased chickens.

H **LAZAR**

Leave my chickens out of this. We made a bargain.

I **TEVYE**

The terms weren't settled.

J **LAZAR**

We drank on it ...

K **1ST MAN**

I saw them, they drank on it ...

L **2ND MAN**

But the terms weren't settled ...

M **SHAINDEL**

What's done is done ...

A **TEVYE**

Once a butcher always a butcher ...

B **GOLDE**

I had a sign. My own grandmother came to us from the grave ...

C **YENTE**

What sign? What grandmother? My grandfather came to me from the grave and told me that her grandmother was a big liar.

D **LAZAR**

We drank on it.

(Bedlam. INNKEEPER tries to quiet them. PERCHIK climbs onto a stool, banging two tin plates together)

E **INNKEEPER**

Quiet, I'm singing ...

F **TEVYE**

The terms weren't settled ..

G **GOLDE**

I had a sign ...

H **YENTE**

An agreement is an agreement ...

I **PERCHIK**

Quiet! Quiet! What's all the screaming about? "They drank on it ... an agreement ... a sign." ... It's all nonsense. Tzeitel wanted to marry Motel and not Lazar.

J **MENDEL**

A young girl decides for herself?

K **PERCHIK**

Why not? Yes! They love each other.

L **AVRAM**

Love!

M **LAZAR**

Terrible!

N **MENDEL**

He's a radical!

O **YENTE**

What happens to the matchmaker?

(ALL react violently, joining in the argument)

A **RABBI**

I say ... I say ...

B **TEVYE**

I know — Let's sit down.

C **INNKEEPER**

Musicians, play ... a dance, a dance ...

(Music starts, but no one dances)

Come on, dance ... It's a wedding.

#16 — Wedding Scene — #1 *(Orchestra)*

I Vamp 2x

D **YENTE**

Some wedding!

(PERCHIK crosses to women's side)

E **AVRAM.**

What's he doing?

F **TEVYE**

Perchik!

G **1ST MAN**

Stop him!

H **PERCHIK**

(To HODEL)

Who will dance with me?

I **MENDEL**

X

That's a sin!

J **PERCHIK**

It's no sin to dance at a wedding.

K **AVRAM**

But with a girl?

L **LAZAR**

That's what comes from bringing a wild man into your house.

M **TEVYE**

He's not a wild man. His ideas are a little different, but ...

N **MENDEL**

It's a sin.

A **PERCHIK**

It's no sin. Ask the Rabbi. Ask him.

(ALL gather around RABBI)

B **TEVYE**

Well, Rabbi?

C **RABBI**

Dancing ... Well, it's not exactly forbidden, but ...

D **TEVYE**

There, you see? It's not forbidden.

E **PERCHIK**

And it's no sin. Now will someone dance with me?

(HODEL rises to dance)

F **GOLDE**

Hodel!

G **HODEL**

It's only a dance, mama.

H **PERCHIK**

Play!

#17 – Wedding Dance – #2 (Orchestra)

I **LAZAR**

Look at Tevye's daughter

J **MENDEL**

She's dancing with a man.

K **TEVYE**

I can see she's dancing ... And I'm going to dance with my wife. Golde.

L **SHAINDEL**

Golde!

(As MOTEL crosses to TZEITEL)

Motel!

(THEY ALL dance, except for LAZAR and YENTE, who storm off. As the dance reaches a wild high point, the CONSTABLE and his MEN enter)

A **CONSTABLE**

I see we came at a bad time, Tevye. I'm sorry, but the orders are for tonight. For the whole village ...

(To MUSICIANS)

Go on, play. Play ... All right, men.

#17 – Wedding Scene – #2 (Orchestra)

(The RUSSIANS begin their destruction, turning over tables, throwing pillows, smashing dishes and the window of the house. ONE of them throws the wedding-gift candlesticks to the ground, and PERCHIK grapples with him. But HE is hit with a club and falls to the ground)

B **HODEL**

No, Perchik!

(During this ALL the GUESTS have left ... The MUSICIANS remain)

C **CONSTABLE**

(To his MEN)

All right, enough!

(To TEVYE)

I am genuinely sorry. You understand.

D **TEVYE**

(Mock courtesy)

Of course.

E **CONSTABLE**

(To his MEN)

Come.

(THEY exit)

F **GOLDE**

Take him in the house.

G **TEVYE**

What are you standing around for? Clean up. Clean up.

#19 – Finale Act I (Orchestra)

(THEY start straightening up, pick up broken dishes, bring bedding back to house. TZEITEL picks up candlesticks, one of which is broken. SEVERAL PEOPLE, including FYEDKA are at fence of yard, looking on. CHAVA looks up, notices him, continues cleaning up ... TEVYE starts to enter house. MUSICIANS remain ...)

CURTAIN

Act 2

#20 – Entr'acte (Orchestra)

ACT 2 Prologue

starts after music

A **TEVYE**

That was quite a dowry you gave my daughter Tzeitel at her wedding.
Was that necessary? B
... Anyway, Tzeitel and Motel have been married almost two months now. They work very hard, they are as poor as synagogue mice. ... But they are both so happy they don't know how miserable they are. Motel keeps talking about a sewing machine.
I know you're very busy God, – wars and revolutions, floods, plagues – all those little things that bring people to You – couldn't You take a second away from your catastrophes and get it for him? How much trouble would it be? ... Oh, and while You're in the neighborhood, my horse's left leg ... Am I bothering You too much?
I'm sorry. As the good book says ... Why should I tell you what the good book says?

#21 – Opening – Act 2 (Orchestra)

ACT 2 Scene 1

(Exterior of TEVYE's house, HODEL enters, petulantly, followed by PERCHIK)

C **PERCHIK**

Please don't be upset, Hodel.

D **HODEL**

Why should I be upset? If you must leave, you must.

E **PERCHIK**

I do have to. They expect me in Kiev tomorrow morning.

F **HODEL**

So you told me. Then goodbye.

G **PERCHIK**

Great changes are about to take place in this country. Tremendous changes. But they can't happen by themselves

H **HODEL**

So naturally you feel that you personally have to ...

I **PERCHIK**

Not only me. Many people. Jews, Gentiles, many people hate what is going on.
Don't you understand?

A HODEL

I understand, of course. You want to leave. Then goodbye.

B PERCHIK

Hodel, your father, the others here, think what happened at Tzeitel's wedding was a little cloudburst and it's over and everything will now be peaceful again. It won't ... Horrible things are happening all over the land ... pogroms, violence, whole villages are being emptied of their people. ... and it's reaching everywhere, and it will reach here. You understand?

C HODEL

Yes, I ... I suppose I do.

D PERCHIK

I have work to do. The greatest work a man can do.

E MODEL

Then goodbye, Perchik.

F PERCHIK

Before I go,

(HE hesitates, summons up courage)

There is a certain question I wish to discuss with you.

G HODEL

Yes?

H PERCHIK

A political question.

I HODEL

What is it?

J PERCHIK

The question of marriage.

K HODEL

This is a political question?

L PERCHIK

In a theoretical sense,yes. The relationship between a man and woman known as marriage is based on mutual beliefs, a common attitude and philosophy towards society ...

M HODEL

And affection ...

N PERCHIK

And affection ... This relationship has positive social values. It reflects a unity and solidarity ...

A **HODEL**

And affection ...

B **PERCHIK**

Yes, and I personally am in favor of it. Do you understand?

C **HODEL**

Yes. I think you are asking me to marry you.

D **PERCHIK**

In a theoretical sense, yes, I am.

E **HODEL**

I was hoping you were.

F **PERCHIK**

Then I take it you approve. And we can consider ourselves engaged, even though I am going away?

(SHE nods)

I am very happy, Hodel. Very happy.

#22 – Now I Have Everything (Perchik, Hodel)

1vamp 1x

G **HODEL**

So am I, Perchik. What' the matter?

PERCHIK

X

(Sings)

H

I USED TO TELL MYSELF
THAT I HAD EVERYTHING
BUT THAT WAS ONLY HALF TRUE.
I HAD AN AIM IN LIFE
AND THAT WAS EVERYTHING
BUT NOW I EVEN HAVE YOU.

I

I HAVE SOMETHING THAT I WOULD DIE FOR
SOMEONE THAT I CAN LIVE FOR, TOO.

J

YES, NOW I HAVE EVERYTHING
NOT ONLY EVERYTHING
I HAVE A LITTLE BIT MORE
BESIDES HAVING EVERYTHING
I KNOW WHAT EVERYTHING'S FOR.

A (PERCHIK)

I USED TO WONDER
COULD THERE, BE A WIFE TO
SHARE SUCH A DIFFICULT, WAND' RING KIND OF LIFE?

B HODEL

I WAS ONLY OUT OF SIGHT
WAITING RIGHT HERE.

C PERCHIK

WHO KNOWS TOMORROW
WHERE OUR HOME WILL BE?

D HODEL

I'LL BE WITH YOU AND THAT' S
HOME ENOUGH FOR ME.

E PERCHIK

EVERYTHING IS RIGHT AT HAND

F BOTH

SIMPLE AND CLEAR

G PERCHIK

I HAVE SOMETHING THAT I WOULD DIE FOR
SOMEONE THAT I COULD LIVE FOR, TOO.

H

YES, NOW I HAVE EVERYTHING
NOT ONLY EVERYTHING
I HAVE A LITTLE BIT MORE BESIDES HAVING EVERYTHING
I KNOW WHAT EVERYTHING'S FOR..

I HODEL

And when will we be married, Perchik?

J PERCHIK

I will send for you as, soon as I can. it will be a hard life, Hodel.

K HODEL

But it will be less hard ... if we live it together.

L PERCHIK

Yes.

M TEVYE

(Entering)

Good evening.

A PERCHIK

Good evening, Reb Tevye, I have some bad news. I must leave this place.

B TEVYE

When?

C PERCHIK

Right away.

D TEVYE

I'm sorry, Perchik. We will all miss you.

E PERCHIK

But I also have some good news. You can congratulate me.

F TEVYE shakes hand

Congratulations. What for?

G PERCHIK

We're engaged.

H TEVYE

Engaged?

I HODEL

Yes, Papa, we're engaged.

J TEVYE moves SL

No, you're not. I know, you like him, and he likes you, but you're going away, and you're staying here, so have a nice trip, Perchik. I hope you'll be very happy, and my answer is "no."

K HODEL

Please, Papa, you don' t understand.

L TEVYE

I understand. I gave my permission to Motel and Tzeitel, so you feel that you also have a right. I'm sorry, Perchik. I like you, but you're going away, so go in good health and my answer is still "no."

M HODEL

You don't understand, Papa.

N TEVYE

You're not listening. I say "no." I'm sorry, Hodel, but we'll find someone else for you, here in Anatevka.

O PERCHIK

Reb Tevye.

A **TEVYE**

What is it?

B **PERCHIK**

We are not asking for your permission, only for your blessing. We are going to get married.

C **TEVYE**

(To HODEL)

You're not asking for my permission?

D **HODEL**

But we would like your blessing, Papa.

#23 — Tevye's Rebuttal (Tevye)

E **TEVYE**

I CAN'T BELIEVE MY OWN EARS.
MY BLESSING? FOR WHAT?
FOR GOING OVER MY HEAD? IMPOSSIBLE.
AT LEAST WITH TZEITEL AND MOTEL, THEY ASKED ME,
THEY BEGGED ME.
BUT NOW IF I LIKE IT OR NOT
YOU'LL MARRY HIM.
SO WHAT DO YOU WANT FROM ME?
GO ON, BE WED.
AND TEAR OUT MY BEARD AND UNCOVER MY HEAD
TRADITION
THEY'RE NOT EVEN ASKING PERMISSION
FROM THE PAPA
WHAT'S HAPPENING TO THE TRADITION?
ONE LITTLE TIME I PULLED OUT A THREAD
F AND WHERE HAS IT LED? WHERE HAS IT LED?

Where has it led? To this! A man tells me he is getting married. He doesn't ask me, he tells me. But first, he abandons her.

Stop music at 32

G **HODEL**

He is not abandoning me, Papa.

H **PERCHIK**

As soon as I can, I will send for her and marry her. I love her.

A **TEVYE**

He loves her. Love. It's a new style. On the other hand, our old ways were once new, weren't they? On the other hand, they decided without parents, without a matchmaker After all, did Adam and Eve have a matchmaker? ... Yes, they did. ... Then it seems these two have the same matchmaker.

Resume music measure 33

B THEY'RE GOING OVER MY HEAD
UNHEARD OF ... ABSURD
FOR THIS THEY WANT TO BE BLESSED
UNTHINKABLE.
I'LL LOCK HER UP IN HER ROOM
I COULDN'T ... I SHOULD
BUT LOOK AT MY DAUGHTER'S EYES
SHE LOVES HIM
TRADITION ...

(To them) C

Very well, children, you have my blessing and my permission.

D **HODEL**

Oh, thank you, Papa. You don' t know how happy that makes me.

E **TEVYE**

What else could I do?

F **PERCHIK**

Thank you, Papa.

G **TEVYE**

"Thank you, Papa." ... What will I tell your mother? Another dream?

H **PERCHIK**

Perhaps if you tell her something ... that I am going to visit a rich uncle, something like that.

I **TEVYE**

Please, Perchik. I can handle my own wife.

(THEY exit)

Golde! ... Golde!

(Timidly)

Hello, Golde. I've just been talking to Perchik and Hodel.

J **GOLDE**

Well?

K **TEVYE**

They seem to be very fond of each other ...

A GOLDE

Well?

B TEVYE

I have decided to give them my permission to become engaged. ... I have to go inside and ...

C GOLDE

What? Just like this? Without even asking me?

D TEVYE

(Roars)

Who asks you? I'm the father.

E GOLDE

Who is he? A pauper. He has nothing, absolutely nothing!

F TEVYE

(Hesitates)

I wouldn't say that. I hear he has a rich uncle, a very rich uncle.

(Changes subject)

He is a good man, Golde.

#24 – Do You Love Me? (Tevye, Golde)

G (TEVYE)

I like him. He is a little crazy but I like him. And what's more important, Hodel likes him. Hodel loves him. So what can we do? It's a new world, a new world. Love. Golde ...

(Sings)

H

DO YOU LOVE ME ?

I GOLDE

DO I WHAT?

J TEVYE

DO YOU LOVE ME?

K GOLDE

DO I LOVE YOU?
WITH OUR DAUGHTERS GETTING MARRIED
AND THIS TROUBLE IN THE TOWN
YOU'RE UPSET, YOU'RE WORN OUT
GO INSIDE, GO LIE DOWN
MAYBE IT'S INDIGESTION ...

TEVYE

Golde, I'm asking you a question
DO YOU LOVE ME?

GOLDE

YOU'RE A FOOL.

TEVYE

I know ...
BUT DO YOU LOVE ME?

GOLDE

DO I LOVE YOU?
FOR TWENTY-FIVE YEARS I'VE WASHED YOUR CLOTHES
COOKED YOUR MEALS, CLEANED YOUR HOUSE
GIVEN YOU CHILDREN, MILKED THE COW
AFTER TWENTY-FIVE YEARS, WHY TALK ABOUT
LOVE RIGHT NOW?

TEVYE

GOLDE, THE FIRST TIME I MET YOU
WAS ON OUR WEDDING DAY.
I WAS SCARED.

GOLDE

I WAS SHY.

TEVYE

I WAS NERVOUS

GOLDE

SO WAS I.

TEVYE

BUT MY FATHER AND MY MOTHER
SAID WE'D LEARN TO LOVE EACH OTHER
AND NOW I'M ASKING, GOLDE
DO YOU LOVE ME?

GOLDE

I'M YOUR WIFE.

TEVYE

I know ...
BUT DO YOU LOVE ME?

A **GOLDE**

DO I LOVE HIM?
FOR TWENTY-FIVE, YEARS I'VE LIVED WITH HIM
FOUGHT WITH HIM, STARVED WITH HIM
TWENTY-FIVE YEARS MY BED IS HIS
IF THAT'S NOT LOVE, WHAT IS?

B **TEVYE**

THEN YOU LOVE ME?

C **GOLDE**

I SUPPOSE I DO.

D **TEVYE**

AND I SUPPOSE I LOVE YOU TOO.

E **BOTH**

IT DOESN'T CHANGE A THING
BUT EVEN SO AFTER TWENTY-FIVE YEARS,
IT'S NICE TO KNOW.

DIMOUT

ACT 2 Scene 2

(Village street. YENTE, TZEITEL, and OTHERS crossing. YENTE and TZEITEL meet center stage)

#25 – *The Rumor* – *(Yente, Mendel, Avram, Villgers)*

1 vamp

F **MAN**

Fish — Fresh fish!

G **YENTE**

Oh, Tzeitel, Tzeitel darling. Guess who I just saw your sister, Chava, with that Fyedka! And it's not the first time I've seen them together.

H **TZEITEL**

You saw Chava with Fyedka?

I **YENTE**

Would I make it up? Oh, and Tzeitel, I happened to be at the post office today and the postman told me there was a letter there for your sister, Hodel.

J **TZEITEL**

Wonderful, I'll go get it.

A **GOLDE**

DO I LOVE HIM?
FOR TWENTY-FIVE, YEARS I'VE LIVED WITH HIM
FOUGHT WITH HIM, STARVED WITH HIM
TWENTY-FIVE YEARS MY BED IS HIS
IF THAT'S NOT LOVE, WHAT IS?

B **TEVYE**

THEN YOU LOVE ME?

C **GOLDE**

I SUPPOSE I DO.

D **TEVYE**

AND I SUPPOSE I LOVE YOU TOO.

E **BOTH**

IT DOESN'T CHANGE A THING
BUT EVEN SO AFTER TWENTY-FIVE YEARS,
IT'S NICE TO KNOW.

DIMOUT

ACT 2 Scene 2

(Village street. YENTE, TZEITEL, and OTHERS crossing. YENTE and TZEITEL meet center stage)

#25 – The Rumor – (Yente, Mendel, Avram, Villgers)

1 Vamp

F **MAN**

Fish — Fresh fish!

G **YENTE**

Oh, Tzeitel, Tzeitel darling. Guess who I just saw your sister, Chava, with that Fyedka! And it's not the first time I've seen them together.

H **TZEITEL**

You saw Chava with Fyedka?

I **YENTE**

Would I make it up? Oh, and Tzeitel, I happened to be at the post office today and the postman told me there was a letter there for your sister, Hodel.

J **TZEITEL**

Wonderful, I'll go get it.

A **YENTE**

Start + vamp → I got it! It's from her intended, Perchik.

(Hands letter to TZEITEL)

exit after 1

B **TZEITEL**

Hodel will be so happy, she's been waiting ... But it's open.

C **YENTE**

It happened to be open ...

(TZEITEL exits. YENTE watches her leave)

Rifka, I have such news for you.

REMEMBER PERCHIK, THAT CRAZY STUDENT?
REMEMBER AT THE WEDDING
WHEN TZEITEL MARRIED MOTEL
AND PERCHIK STARTED DANCING
WITH TEVYE'S DAUGHTER HODEL?
WELL, I JUST HEARD
THAT PERCHIK'S BEEN ARRESTED, IN KIEV.

D **OTHERS**

NO!

E **YENTE**

YES!

(YENTE and GROUP exit R, 1st WOMAN crosses to GROUP at L)

F **1ST WOMAN** (Daphne)

Shaindel, Shaindel ... Wait till I tell you

REMEMBER PERCHIK, THAT CRAZY STUDENT?
REMEMBER AT THE WEDDING?
HE DANCED WITH TEVYE'S HODEL
WELL, I JUST HEARD
THAT HODEL'S BEEN ARRESTED, IN KIEV.

G **OTHERS**

NO, TERRIBLE, TERRIBLE.

(GROUP exits L, 2nd WOMAN crosses to GROUP at R)

H **1ST WOMAN** (Catherine)

Mirala ...

DO YOU REMEMBER PERCHIK THAT STUDENT,
FROM KIEV? REMEMBER HOW HE ACTED
WHEN TZEITEL MARRIED MOTEL?

A (1ST WOMAN)

WELL, I JUST HEARD
THAT MOTEL'S BEEN ARRESTED
FOR DANCING AT THE WEDDING.

B OTHERS

NO!

C 2ND WOMAN
Dina

IN KIEV!

(GROUP exits R, MENDEL crosses to GROUP at L)

D MENDEL

Rabbi ... Rabbi ...

E
REMEMBER PERCHIK,
WITH ALL HIS STRANGE IDEAS?
REMEMBER TZEITEL'S WEDDING?
WHERE TEVYE DANCED WITH GOLDE
WELL, I JUST HEARD
THAT TEVYE'S BEEN ARRESTED
AND GOLDE'S GONE TO KIEV.

F GROUP

NO!

G MENDEL

GOD FORBID.

H GROUP

SHE DIDN'T.

I MENDEL

SHE DID.

(GROUP exits L. AVRAM crosses to GROUP R. YENTE enters from L, stands L edge of GROUP to listen)

J AVRAM

Terrible news ... terrible ...

K
REMEMBER PERCHIK
WHO STARTED ALL THE TROUBLE
WELL, I JUST HEARD
FROM SOMEONE WHO SHOULD KNOW,
THAT GOLDE'S BEEN ARRESTED
AND HODEL'S GONE TO KIEV,

A (AVRAM)

MOTEL STUDIES DANCING
AND TEVYE'S ACTING STRANGE
SHPRINTZE HAS THE MEASLES
AND BIELKE HAS THE MUMPS.

B YENTE

AND THAT'S WHAT COMES FROM MEN AND WOMEN DANCING!

BLACKOUT Scene change

ACT 2 Scene 3 vamp until everyone leaves

(Exterior of Railroad Station. Morning. HODEL enters L, crosses to bench. TEVYE follows, carrying her suitcase)

C HODEL

You don't have to wait for the train, Papa. You'll be late for your customers.

D TEVYE

Just a few more minutes. ... Is he in bad trouble, that hero of yours?

(SHE nods)

Arrested?

(SHE nods)

And convicted?

E HODEL

Yes, but he did nothing wrong. He cares nothing for himself, everything he does is for humanity.

F TEVYE

But if he did nothing wrong, he wouldn't be in trouble.

G HODEL

Papa, how can you say that? What wrongs did Joseph do, and Abraham, and Moses? And they had troubles.

H TEVYE

But why won't you tell me where he is now, this Joseph of yours?

I HODEL

It is far, Papa, terribly far ... He is in a settlement in Siberia.

J TEVYE

Siberia! And he asks you to leave your father and mother and join him in that frozen wasteland, and marry him there?

A **HODEL**

No, Papa, he did not ask me to go. I want to go.

#26 – Far From The Home I Love **(Hodel)**

TEMPO 96

B **(HODEL)**

I don't want him to be alone. I want to help him in his work. It is the greatest work a man can do, Papa.

C **TEVYE**

But, Hodel, baby …

D **HODEL**

Papa …

(Sings)

E

HOW CAN I HOPE TO MAKE YOU UNDERSTAND
WHY I DO … WHAT I DO
WHY I MUST TRAVEL TO A DISTANT LAND
FAR FROM THE HOME I LOVE.

F

ONCE I WAS HAPPILY CONTENT TO BE
AS I WAS … WHERE I WAS
CLOSE TO THE PEOPLE WHO ARE CLOSE TO ME
HERE IN THE HOME I LOVE.

G

WHO COULD SEE THAT A MAN WOULD COME,
WHO WOULD CHANGE THE SHAPE OF MY DREAMS?
HELPLESS, NOW, I STAND WITH HIM
WATCHING OLDER DREAMS GROW DIM.

H

OH, WHAT A MELANCHOLY CHOICE THIS IS
WANTING HOME, WANTING HIM
CLOSING MY HEART TO EVERY HOPE, BUT HIS
LEAVING THE HOME I LOVE.

I

THERE WHERE MY HEART HAS SETTLED LONG AGO
I MUST GO … I MUST GO
WHO COULD IMAGINE I'D BE WAND'RING SO
FAR FROM THE HOME I LOVE
YET … THERE WITH MY LOVE, I'M HOME.

A **TEVYE**

And who, my child, will there be to perform a marriage, there in the wilderness?

B **HODEL**

Papa, I promise you, we will be married under a canopy.

C **TEVYE**

No doubt a rabbi or two was also arrested. Well, give him my regards, this Moses of yours. I always thought he was a good man. Tell him I rely on his honor to treat my daughter well. Tell him that.

D **HODEL**

Papa, God alone knows when we shall see each other again.

E **TEVYE**

Then we will leave it in his hands.

(HE kisses HODEL, starts off. HE stops, looks back, then looks to Heaven)

Take care of her. See that she dresses warm.

(HE exits. HODEL is seated on the station platform)

#27 – Crossover – Act 2 – (Orchestra)

play through all vamps 1x

DIMOUT

ACT 2 Scene 4

(Village Street, some months later. VILLAGERS enter)

F **AVRAM**

Reb Mordcha, did you hear the news? A new arrival at Motel and Tzeitel's.

G **INNKEEPER**

A new arrival at Motel and Tzeitel's? I must congratulate him.

H **AVRAM**

Rabbi, did you hear the news? A new arrival at Motel and Tzeitel's

I **RABBI**

Really?

J **MENDEL**

Mazeltov.

Caroline Simp.

K **1ST MAN**

Mazeltov.

Kathleen
A **2ND MAN**

Mazeltov.

(WOMAN and SHAINDEL cross quickly)

B **WOMAN**

Shaindel, where are you running?

C **SHAINDEL**

To my boy, Motel. There's a new arrival there.

D **OTHERS**

Mazeltov, Mazeltov, Mazeltov Shaindel, etc.

(Open on Tailor Shop)

ACT 2 Scene 5

(MOTEL's Tailor Shop. PEOPLE crowd around MOTEL, congratulating him)

Cut off music if still playing (hit arrow)

#28 – Incidental (Miracle of Miracles) (Orchestra)

1 vamp 1 X

E **ALL**

Mazeltov, Motel ... we just heard ... congratulations ... wonderful, etc.

F **MOTEL**

Thank you, thank you very much ...

(TZEITEL enters)

G **AVRAM**

Mazeltov, Tzeitel.

H **TZEITEL**

You got it!

I **MOTEL**

I got it!

J **TZEITEL**

It's beautiful.

K **MOTEL**

I know!

L **TZEITEL**

Have you tried it yet?

A MOTEL

(Holds up two different-colored pieces or cloth sewn together)

Look.

B TZEITEL

Beautiful.

C MOTEL

I know. And in less than a minute. And see how close and even the stitches are.

D TZEITEL

Beautiful.

E MOTEL

I know. From now on, my clothes will be perfect, made by machine … No more handmade clothes.

F INNKEEPER

The Rabbi, the Rabbi.

G MOTEL

Look, Rabbi, my new sewing machine.

H RABBI

Mazeltov.

I TZEITEL

Rabbi, is there a blessing for a sewing machine?

J RABBI

There is a blessing for everything.

(Prays)

Amen.

K OTHERS

Amen. Mazeltov, etc.

(ALL exit)

L GOLDE

And the baby? How is the baby?

M TZEITEL

He's wonderful, Mama.

(FYEDKA enters. There is an awkward pause)

N FYEDKA

Good afternoon.

A MOTEL

Good afternoon, Fyedka.

B FYEDKA

I came for the shirt.

C MOTEL

It's ready.

D TZEITEL

See, it's my new sewing machine.

E FYEDKA

I see. I see. Congratulations.

F MOTEL

Thank you.

G FYEDKA

(After another awkward moment)

Good day.

(Exits)

H MOTEL

Good day.

I GOLDE

How does it work?

J MOTEL

See, it's an amazing thing, you work it with your foot and your hand.

(CHAVA exits from shop and meets FYEDKA outside)

K CHAVA

I will, but I'm afraid.

L FYEDKA

Chava, let me talk to your father.

M CHAVA

No, that would be the worst thing, I'm sure of it.

N FYEDKA

Let me try.

O CHAVA

No, I'll talk to him. I promise ...

(TEVYE enters)

A FYEDKA

(Extending hand)

Good afternoon.

B TEVYE

(Takes hand limply)

Good afternoon.

C FYEDKA

(Looks at CHAVA)

Good day.

(Exits)

D TEVYE

Good day. What were you and he talking about?

E CHAVA

Nothing, we were just talking. Papa, Fyedka and I have known each other for a long time now and ...

F TEVYE

Chava, I would be much happier if you would remain friends from a distance. You must not forget who you are and who that man is.

G CHAVA

He has a name, Papa.

H TEVYE

Of course. All creatures on earth have a name.

I CHAVA

Fyedka is not a creature, Papa. Fyedka is a man.

J TEVYE

Who says that he isn't? It's just that he is a different kind of man. As the good book, says, "Each shall seek his own kind." Which, translated, means, a bird may love a fish, but where would they build a home together?

(HE starts toward the Tailor Shop, but CHAVA grabs his arm)

K CHAVA

The world is changing, Papa.

L TEVYE

No. Some things do not change for us. Some things will never change.

M CHAVA

We don't feel that way.

A TEVYE

We?

B CHAVA

Fyedka and I ... We want to be married.

C TEVYE

Are you out of your mind? Don't you know what this means, marrying outside of the faith?

D CHAVA

But, Papa

E TEVYE

No, Chava — I said no! Never talk about this again! Never mention his name again, never see him again. Never! Do you understand me?

F CHAVA

Yes, Papa. I understand you.

(GOLDE exits from the shop, followed by SHPRINTZE and BIELKE)

G GOLDE

You're finally here? Let's go home, it's time for supper.

H TEVYE

I want to see Motel's new machine.

I GOLDE

You'll see it some other time, it's late.

J TEVYE

Quiet, woman, before I get angry. And when I get angry, even flies don't dare to fly.

K GOLDE

I'm very frightened of you. After we finish supper, I'll faint ... Come home.

L TEVYE

(Sternly)

Golde. I am the man in the family. I am the head of the house. I want to see Motel's new machine, now!

(Strides to the door of the shop, opens it, looks in, closes door, turns to GOLDE)

Now, let's go home!

#29 — Change Of Scene (Orchestra)

Play 1 Vamp 2x

(THEY exit. CHAVA remains looking after them on dimout)

DIMOUT

ACT 2 Scene 6

A **TEVYE**

(Sinks down on cart)

How long can that miserable horse of mine complain about his leg?

(Looks up)

Dear God, if I can walk on two legs, why can't he on three? ... I know I'm very upset about my horse. He is one of your creatures and he has the same rights I have: the right to be sick, the right to be hungry, the right to work like a horse ... And, Dear God, I'm sick and tired of pulling this cart. I know, I know, I should push it awhile.

(GOLDE enters, upset)

B **GOLDE**

(Offstage)

Tevye ...

(Enters)

Tevye...

C **TEVYE**

(Struck by her manner)

What? What is it?

D **GOLDE**

It's Chava. She left home this morning. With Fyedka.

E **TEVYE**

What?

F **GOLDE**

I looked all over for her. I even went to the priest. He told me ... they were married.

G **TEVYE**

Married!

(SHE nods)

Go home, Golde. We have other children at home. Go home, Golde. You have work to do. I have work to do.

H **GOLDE**

But, Chava.

I **TEVYE**

Chava is dead to us! We will forget her. Go home.

(GOLDE exits. TEVYE sings)

Tempo ♩=70

#30 – Chava Sequence (Tevya, Chorus)

A **TEVYE**

(Sings)

LITTLE BIRD, LITTLE CHAVALEH
I DON'T UNDERSTAND WHAT'S HAPPENING TODAY
EVERYTHING IS ALL A BLUR.
ALL I CAN SEE IS A HAPPY CHILD
THE SWEET LITTLE BIRD YOU WERE
CHAVALEH, CHAVALEH.

B

LITTLE BIRD, LITTLE CHAVALEH
YOU WERE ALWAYS SUCH A PRETTY LITTLE THING
EVERYBODY'S FAV'RITE CHILD
GENTLE AND KIND AND AFFECTIONATE
WHAT A SWEET LITTLE BIRD YOU WERE
CHAVALEH, CHAVALEH.

(CHAVA enters) → stop music at measure 45:4 when CHAVA begins to talk

C **CHAVA**

Papa ... I want to talk with you. ... Papa, stop. ... At least listen to me ... Papa, I beg you to accept us.

D **TEVYE**

Accept them? How can I accept them? Can I deny everything I believe in? On the other hand, can I deny my own child? ... On the other hand, how can I turn my back on my faith, my people? If I try to bend that far, I will break ... On the other hand there is no other hand. No! Chava. No – no – no – start music

E **CHAVA**

Papa ... Papa ...

F **PEOPLE (CHORUS)**

(Unseen, are heard singing as CHAVA exits slowly)

TRADITION. TRADITION. TRADITION.

DIMOUT

ACT 2 Scene 7

(The Barn. YENTE enters L, with two BOYS, teenage Yeshiva students, obviously uncomfortable in the situation)

74 Vamp until ready

A YENTE

Golde, are you home? I've got the two boys, the boys I told you about.

(GOLDE enters, followed by SHPRINTZE and BIELKE)

Golde darling, here they are, wonderful boys, both learned boys, Golde, from good families, each of them a prize, a jewel, You couldn't do better for your girls ... Just right. From the top of the tree.

B GOLDE

I don' t know, Yente. My girls are still so young ...

C YENTE

(Indicating BOYS)

So what do they look like, grandfathers? Meanwhile they'll be engaged, nothing to worry about later, no looking around, their future all signed and sealed.

D GOLDE

Which one for which one?

E YENTE

What's the difference, take your pick.

(LAZAR WOLF, AVRAM, MENDEL, INNKEEPER and OTHERS enter)

F AVRAM

Golde, is Reb Tevye home?

G GOLDE

Yes, but he's in the house. Why, is there some trouble?

H AVRAM

(To GIRLS)

Call your father.

(THEY exit)

I YENTE

(To BOYS)

Go home, tell your parents I'll talk to them.

(THEY exit)

J GOLDE

What is it? Why are you all gathered together like a bunch of goats? What's ...

(TEVYE enters)

K AVRAM

Reb Tevye, have you seen the constable today?

A **TEVYE**

No, why?

B **LAZAR**

There are some rumors in town. We thought because you knew him so well, maybe he told you what is true and what is not

C **TEVYE**

What rumors?

D **AVRAM**

Someone from Zolodin told me that there was an edict issued in Petrograd that all ... Shh. Shh.

(HE stops as the CONSTABLE enters, with TWO MEN)

E **TEVYE**

Welcome, your honor. What's the good news in the world?

F **CONSTABLE**

I see you have company.

G **TEVYE**

They are my friends.

H **CONSTABLE**

It's just as well. What I have to say is for their ears also. Tevye, how much time do you need to sell your house and all your household goods?

(There is a gasp from the OTHERS. THEY are stunned. THEY look to TEVYE)

I **TEVYE**

Why should I sell my house? Is it in anybody's way?

J **CONSTABLE**

I came here to tell you that you are going to have to leave Anatevka.

K **TEVYE**

And how did I come to deserve such an honor?

L **CONSTABLE**

Not just you, of course, but all of you ... at first I thought you might be spared, Tevye, because of your daughter Chava who married ...

M **TEVYE**

My daughter is dead!

N **CONSTABLE**

I understand. At any rate, it affects all of you — you have to leave.

A TEVYE

But this corner of the world has always been our home. Why should we leave?

B CONSTABLE

(Irritated)

I don't know why. There's trouble in the world, troublemakers.

C TEVYE

(Ironically)

Like us!

D CONSTABLE

You aren't the only ones. Your people must leave all the villages — Zolodin, Rabalevka. — The whole district must be emptied.

(Ad libs, from ALL)

I have an order here, and it says that you must sell your homes and be out of here in three days.

E ALL

Three days. Out in three days, etc.

F TEVYE

And you who have known us all your life, you'd carry out this order?

G CONSTABLE

I have nothing to do with it, don't you understand? — Gives order to Tevye

H TEVYE

We understand.

I 1ST MAN (Angelique)

And what if we refuse to go?

J CONSTABLE

You will be forced out.

K LAZAR

We will defend ourselves.

L OTHERS (Lacy, Chris)

Stay in our homes (Derell) ... refuse to leave ... keep our land.

M 2ND MAN (Kathleen)

Fight!

N CONSTABLE

Against our army? I wouldn't advise it!

A **TEVYE**

I have some advice for you. Get off my land!

(ALL crowd toward CONSTABLE and HIS MEN)

This is still my home, my land. Get off my land!

(MEN and CONSTABLE start off. CONSTABLE turns)

B **CONSTABLE**

You have three days!

C **1ST MAN** Gracie

After a lifetime, a piece of paper and get thee out.

D **INNKEEPER**

We should get together with the people of Zolodin. Maybe they have a plan.

E **1ST MAN** Isabelle

We should defend ourselves. An eye for an eye, a tooth for a tooth.

F **TEVYE**

Very good. And that way, the whole world will be blind and toothless.

G **MENDEL**

Rabbi, we've been waiting for the Messiah all our lives. Wouldn't this be a good time for him to come?

H **RABBI**

We'll have to wait for him someplace else. Meanwhile, let's start packing.

I **3RD & 4TH MEN** Krutika

(Starting to leave)

He's right ... I'll see you before I go

J **1ST MAN** Riley

Three days!

K **INNKEEPER**

I have more than a hundred bottles of vodka. What will I do with them?

L **5TH MAN** Kenn

Where can I go with a wife, her parents and three children?

(ALL are off except PRINCIPALS)

M **YENTE**

Well, Anatevka hasn't been exactly the Garden of Eden.

#31 – Anatevka (Golde, Yente, Lazar, Mendel, Avram, Chorus)

A AVRAM

That's true.

B GOLDE

After all, what've we got here?

(Sings) ← vamp (exit after 1-2)

C

A LITTLE BIT OF THIS
A LITTLE BIT OF THAT.

D YENTE

A POT

E LAZAR

A PAN

F MENDEL

A BROOM

G AVRAM

A HAT.

H TEVYE

Someone should have set a match to this place long ago.

I MENDEL

A BENCH

J AVRAM

A TREE

K GOLDE

SO WHAT'S A STOVE?

L LAZAR

OR A HOUSE?

M MENDEL

People who Pass through Anatevka don't even know they've been here.

N GOLDE

A STICK OF WOOD

O YENTE

A PIECE OF CLOTH.

A **ALL**

WHAT DO WE LEAVE
NOTHING MUCH
ONLY ANATEVKA.

B

ANATEVKA, ANATEVKA
UNDERFED OVERWORKED ANATEVKA
WHERE ELSE COULD SABBATH BE SO SWEET

C

ANATEVKA, ANATEVKA
INTIMATE, OBSTINATE ANATEVKA
WHERE I KNOW EVERYONE I MEET.

D

SOON I'LL BE A STRANGER IN A STRANGE NEW PLACE
SEARCHING FOR AN OLD FAMILIAR FACE
FROM ANATEVKA.

E

I BELONG IN ANATEVKA
TUMBLE DOWN, WORKADAY ANATEVKA
DEAR LITTLE VILLAGE, LITTLE TOWN OF MINE.

F **GOLDE** Yasif leaves pit and goes offstage right after Anatevka

Eh ... it's just a place.

G **MENDEL**

Our forefathers have been forced out of many, many places at a moment's notice ...

H **TEVYE**

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

DIMOUT Stop when done transitioning

ACT 2 Scene 8

(Outside TEVYE's house. MOTEL and TZEITEL are packing. SHPRINTZE and BIELKE enter with bundles)

I **SHPRINTZE**

Where will we live in America?

J **MOTEL**

With Uncle Abram, but he doesn't know it yet.

K **SHPRINTZE**

I wish you and the baby were coming with us.

A **TZEITEL**

We'll be staying in Warsaw until we have enough money to join you.

B **GOLDE**

(Enters, with goblets)

Motel, be careful with these. My mother and father, may they rest in peace, gave them to us on our wedding day.

C **TZEITEL**

Come, children

(To GIRLS)

Help me pack the rest of the clothes.

(THEY exit into house)

D **YENTE**

Golde darling, I had to see you before I left because I have such news for you. Golde darling, you remember I told you yesterday I didn't know where to go, what to do with these old bones? Now I know! You want to hear? I'll tell you. Golde darling, all my life I've dreamed of going to one place and now I'll walk, I'll crawl, I'll get there. Guess where? You'll never guess ... Every year at Passover, what do we say? Next year in Jerusalem, next year in the Holy Land.

E **GOLDE**

You're going to the Holy Land.

F **YENTE**

You guessed! And you know why? In my sleep, my husband, my Aaron, came to me and said: Yente, go to the Holy Land. Usually, of course, I wouldn't listen to him because, good as he was, too much brains he wasn't blessed with. But in my sleep it's a sign. Right? So, somehow or other, I'll get to the Holy Land. And you want to know what I'll do there? I'm a matchmaker, no? I'll arrange marriages, yes? So I'm going to the Holy Land to help our people increase and multiply. It's my mission. So goodbye, Golde.

G **GOLDE**

Goodbye, Yente. Be well and go in peace.

(THEY embrace)

H **YENTE**

Maybe next time, Golde, we will meet on happier occasions. Meanwhile, we suffer, we suffer, we suffer in silence! Right? Of course, right.

(SHE exits. GOLDE sits on a large straw trunk, sadly wrapping a pair of silver goblets. TEVYE enters, carrying a bundle of books, puts them on the wagon)

A TEVYE

(Enters)

We'll have to hurry, Golde.

(SHE is looking at goblets)

Come, Golde, we have to leave soon.

B GOLDE

Leave ... it sounds so easy.

C TEVYE

(Indicating goblets)

We'll all be together soon. Motel, Tzeitel and the baby, they'll come too, you'll see. That Motel is a person.

D GOLDE

And Hodel and Perchik? When will we ever see them?

E TEVYE

Do they come visiting us from Siberia every Sabbath? You know what she writes. He sits in prison, and she works, and soon he will be set free and together they will turn the world upside down. She couldn't be happier. And the other children will be with us.

F GOLDE

(Quietly)

Not all.

G TEVYE

(Sharply)

All. Come, Golde, we have to get finished.

H GOLDE

I still have to sweep the floor.

I TEVYE

Sweep the floor?

J GOLDE

I don't want to leave a dirty house.

(SHE exits behind the house as LAZAR enters, carrying a large suitcase)

K LAZAR

Well, Tevye, I'm on my way.

L TEVYE

Where are you going?

LAZAR

Chicago. In America. My wife, Fruma-Sarah, may she rest in peace, has a brother there.

TEVYE

That's nice.

LAZAR

I hate him, but a relative is a relative!

(Embrace)

Goodbye, Tevye.

(LAZAR exits. TEVYE enters the house, passing TZEITEL, who enters with a blanket and a small bundle)

TEVYE

Tzeitel, are they finished inside?

TZEITEL

Almost, Papa.

(TZEITEL puts the blanket on MOTEL'S wagon, crosses DL with bundle, kneels, and begins rummaging in it. CHAVA and FYEDKA enter. TZEITEL turns to enter the house, sees them)

Chava!

(CHAVA runs to her, THEY embrace. TZEITEL looks toward house)

Papa will see you,

CHAVA

I want him to. I want to say goodbye to him.

TZEITEL

He will not listen.

CHAVA

But at least he will hear.

TZEITEL

Maybe it would be better if I went inside and told Mama that ...

(GOLDE enters around R of house)

GOLDE

Chava!

(SHE starts toward her as TEVYE enters from house. HE sees them, turns, re-enters house, returns with a length of rope. HE crosses down to tie up the straw trunk, his back to CHAVA and FYEDKA)

A CHAVA move to ^ up SL

Papa, we came to say goodbye.

(HE does not respond, continues working)

We are also leaving this place. We are going to Cracow.

B FYEDKA

We cannot stay among people who can do such things to others.

C CHAVA

We wanted you to know that. Goodbye, Papa, Mama.

(SHE waits for an answer, gets none, turns to go)

D FYEDKA

Yes, we are also moving. Some are driven away by edicts ... others by silence ... Come, Chava.

E TZEITEL

Goodbye, Chava, Fyedka.

F TEVYE

(To TZEITEL, prompting her, as HE crosses upstage to another box)

God be with you!

G TZEITEL

God be with you!

H CHAVA

We will write to you in America. If you like.

I GOLDE

We will be staying with Uncle Abram.

J CHAVA

Yes, Mama.

(THEY exit. SK TEVYE turns, watches them leave. There is a moment of silence; then HE turns on GOLDE)

K TEVYE

"We will be staying with Uncle Abram. We will be staying with Uncle Abram." The whole world has to know our business.

L GOLDE

Stop yelling and finish packing. We have a train to catch.

(MOTEL, SHPRINTZE, BIELKE enter from the house)

M TEVYE

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

#32 — Final Scene—Underscoring (Orchestra)

A **TEVYE**

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

(TEVYE moves the wagon down center and MOTEL puts the trunk on it. Then THEY turn to one another for goodbyes)

B **TZEITEL**

Goodbye, Papa.

C **GOLDE**

Goodbye, Motel.

D **MOTEL**

Goodbye, Mama.

E **TEVYE**

Work hard, Motel. Come to us soon.

F **MOTEL**

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

(TEVYE takes one last look at the baby, has a bit of baby talk, then TZEITEL and MOTEL exit with their cart. When THEY are gone, TEVYE turns to the wagon)

G **TEVYE**

Come, children. Golde, we can leave these pots.

H **GOLDE**

No, we can't.

I **TEVYE**

All right,we'll take them.

(Slams them down)

J **BIELKE**

(Childishly, swinging around with SHPRINTZE)

We're going on a train and a boat.

K **GOLDE**

(Sharply)

Stop that! Behave yourself! We're not in America yet!

L **TEVYE**

Come, children — Let's go.

Don't exit vamps

#33 Curtain—Act 2 *(Orchestra)*

Props: bag/wheelbarrows for ensemble (canvas, trunk)

ensemble comes in slowly in counterclockwise circle

(TEVYE begins pulling the wagon against the turning revolve. OTHERS, including the FIDDLER, join in the circle. The revolve stops. There is a last moment together, and the OTHERS exit, at different times and in opposite directions. TEVYE begins to pull his wagon upstage, revealing the FIDDLER, playing his theme. TEVYE stops, turns, beckons to him. FIDDLER tucks his violin under his arm and follows the group upstage as ...)

THE CURTAIN FALLS

#34 — Music for Bows *(Orchestra)*

#35 — Exit Music *(Orchestra)*