

FYEDKA

*(Extending hand)*

Good afternoon.

TEVYE

*(Takes hand limply)*

Good afternoon.

FYEDKA

*(Looks at CHAVA)*

Good day.

*(Exits)*

START

TEVYE

Good day. What were you and he talking about?

CHAVA

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

TEVYE

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

CHAVA

He has a name, Papa.

TEVYE

Of course. All creatures on earth have a name.

CHAVA

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

TEVYE

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

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

CHAVA

The world is changing, Papa.

TEVYE

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

CHAVA

We don't feel that way.

TEVYE

We?

CHAVA

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

TEVYE

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

CHAVA

But, Papa

TEVYE

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

CHAVA

Yes, Papa. I understand you.

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

END

GOLDE

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

TEVYE

I want to see Motel's new machine.

GOLDE

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

TEVYE

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

GOLDE

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

TEVYE

*(Sternly)*

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

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

Now, let's go home!

#29. — *Change Of Scene*

*(Orchestra)*

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

**DIMOUT**

FYEDKA

*(Calmly)*

All right, stop it!

SASHA

What's wrong with you?

FYEDKA

Just stop it.

SASHA

Now listen here, Fyedka ...

FYEDKA

Goodbye, Sasha ...

*(THEY hesitate)*

I said goodbye!

START. *(THEY look at FYEDKA curiously, then exit)*

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

CHAVA

Don't they?

*(SHE enters shop. HE follows her in)*

Is there something you want?

FYEDKA

Yes. I'd like to talk to you.

CHAVA

I'd rather not.

*(SHE hesitates)*

FYEDKA

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

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

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

CHAVA

No, thank you.

FYEDKA

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

CHAVA

What do you know about me?

FYEDKA

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

CHAVA

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

FYEDKA

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

CHAVA

That doesn't matter.

FYEDKA

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

*(MOTEL enters)*

END

~~MOTEL~~

~~Oh, Fyedka! - Can I do something for you?~~

~~FYEDKA~~

~~No, thank you.~~

~~*(Starts out)*~~

~~MOTEL~~

~~Oh, you forgot your book.~~

~~CHAVA~~

~~No, it's mine.~~

~~MOTEL~~

~~Thank you, Chava.~~

~~*(CHAVA takes book, exits)*~~

~~FYEDKA~~

~~Good day, Chava.~~

~~CHAVA~~

~~Good day.~~

~~FYEDKA~~

~~*(Pleasantly)*~~

~~Fyedka.~~

# CHAVA

Fiddler on the Roof

3

Piano-Vocal

—20—

## Matchmaker

Cue: TZEITEL: Oh, Yente — Yente —

Cue to continue:

HODEL: Someone interesting...

CHAVA: And well-off...

HODEL: And important!

Allegro — In 1

SING  
BOTH  
PARTS

1 2

Vamp ad lib. under dialogue  
Str.

*p*  
Cello, B. Cl.

Detailed description: This system contains the first two measures of the piece. It features a vocal line at the top and a piano accompaniment below. The piano part includes a string vamp (Str.) and a cello/bassoon part (Cello, B. Cl.) marked piano (p). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

3 (HODEL) 4 5 6

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

*p* + Gtr., Mand.

Detailed description: This system contains measures 3 through 6. It features a vocal line for Hodel and a piano accompaniment. The piano part includes guitar and mandolin accompaniment (+ Gtr., Mand.) marked piano (p). The lyrics are: "Match - mak - er, match - mak - er, Make me a match,".

7 8 9 10

Find me a find. Catch me a catch.

+ IV, IV.  
*mf*

Detailed description: This system contains measures 7 through 10. It features a vocal line and a piano accompaniment. The piano part includes a fourth measure rest (+ IV, IV.) and a mezzo-forte (mf) section. The lyrics are: "Find me a find. Catch me a catch.".

11

(HODEL)

12

13

14

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

Musical notation for measures 11-14. The vocal line is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace. The piano part includes chords and arpeggiated figures. A '+ W.W.' marking is present above the piano staff in measure 14.

15

16

17

18

make me a per - fect match.

Musical notation for measures 15-18. The vocal line continues on the same staff. The piano accompaniment includes dynamic markings: 'Str.' in measure 16, 'f' in measure 17, and 'Acc.' in measure 18. A 'W.W.' marking is above the piano staff in measure 17, and 'Acc. 8vb' is above in measure 18. The piano part features chords and arpeggiated figures.

19

(CHAVA)

20

21

22

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

Musical notation for measures 19-22. The vocal line is on the same staff. The piano accompaniment includes a dynamic marking of 'p' in measure 20 and 'Str., + Gtr., Mand.' below the piano staff in measure 20. The piano part features chords and arpeggiated figures.

23

24

25

26

You bring the groom, Slender and pale.

Musical notation for measures 23-26. The vocal line continues on the same staff. The piano accompaniment includes a dynamic marking of 'mf' in measure 26 and '+ W.W.' above the piano staff in measure 26. The piano part features chords and arpeggiated figures.

27

(CHAVA)

28

29

30

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

FL

Str., + Gtr., Mand.

31

32

33

34

(HODEL)

en - vy of all I see. For

W.W.

35

36

37

38

(CHAVA)

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

Str.

(W.W. sust.)

(CHAVA, HODEL)

39 40 41 42

ma ma, Make him rich as a king. For

43

44 45 46

me, Well, I would - n't hol - ler If

*Stc. 8va*

47 48 49 50

he were as hand - some as an - y - thing.

*cresc.* *+ Fl. 8va* *mf*



51

(+Vln. 8va) 52 53 54

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

*Gtr., Mand.*

*Hus.* *p* *Cello, B. Cl.*

+ Bell  
W.W.

55

56

57

58

Find me a find, Catch me a catch.

+ Bell  
W.W.

*Str. only (8va)*

*Cello*

*W.W. Xyl.*

59

60

61

62

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

*Hus.*

*W.W. (Vlns. 8va)*

63 64 65 66

find me a match Of my

*pp* Str., Acc.

67 68 69 70

own.

+ Hns.

Str., W.W.

*poco ritard*

**END**

71 Slower (in 1) (Under dialogue)

72 73 74

*pp* Vlns., Vlas.

75 76 77 78