

FIDDLER ON THE ROOF

GOLDE

(Entering from the Barn)

Papa isn't up yet?

HODEL

No, Mama.

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)*~~

START

HODEL

That was a very interesting lesson, Perchik.

PERCHIK

Do you think so?

HODEL

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

PERCHIK

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

HODEL

(Looking at CHAVA, who is churning butter nearby)

My little sisters have big tongues.

(CHAVA exits with stool and churn, left)

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?

HODEL

At least I know this ^{boy} does not have any strange ideas about turning the world upside down.

PERCHIK

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

HODEL

Yes, but He was not talking to you personally

PERCHIK

You have spirit. Even a little intelligence, perhaps.

HODEL

Thank you.

PERCHIK

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

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.

PERCHIK

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

HODEL

We like our ways.

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.

HODEL

I am looking at you!

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)

END

#8 - Perchik and Hodel Dance

(Orchestra)

~~I learned it in Kiev ... Do you like it?~~

~~HODEL~~

~~It's very nice.~~

~~PERCHIK~~

~~There. We've just changed an old custom.~~

~~HODEL~~

~~Yes, well, you're welcome - I mean, thank you - I mean good day ...~~

~~PERCHIK~~

~~Good day!~~

Now I Have Everything

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

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

START

Moderate 4

Alto Fl., Cl.
pp Str.

1 2

The piano introduction is in 4/4 time, marked 'Moderate'. It features a melody for Alto Flute or Clarinet and a bass line for strings. The first measure is marked '1' and the second measure is marked '2'. The music is in G major and begins with a piano (*pp*) dynamic.

Gently

3

(PERCHIK)

4 5

I used to tell my-self That I had ev-'ry-thing, But that was on-ly half

The first line of the vocal melody is marked '3' and 'Gently'. The lyrics are: "I used to tell my-self That I had ev-'ry-thing, But that was on-ly half". The piano accompaniment continues with the same harmonic structure as the introduction.

6 7 8

true. I had an aim in life, And that was ev-'ry-thing,

The second line of the vocal melody is marked '6', '7', and '8'. The lyrics are: "true. I had an aim in life, And that was ev-'ry-thing,". The piano accompaniment continues.

9 10

But now I e-ven have you.

+ Acc. Vols. fz

The third line of the vocal melody is marked '9' and '10'. The lyrics are: "But now I e-ven have you.". The piano accompaniment includes a crescendo marked '+ Acc.' and a fortissimo (*fz*) dynamic. The word 'Vols.' is written above the piano part.

11

I have some - thing that I would - die for,

Str., Acc.

Hu., Cello

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

+ Cls.

15

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

E.H., Fl. 8va

p

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

Hus. (octaves)

Str.

mp

Cello, Cls.

END