

Phoebe
Sibella
Monty

I've Decided To Marry You

17

[12/22/13]

Music by Steven Lutvak
Lyrics by Robert L. Freedman & Steven Lutvak

cue: (Monty exits to open door.)

Animato

MONTY: Miss D'Ysquith!
2

PHOEBE: 3

Mis-ter Na-var-ro! For-

MONTY: This is so unexpected...
5

6

give my in-tru-sion! I need-ed to see you, and

MONTY:
8

9

see you to-day! Mis-ter Na-var-ro! Mis-ter Na-var-ro!

The musical score is written for piano and voice. It begins with a piano introduction in 12/8 time, marked 'Animato'. The piano part features a rhythmic accompaniment with a melody in the right hand and a bass line in the left hand. The vocal line starts with Monty's entrance, followed by Phoebe's response. The score includes dynamic markings such as 'f' (forte) and 'mf' (mezzo-forte). The key signature is one sharp (F#), and the time signature is 12/8. The score is divided into three systems, each with a piano part and a vocal part. The first system covers measures 1-3, the second system covers measures 4-6, and the third system covers measures 7-9. The piano part includes various chord voicings and melodic lines that support the vocal melody. The vocal part includes lyrics and performance instructions such as 'cue: (Monty exits to open door.)' and 'Animato'.

10
P. I have ar - rived at a stun - ning con - clu - sion, and I

12
P. feared I would lose my re - solve if I did - n't come here di - rect - ly to

14
P. say: I've de-ci-ded to mar-ry you. I've de-ci-ded to

15
16

f *mp* *sim.*

17
P. mar-ry you. I've de-ci-ded, though Hen-ry's gone, that life goes on for me! I have tho - rough - ly

18
19

P. 20 21

thought it through. And the man that I want is you. Though it's true there are

P. 22 23 24

quite a few who strong-ly dis - a - gree. None-the-less, I will mar-ry you. I con-fess that I'm

P. 25 26

fright - ened, too. But un - less I am wrong, you long for love as much as

P. 27 28

I. _____ This is quite un - con - ven - tion - al, I ad - mit, but

29 30 31

P. why should that mat-ter a whit? And if you do not say yes at once, I think I'll die.

32 33

MONTY: Miss D'Ysquith, you've rendered me speechless! May I call you Phoebe?

34 35

SIBELLA: What am I do-ing here? This could be dan-ger-ous. If I'm dis-cov-ered, i - ma-gine the scan-dal, and

36 37

S. I could-n't hand-le a scan-dal so ri - si - ble, I'll stay in - vis - i - ble, still as can be. But

38 39

S. what's go - ing on in there? I can hear voi - ces, I re - cog - nize Mon - ty, but is that a wo - man? And

Detailed description: This system contains measures 38 and 39. The vocal line (S.) is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "what's go - ing on in there? I can hear voi - ces, I re - cog - nize Mon - ty, but is that a wo - man? And". The piano accompaniment (P/V) is in grand staff. The right hand has a melody with some grace notes and a fermata over the final note. The left hand provides harmonic support with chords and single notes. A dynamic marking of *f* (forte) is present in the piano part.

40 41

S. if that's a wo - man, then what is she do - ing here? Is it the cou - sin? I wish I could see!

Detailed description: This system contains measures 40 and 41. The vocal line (S.) continues with the lyrics: "if that's a wo - man, then what is she do - ing here? Is it the cou - sin? I wish I could see!". The piano accompaniment (P/V) features a more active right hand with eighth notes and chords. A dynamic marking of *p* (piano) is present in the piano part.

42 43

S. If it's that cou - sin, it might just be bus - 'ness, it's fam - i - ly bus - 'ness and none of my bus - 'ness, but

Detailed description: This system contains measures 42 and 43. The vocal line (S.) continues with the lyrics: "If it's that cou - sin, it might just be bus - 'ness, it's fam - i - ly bus - 'ness and none of my bus - 'ness, but". The piano accompaniment (P/V) has a right hand with a melodic line and a left hand with a steady bass line. A dynamic marking of *f* (forte) is present in the piano part.

44 45

S. why is she here in the home of a bach - 'lor? Of

Detailed description: This system contains measures 44 and 45. The vocal line (S.) continues with the lyrics: "why is she here in the home of a bach - 'lor? Of". The piano accompaniment (P/V) features a right hand with a melodic line and a left hand with a steady bass line. A dynamic marking of *f* (forte) is present in the piano part.

46 47

S. course, one could point out that I'm here as well. But does she not re - a - lize this sit - u - a - tion puts

48 49

S. her rep - u - ta - tion se - vere - ly in ques - tion? The mere - est sug - ges - tion would cause a sen - sa - tion and

50 51

P. I'll be warned not to mar - ry you. I'll be scorned if I

S. I can - not hear, which is hell. I could go home.

52 53 54

P. *mar-ry you. Still, I've de-ci-ded to live my life a gain! Who'd be lieve how my*

S. *I should go home to live my life and be a wife a - gain!*

55 56

P. *life has turned? Af-ter griev-ing, I've quick-ly learned there is no-thing can*

S. *I should be off, but he makes me laugh. No - thing can*

57 58 59

P. *bend the will like half Cas-til - lian men! And there's good-ness to spare in you. And a gen-tle-ness*

S. *bend the will like half Cas-til - lian men! Is-n't this fun?*

60 61

P. there in you. You have tak - en a wound - ed bird and taught her how to

S. Is - n't she done?

62 63

P. fly! This is quite un - con - ven - tion - al, is it not?

S. Fam - 'ly bus - 'ness, my eye! This is quite un - con - ven - tion - al, is it not?

64 65

P. Ra - ther a turn in the plot! And so will I be your fi - an - cee?

S. Ra - ther a turn in the plot! Why don't you

66 67 68

P. When I re-call this day, I think I'll cry.

S. send the cow a-way? When I re-call this day, I think I'll cry.

MONTY:
Phoe-be, dar-ling!

PHOEBE: What was that?! **MONTY:** What was what? **PHOEBE:** That sound! Is there someone here? **MONTY:** Oh, pay no attention, that's... that's my new manservant, he's... finding his way around. I'll be with you in a moment... (CUT MUSIC)

69 70 71 SAFETY 72

73 74

M. Is - n't this mad - ness? Who could fore - see how one trick of tim - ing could ru - in it all?

M. 75 76

One in the par - lour, one in the bed - room. No - thing be - tween them but me and a wall. Look at

M. 77 78

Phoe - be! No - ble and pi - ous, my es - teem for her on - ly grows.

M. 79 80

But when I am with Phoe - be, I am on fi - re think - ing of Si -

M. 81 82

bel - la! Full of de - si - re, pas - sion, and dare I say it? Love!

M. 83 84

But when I'm with Si - bel - la, whom do I ad - mi - re? None but

M. 85 86

Phoe - be! Per - fect and love - ly, who could - n't love her? Hea - ven knows!

M. 87 88

Round and round and round it goes! _____ How

M. 89 90

hap - py I'd be to be at your dis - pos - al! My dar - ling, of course I ac - cept your pro - po - sal!

91 92 93 94

P. *Now we should kiss. Dar-ling, but first I'll say this: I've de-ci-ded to*

M. *That would be bliss.*

95 96

P. *mar-ry you. I've de-ci-ded to mar-ry you. Let the trum-pet-er*

S. *What are they do - ing? What are they do - ing? I*

M. *Phoe - be! Si - bel - la!*

mp

97 98

P. call, a wall will fall and set me free! _____

S. wish this wall would fall and set me free!

M. Phoe - be! Fall and set me free! Then a - gain, there's Si -

99 100

P. _____ I've de - ci - ded to mar - ry you. _____ I will

S. Mon - ty! Mon - ty! Oh,

M. bel - la! Yes, I'd be hon - ored to mar - ry you! _____ I will mar - ry you,

101 102

P. mar - ry you! — Look what you've done to me!

S. Mon - ty! Look what you've done to me!

M. Phoe - be. Look what you've done to me!

103 104

P. Mon - ty!

S. Mon - ty!

M. Phoe - be! Wads - worth!

105 106

P. Mon - ty! Mon - ty! Mon - ty! Mon - ty! Mon - ty! Mon - ty!

S. Mon - ty! Mon - ty! Mon - ty! Mon - ty! Mon - ty! Mon - ty!

M. I'm

sub. mp

107 108

P. Now,

M. grate-ful, in-deed, for your gra-cious be-stow-ment! Yes, Wads-worth, I told you I'll be just a mo-ment!

109

P. Mon - ty dear, I think I now should go! But I still want to

M. Oh. Oh!

mf

111

P. mar - ry you. I've de - ci - ded to mar - ry you! How I'm long - ing to

S. Just go!

M. E - ven so.

112

mf

113 114 *mp*

P. mar - ry you! I've de - ci - ded to mar - ry you, mar - ry you, mar - ry. A shame I must

S. Hel - lo! A shame you must

M. Yes, I'm de - light - ed to mar - ry you, mar - ry you, mar - ry. A shame you must

115 116 **Molto rall.** 117 118 mf

P. go! _____ Go! _____ I'll go!

S. go! _____ Go! _____ Go! Go! Go!

M. go! _____ Go! _____ Go! Go!

mp *ff*

Applause segue