

Façade

Words by Leslie Bricusse
Music by Frank Wildhorn

Fast

N.C.

The musical score is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The first system begins with a piano dynamic marking *f*. The piano accompaniment features a steady eighth-note bass line. The vocal line has a melodic line with slurs and accents. The second system continues the piano accompaniment and vocal line. The third system includes the vocal line with the lyrics "There's a" and a piano dynamic marking *ff*. The piano accompaniment continues with eighth-note patterns.

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Dm Am Gm

face that we wear in the cold light of day. It's so - ci - e - ty's mask, - it's so -

mf *sim.*

sim.

A Gm Asus4 A

ci - e - ty's way, - and the truth is - that it's all a fa -

Dm N.C. Dm

çade! _____ There's a face that we hide till the

Am Gm A

night-time ap- pears, and what's hid- ing in - side— be- hind all of our fears is our

sim.

sim.

Gm Asus4 A Dm

true self,— locked in- side the fa - çade!

sim.

Bb Am

Ev - 'ry— day, peo - ple, in their own sweet— way,

Red. *Red.* *sim.*

Gm

like to add a coat of— paint— and be what they

Red. *Red.* *sim.*

A7sus4

N.C.

Bb

ain't! ————— That's how our lit - tle game is — played, — liv - in' out a

Musical notation for the first system, including vocal line and piano accompaniment with triplets.

Am

Gm

mas - quer - ade, — act - in' a bi - zarre cha - rade — while play - in' the

Musical notation for the second system, including vocal line and piano accompaniment with triplets.

Asus4

Bbsus4/A

Bsus4/A

Csus4/A

C#sus4/A

Dm

saint! ————— But there's one thing I know, and I

Musical notation for the third system, including vocal line and piano accompaniment with complex chord changes.

Am

Gm

A

know it for sure: this dis - ease that we've got has got no read - y cure! And I'm

Musical notation for the fourth system, including vocal line and piano accompaniment with triplets and 'sim.' markings.

Gm Dm/A Bbmaj7

cer - tain - life is ter - ri - bly hard

The first system of the musical score features a vocal line in G minor with lyrics "cer - tain - life is ter - ri - bly hard". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active melody in the right hand. Chords Gm, Dm/A, and Bbmaj7 are indicated above the staff. Trills are marked with a '3' over the notes.

A N.C.

when your life's a fa - çade!

The second system continues the vocal line with the lyrics "when your life's a fa - çade!". The piano accompaniment features a trill in the right hand and a bass line in the left hand. Chords A and N.C. (No Chord) are indicated. The system concludes with a fermata over the final notes.

D5

Look a - round you! I have found you can - not tell by look - in' at the sur - face what is lurk - in' there be -

The third system begins with the vocal line "Look a - round you! I have found you can - not tell by look - in' at the sur - face what is lurk - in' there be -". The piano accompaniment has a consistent eighth-note bass line and a melodic line in the right hand. A D5 chord is indicated above the staff.

Gm7 A D5

neath it! See that face! Now I'm pre - pared to bet you what you see's not what you

The fourth system continues with the vocal line "neath it! See that face! Now I'm pre - pared to bet you what you see's not what you". The piano accompaniment features a bass line with some rests and a right-hand melody. Chords Gm7, A, and D5 are indicated. The system ends with a fermata over the final notes.

Gm Asus4 A Dsus4 D Gm

get 'cause man's a mas - ter of de - ceit! So what is this sin - is - ter se -

Csus4 C A/C# Dm Dm/C

cret? — The lie he will tell you is true? It's that

Bb Gm7 Asus4

each man you meet— on the street is - n't one man, but two! —

A7 D5

Near - ly ev - 'ry - one you see like him an' her an' you an' me pre -

Gm

A

D5



tends to be a pil - lar of so - ci - e - ty,— a mod - el of pro - pri - e - ty, so -

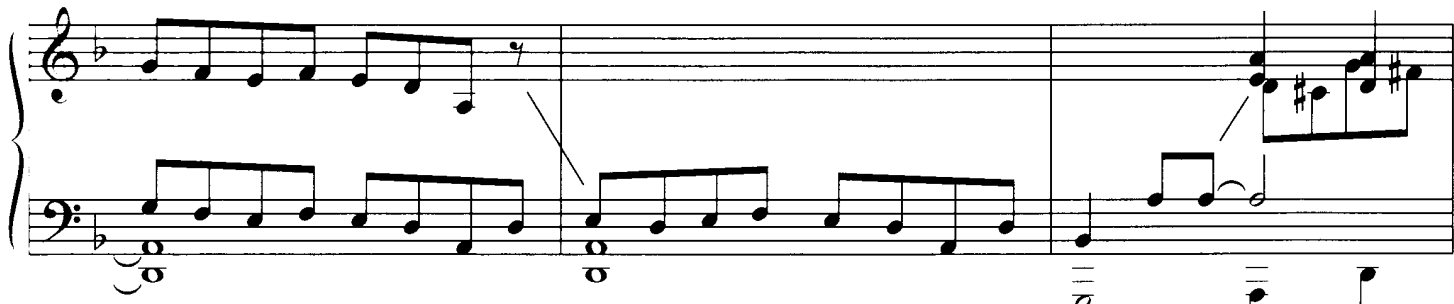


Gm

Asus4 A Dsus4 D



bri - e - ty an' pi - e - ty who shud - ders at the thought of no - to - ri - e - ty!— The



Gm

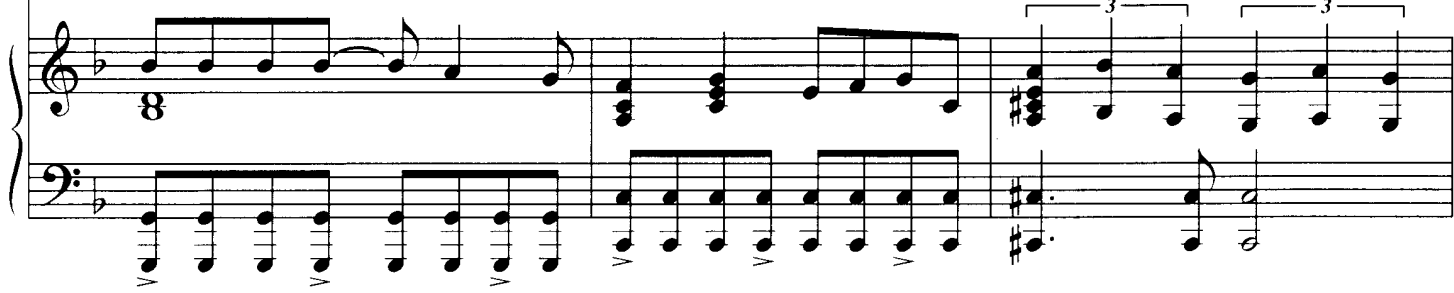
F/C

C

A/C#



la - dies and gents— 'ere be - fore you, which none of 'em ev - er ad -



Dm

Dsus4/C

Bb

Gm7



mits, may have saint - ly looks but they're sin - ners and crooks! Hyp - o -



N.C.

Dm

crites!

There are preach - ers who kill! There are

Am

Gm

A

kill - ers who preach!

There are teach - ers who lie!

There are li - ars who teach! Take yer

Gm

Asus4

N.C.

pick,

dear,

'cause it's all a fa - çade!

If we're

Dm

Am

Eb

not one, but two, are we e - vil or good?

Do we walk the fine line— that we'd

sim.

F Gm Asus4 A

cross if we could? Are we wait - ing— to break through the fa -

N.C. Bb

cade? One or two—

Am

might look kind - a well - to - do, hah! They're as bad as

Gm N.C. Asus4

me an'— you, right down to their boots!

N.C. B \flat

I'm in - clined to think half man - kind — thinks the oth - er

3 3

6

Am Gm

half is — blind! — Would - n't be sur - prised to — find —

Asus4 B \flat sus4/A Bsus4/A Csus4/A C \sharp sus4/A

— they're all in ca - hoots! — At the

3

cresc.

Dm Am Gm

end of the day they don't mean what they say, they don't say what they mean, they don't

ff

A5 Gm Asus4 A

ev - er come clean, and the an - swer - is it's all a fa -

mf

N.C. Dm

çade, is it's all a fa - çade! Man is not one, but two. He is

cresc. *ff*

Am/C E♭sus2

e - vil and good, an' he walks the fine line we'd all

Fsus2 Gm Dm/A

cross if we could! It's a night - mare - we can nev - er dis -

B \flat C/B \flat B \flat

card, so we stay on our guard

C/B \flat B \flat C/B \flat

though we love the fa - çade. What's be - hind the fa -

Gm N.C.

çade? Look be - hind — the fa - çade!

rit. *mf*

Take Me As I Am

Words by Leslie Bricusse
Music by Frank Wildhorn

Moderately slow

B♭maj7 G♭+ B♭maj7 E♭m(maj7)

p

The piano introduction consists of two staves. The right hand plays a melodic line starting with a whole note B♭, followed by quarter notes G♭, F, E♭, D, C, B♭, and a half note A♭. The left hand plays a bass line starting with a whole note B♭, followed by quarter notes G♭, F, E♭, D, C, B♭, and a half note A♭. The tempo is marked 'Moderately slow' and the dynamics are 'p'.

B♭add2 F/G Gm9

Jekyll: Some - times I see _____
Emma: Look in my eyes, _____

past the ho - ri - zon,
who do you see _____ there?

The first system shows the vocal melody and piano accompaniment. The vocal line starts with a whole note B♭, followed by quarter notes G♭, F, E♭, D, C, B♭, and a half note A♭. The piano accompaniment consists of two staves. The right hand plays a melodic line starting with a whole note B♭, followed by quarter notes G♭, F, E♭, D, C, B♭, and a half note A♭. The left hand plays a bass line starting with a whole note B♭, followed by quarter notes G♭, F, E♭, D, C, B♭, and a half note A♭. The tempo is 'Moderately slow' and the dynamics are 'mp'.

Cm7 Cm7♭5 F7sus4

sure of my way, _____
Some - one you know, _____

where I am go - ing.
or just a stran - ger?

The second system shows the vocal melody and piano accompaniment. The vocal line starts with a whole note C, followed by quarter notes B♭, A♭, G, F, E♭, D, C, and a half note B♭. The piano accompaniment consists of two staves. The right hand plays a melodic line starting with a whole note C, followed by quarter notes B♭, A♭, G, F, E♭, D, C, and a half note B♭. The left hand plays a bass line starting with a whole note C, followed by quarter notes B♭, A♭, G, F, E♭, D, C, and a half note B♭. The tempo is 'Moderately slow' and the dynamics are 'mp'.