

# Facade

Music by Frank Wildhorn

Lyrics by Leslie Bricusse

The musical score is written for Piano-Conductor and includes the following parts:

- Measures 1-4:** The piano part features a rhythmic accompaniment in the bass clef, marked *f*. The upper staves are mostly rests, with some activity in the right hand starting at measure 3.
- Measures 5-7:** The piano part continues with the same accompaniment. The right hand of the piano part has a melodic line with accents.
- Measures 8-10:** The piano part continues. The vocal line (BISHOP) enters at measure 8 with the lyrics "There's a".

Instrumentation and performance instructions include:

- (Kbd 2, Cello, Bass)** in measures 1-2.
- (Ob, Clar, Kbd 1—Harpichord)** in measures 3-4.
- (Bsn, Trn, Timp, Kbd, Strings)** in measure 7.

11

12 13

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

(Kbd 1 + Viola)

*mf*

(Kbd 3)

(Kbd 1, Bass)

14 15 16

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

17 18

cade! There's a

(+Hns, Vlns)

(+WWs)

19

20 21

face that we hide 'til the night-time ap - pears, and what's hid - ing in - side — be - hind

(Kbd 1 + Viola)

*mf*

> (Kbd 3)

(Kbd 1, Bass)

22 23 24

all of our fears is our true self — locked in - side the fa -

3 3 3

25 26

cade —

(+Hns, Vlns)

27

(ALL)

28

29

Ev' - [v] ry — day — peo - ple in their own sweet — way —

(Wws, Kbd 2, Vlns)

(Kbd 1—Piano)

30

31

32

(1.)

3

— like to add a coat [t] of — paint, — [t] an' be what they

(UTTERSON)

33  
ain't, \_\_\_\_\_ that's how their lit - tle

34

Detailed description: This block contains the musical score for measures 33 and 34. The top staff is a vocal line in treble clef with lyrics: "ain't, \_\_\_\_\_ that's how their lit - tle". Measure 33 has a whole note, and measure 34 has a half note followed by a quarter note triplet. The piano accompaniment consists of two staves. The right hand has a melodic line with triplets in measures 33 and 34. The left hand has a steady eighth-note accompaniment. A keyboard part (Kbd 1) is shown at the bottom, featuring a simple harmonic accompaniment.

35

(S/A - 2 part)

36 37  
game is played, \_\_\_\_\_ li - vin' out a mas - que - rade, \_\_\_\_\_

(MEN)

game is played, \_\_\_\_\_ li - vin' out a mas - que - rade, \_\_\_\_\_

(WW 1—Fl)

(Tpt)

(Kbd 1)

Detailed description: This block contains the musical score for measures 35, 36, and 37. The top staff is a vocal line in treble clef with lyrics: "game is played, \_\_\_\_\_ li - vin' out a mas - que - rade, \_\_\_\_\_". Measure 35 has a whole note, measure 36 has a half note, and measure 37 has a half note. The piano accompaniment consists of two staves. The right hand has a melodic line with a long slur over measures 35-37. The left hand has a steady eighth-note accompaniment. A keyboard part (Kbd 1) is shown at the bottom, featuring a simple harmonic accompaniment. Other parts are indicated by (MEN), (WW 1—Fl), and (Tpt).

38 39 40

Get - ting rich and get - ting laid while play - in' the

Get - ting rich and get - ting laid

*gliss.*

41 42

saint!

(POOR) But there's

43

44 45

one thing I know, an' I know it for sure. This di - sease that we've got has got

Detailed description: This block contains the vocal line for measures 44 and 45. The melody is written on a single staff in a key with one flat (B-flat). The lyrics are: "one thing I know, an' I know it for sure. This di - sease that we've got has got". Measure 44 contains the first part of the sentence, and measure 45 contains the second part. The notes are mostly quarter and eighth notes.

(Kbd 3—Glass Harmonica)

*p*

(Bsn, Hr, Tbn)

(Kbd 1—Harpsichord, Strings pizz)

(Kbd 3)

(Kbd 1, Bass)

46 47 48 49

no read - y cure, an' I'm cer - tain— life is ter - rib - ly hard

Detailed description: This block contains the vocal line for measures 46 through 49. The melody continues from the previous block. Measure 46: "no read - y cure, an' I'm cer - tain—". Measure 47: "life is ter - rib - ly". Measure 48: "hard". Measure 49: A final note with a fermata. There are triplets in measures 46, 48, and 49. The lyrics are: "no read - y cure, an' I'm cer - tain— life is ter - rib - ly hard".

*mp*

Detailed description: This block contains the piano accompaniment for measures 46 through 49. It features a harpsichord and strings in the upper register and a bass line in the lower register. The accompaniment consists of rhythmic patterns of eighth and sixteenth notes, often in pairs or groups, providing a steady accompaniment to the vocal line. The dynamics are marked as mezzo-piano (mp).

(ALL)

50 3 3 51 52

when your life's a fa - cade.

53

(POOR W.)

54 55

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

(Bsn, Cello, Kbd 3)  
mp

56

57

58

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

(Kbds, Strings)

(Bsn, Kbd 3)



59 60 (ALL)

get 'cause man's a mas - ter of de - ceit! So,

(WW 1—Fl)

61 (MEN) (T 1—8va) (S2, A) 62 63

what is this sin - i - ster se - cret? The lie he will tell you is

(1 S Descant)

(Vlns)

(Kbd 1)

(Hr, Tbn)

64 (UTTERSON) 65 66 (deep backphrase)

true It's that each man you meet in the street is - n't one man but

(+WWs)

(Kbds, Strings, Hr)

67 68

two! \_\_\_\_\_

(Wws, Kbd 2)

(+Hrn, Strings)

69 70 71

*mp* (ALL)

Near - ly ev - 'ry - one you see like him an' her an' you an' me pre - tends to be a pil - lar of so -

(Vlns)

sub. *p* (WWs, Kbd 1)

(Va, Cello)

72 73 74

(POOR) (RICH)

ci - e - ty, a mo - del of pro - pri - e - ty, so - bri - e - ty and pi - e - ty, who

(Vlns)

sub. *p*

(Va, Cello, Clar)

75 76 (S.) (A.) (T.)

shud - ders at the thought of no - to - ri - e - ty. The

(WWs)

77 78 79

la dies an' gents— here— be - fore you, which none of 'em e - ver ad -

(+ BARI)

la dies an' gents— here— be - fore you, which none of 'em e - ver ad -

(Vibs)

(Fl, Oboe)

(Clar, Hrn)

80 (RICH) 81 (POOR) 82

mits, [ts] may have saint - ly looks, but they're sin - ners and crooks — hy - po -

mits... [ts]

Musical score for measures 80-82. The top staff shows the vocal line for the 'RICH' character, with lyrics: "mits, [ts] may have saint - ly looks, but they're sin - ners and crooks — hy - po -". The second staff shows the vocal line for the 'POOR' character, with lyrics: "mits... [ts]". The piano accompaniment is shown in the third and fourth staves. The piano-conductor part is in the fifth and sixth staves, with dynamic markings like 'p' and 'f'.

83 84

crites. ————— There are

(RICH)

hy - po - crites! —————

Musical score for measures 83-84. The top staff shows the vocal line for the 'RICH' character, with lyrics: "crites. ————— There are". The second staff shows the vocal line for the 'POOR' character, with lyrics: "hy - po - crites! —————". The piano accompaniment is shown in the third and fourth staves. The piano-conductor part is in the fifth and sixth staves.

85

(RICH)

86

(POOR)

preach ers who kill, there are kil - lers who preach. There are

(Kbd 1—Harpichord)

(Strings, Kbd 2)

(Kbds, Cello, Bass)

87

(RICH)

88

(ALL)

89

teach - ers who lie, there are li - ars who teach. Take your pick dear,—

(T 1—8va)

90

91

92

(SIR DANVERS)

cause it's all a fa - cade

You must

(+WWs)

*mf*

93

(ALBERT)

seem to be rich and have mon - ey to burn E - ven

(Kbd 1 + Brass)

(SIR DANVERS, UTTERSON)

95 96 97

though it's a bitch, spend - ing more than you earn. That's the game here, —

(S.) 98 99 100

and the name is fa - cade. —

(T.) 98 99 100

and the name is fa - cade. —

(A., BARI) 98 99 100

and the name is fa - cade. —

101

(WOMEN)

102

103

One or two might look kind - a well to do,

(MEN)

One or two might look kind - a well to do,

(Fl, Strings, Kbd 2)

*f* (Oboe)

(Kbd 1—Piano)

*f*

104

(UNISON)

105

106

hah! but I bet - cha pre - cious few

(UNISON)

(A., BARI)

3

hah! but I bet - cha pre - cious few have paid for their

3

107 (S., T.) 108 (UTTERSON)

have paid for their boots. I'm in - clined to think

boots.

*tr*

109 (ALL) 110 111 112

Half man - kind ——— thinks the o - ther half is ——— blind. ——— Would - n't be sur -



113 (WOMEN) 114 (MIKE)

prised to find They're all in ca -

(MEN)

prised to find

3

115 116 (WOMEN)

hoots. At the

(MEN) At the

*cresc.* *cresc.*

^

117

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

(Orch.) *ff*

120 121 122  
e - ver come clean, an' the an - swer... is it's all a fa -

(WOMEN)

e - ver come clean, *mp* is it's

(BARI)

(Kbd 1)

123 124 *f*

cade. Man is

all a fa - cade. Man is

8va *pp* *loco* *sub. ff*

(Fl) 3 (+Oboe) 3 3 *sub. ff*

3 3 3 *sub. ff*

*v v*

125

(S., A.)

126

127

not one but two, he is e - vil and good. And he walks the fine line we'd all

(T.)

not one but two, he is e - vil and good. And he walks the fine line we'd all

(B.)

not one but two, he is e - vil and good. And he walks the fine line we'd all

(WWS)

Musical notation for the woodwind section (WWS) in treble clef. It features several measures with notes and rests, including dynamic markings like  $\wedge$  and  $\vee$ .

(Kbd 1)

Musical notation for Keyboard 1 (Kbd 1) in treble clef. It consists of a continuous line of eighth notes with dynamic markings  $\vee$  throughout.

(Strings, Kbd 2)

*ff*

Musical notation for Strings and Keyboard 2 (Kbd 2) in grand staff. The upper staff has chords and the lower staff has a rhythmic accompaniment of eighth notes. Dynamic markings include  $\vee$  and  $\wedge$ .

128 **(WOMEN)** 129 130

cross if we could! It's a night - mare, we can ne - ver dis -

cross if we could!

cross if we could!

131 132 133

card, so we stay on our guard,

*sfp* Look *cresc. poco a poco* be - hind the

(Horn)

(Orch.) *ff*

134 *3* 135 (ALL) 136 *3* *3*

though we love the fa - cade, what's be - hind the fa -

fa - cade...

*3* *3* *3*

137 *fp* 138 139 (No Chord)

cade? Look be - hind the fa - cade.

*fp* *fp*

Segue