

# BEHIND THE MASK

1

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**Cmaj7**  
I am learning day by day  
**Am7/G**  
And I'm stronger in each way  
**Dm7**  
Than I was the day I met him.  
**G**  
Still he fears I might forget him.  
**Cmaj7**  
I am left now to divine  
**Am7/G**  
What is going through his mind,  
**Dm7** **Fm6**  
For he never says a word  
**Em7** **Dm7**  
And he thinks I haven't heard.

(Chorus)

**Cmaj7**  
What is the man behind the mask?  
**C7**  
Leaving me questions I can't ask:  
**Fmaj7** **Fm6**  
If I should stay or I should go.  
**Em7** **Dm7**  
Answers I think that I should know.  
**G** **C9**  
Daily, he's cruel and he is kind  
**Am7/G**  
And he is always on my mind.  
**Dm7** **G**  
Wishing he didn't have to hide  
**Dm7** **G** **Cmaj7**  
So I could see the man inside.

All I am learning has a cost  
And I'm afraid of what he's lost,  
Of the mask he's overlaid  
To conceal the price he's paid.  
As he stands prepared to fight  
To protect us from the night,  
He becomes a thing to fear  
And no one dares come near

(Chorus) To visit the man behind the mask.

(Bridge)

**Fmaj7** **Em7**  
And I wish that I could show him,  
**Dmaj7** **C9**  
But I'm not certain that I know him,  
**Dmaj7** **Fmaj7**  
For the mask he wears is much more plain to see  
**G** **Em7** **Dm7** **G**  
Than what he thinks of me.

## BEHIND THE MASK

2

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(Chorus)

Teaching me power and control.  
Is it enough to make him whole?  
Tracing the patterns of the spell.  
Would he still notice if I fell?  
Gold and silver in the air.  
Does he remember how to care?  
And what is it that I see  
When I see him look at me?

(Chorus twice to coda)

**Dm7**      **G**      **Em7**  
So I could see the man inside.  
          **Dm7**                  **G**                  **Cmaj7**  
So I could finally learn to see the man inside.

*As you may have noticed, several of my songs fit together into a musical. I've got the [scene setter](#), a [plot mover](#) from shortly before the climax of the show, the [hero's song](#), and even [a song for the villain of the piece](#).*

*Gretchen (justifiably) complained, asking "Where's the heroine's song?" I tried explaining that I'm not exactly equipped to sing the heroine's song. This didn't fly. And, of course, women in filk frequently sing songs that are written for men.*

*There was the matter of actually **writing** the song. And three of the four songs above were written at Chambanacon or on the way there. (The fourth, which was the second to be written, I wrote at Concertino. So **all** of the songs have been written at cons.) Somewhere past Joliet, I turned off the radio and started this song, which I finished up at the con.*

*Please mentally capo this two octaves...*