

# SOMEONE TO FALL BACK ON

Music and Lyrics by  
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Simply, with feeling (♩ = 80)

First system of piano introduction. Treble clef, 4/4 time. Bass clef accompaniment. Dynamics: *p*. The melody consists of quarter notes and half notes, with some rests.

Second system of piano introduction, continuing the melody and accompaniment from the first system.

C Csus Csus(add2) G/C Fsus2 F(add2)

I'll never be — A knight in ar - mor With a sword — in hand, — Or a

Vocal line with piano accompaniment. The piano part continues with the same accompaniment as the introduction. The vocal line has lyrics and rests.

F6add2 Fmaj9 C Csus Csus(add2) G/C

ka-mi - ka - ze fight - er; Don't count on me — To storm the bar-ri-cades — and

Vocal line with piano accompaniment. The piano part continues with the same accompaniment. The vocal line has lyrics and rests.

Fsus2 F(add2) F6add2 Fmaj9 Am7

take a stand, — Or hold my ground; You'll nev-er see — An-y

Am7/G Am7/F D7/F#

scars or wounds — I don't walk on coals, — I won't walk on wa - ter: —

Csus2 Dm7add4 C/E F(add2) C(add2)/G F(add2)/A

I am — no prince, — I am — no saint, — I am — not an -

G/B C(add2) Dm7add4 C(add2)/E F(add2)

- y - one's wild - est dream, — But I — can stand — be - hind —

C(add2)/G Fsus2/A G/B C Csus

And be some - one to fall back on.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'And' on a low pitch, followed by a quarter note 'be' on a slightly higher pitch, then a quarter note 'some' on a higher pitch, a quarter note 'one' on a higher pitch, a quarter note 'to' on a higher pitch, a quarter note 'fall' on a higher pitch, and finally a quarter note 'back on.' on a higher pitch. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has one flat (Bb), and the time signature is 4/4.

Csus(add2) G/C Fsus2 F(add2) F6add2 Gsus(add2)

Detailed description: This system contains the next two measures. The piano accompaniment continues with the same eighth-note bass line. The right hand plays chords: Csus(add2) in the first measure, G/C in the second, Fsus2 in the third, F(add2) in the fourth, F6add2 in the fifth, and Gsus(add2) in the sixth. The vocal line is silent in this system.

C Csus(add2) C(add2) Cmaj7/E Fsus2 F(add2)

Some com-e-dy— You're bruised and beat-en down— and I'm the one who's

Detailed description: This system contains the next two measures. The vocal line starts with a half note 'Some' on a low pitch, followed by a quarter note 'com-e-dy' on a higher pitch, a quarter rest, a quarter note 'You're' on a higher pitch, a quarter note 'bruised' on a higher pitch, a quarter note 'and' on a higher pitch, a quarter note 'beat-en' on a higher pitch, a quarter note 'down' on a higher pitch, a quarter note 'and' on a higher pitch, a quarter note 'I'm' on a higher pitch, a quarter note 'the' on a higher pitch, a quarter note 'one' on a higher pitch, and finally a quarter note 'who's' on a higher pitch. The piano accompaniment continues with the eighth-note bass line and chords: C in the first measure, Csus(add2) in the second, C(add2) in the third, Cmaj7/E in the fourth, Fsus2 in the fifth, and F(add2) in the sixth. A dynamic marking of *mp* is present at the start of the piano part.

F6add2 Fmaj9 Gsus(add2)/F C Csus(add2) C(add2) Cmaj7/E

look-ing for a fa - vor. Still, hon-est-ly, You don't be-lieve me But the things—

Detailed description: This system contains the final two measures. The vocal line starts with a half note 'look-ing' on a low pitch, followed by a quarter note 'for' on a higher pitch, a quarter note 'a' on a higher pitch, a quarter note 'fa' on a higher pitch, a quarter note 'vor.' on a higher pitch, a quarter note 'Still,' on a higher pitch, a quarter note 'hon-est-ly,' on a higher pitch, a quarter note 'You' on a higher pitch, a quarter note 'don't' on a higher pitch, a quarter note 'be-lieve' on a higher pitch, a quarter note 'me' on a higher pitch, and finally a quarter note 'But the things' on a higher pitch. The piano accompaniment continues with the eighth-note bass line and chords: F6add2 in the first measure, Fmaj9 in the second, Gsus(add2)/F in the third, C in the fourth, Csus(add2) in the fifth, C(add2) in the sixth, and Cmaj7/E in the seventh. A dynamic marking of *mp* is present at the start of the piano part.

Fsus2 F(add2) F6add2 Fmaj9 Gsus(add2)/F Am7

I have Are the things you need. You look at me Like I

Am7/G Am7/F D7/F#

don't make sense, Like a waste of time, Like it serves no pur - pose— Well,

C(add2) Dm7add4 C(add2)/E Fsus2 C(add2)/G F(add2)/A

I am no prince, I am no saint, And if that's what

G/B C(add2) Dm7 Csus2/E Fsus2

you be-lieve you need, You're wrong— you don't need much,

C(add2)/G      Fsus2/A      G/B      Csus

— You need — some — one — to fall — back on... —      And I'll — be that:

*mf*

Fsus2/A      Fsus2      Dsus      D

I'll take — your side. —      If I'm — the on — ly one, I'm used —

*8<sup>vb</sup>*

F<sup>6</sup>      Am11      F<sup>6</sup>

— to that. —      I've been — a - lone, — I'd rath - er be —

Dsus      D      Dsus      D      Fsus2

—      The half — of us,      The least — of you,

*8<sup>vb</sup>*

Dsus2/F#

G6

F/G

Gsus2

F/G

The best of me! And I'll be

Csus2

Dm7

Csus2/E

Fsus2

Csus2/G

Fsus2/A

Your prince, I'll be your saint, I will go crash -

Gsus2/B<sub>3</sub>

Csus2

Dm11

Csus2/E

F(add2)

- ing through fenc - es In your name. I will, I swear -

Csus2/G

F(add2)/A

G(add2)/B

I'll be some one to fall

Cmaj7 F/C C/D F/D Cmaj7/E F/E Cmaj7/F F C/G F/G Am9 F/A

back on! I'll be the one who waits, And for as long

G(add4)/B<sub>3</sub> F/B C F/C G(add4)/D Dm7 Cmaj7/E F/E C/F F

as you'll let me, I will be the one you need.

G(add4) F/G Am9 F/A C/B F/B

I'll be some one to fall

C Dm7 F/E F

back on. Your prince, Your saint,

*ff*

F/G F/A F/B

The one you be - lieve

C Dm7 F/E F

you need I'll be I'll be

F/G F/A C5/B

Some one to fall

C Csus Csus(add2) G/C Fsus2 F(add2) F6add2 Dm7/F rit. C

back on. Some one to fall back on.