

# YOU CAN ALWAYS COUNT ON ME

Music by  
CY COLEMAN

Lyrics by  
DAVID ZIPPEL

\* Freely  
Cm7/F

F9

Bb

Bb+5

I'm one of a long line of good girls who

Bb6

Bb7

Ebmaj7

A7sus4

A7

choose the wrong guy to be sweet on; the girl with a face that says "wel - come" that

Ab6

G7

C7sus4

C7

men can wipe their feet on. I'm there when he calls me, the trust - ed girl Fri - day, al -

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It features a vocal line and a piano accompaniment. The piano part includes triplets and chords. The lyrics are: "I'm one of a long line of good girls who choose the wrong guy to be sweet on; the girl with a face that says 'wel - come' that men can wipe their feet on. I'm there when he calls me, the trust - ed girl Fri - day, al -".

C9 C7 Cm7 3 3 Ebm6/Gb 3 3 F9

right, but what good does it do me a - lone on a Sat - ur - day night?

Moderately (♩ = ♩<sup>3</sup>)

Bb Dm7/A 3 3 Dm7-5/Ab G7

I don't need a map, I nat - 'ral - ly head for the dead end street. —  
 mat - ter of fact, if you want an ill - fat - ed love af - fair, —  
 my kind of dame no doubt will die out like the di - no - saurs, —

C7 F7 Eb7 Bb/D Db°7 Cm7 F7

You can al - ways count on me. — I'm  
 you can al - ways count on me. — Though  
 you can al - ways count on me. — I'm

Bb Dm7/A Dm7-5/Ab G7 C7 Gb6 F7

caught in a trap; when joy is ap-proach-ing then I re-treat. I'm at home with mis-er-y. —  
 I've made a pact to car-ry out re-search be-fore I care, — men don't give a war-ran-ty. —  
 sole-ly to blame, my head gives ad-vice that my heart ig-nores. — I'm my on-ly en-e-my. —

Gm7 G#°7 F7/A Abmaj7/Bb Bb13 Abmaj7/Bb<sub>3</sub> Bb13

I've been the "oth-er wo-man" since my pu-ber-ty be-gan, — I  
 One Joe who swore he's sin-gle got me sort-a crocked, the beast; — I  
 I choose the kind who can-not in-tro-duce the girl he's with; — they're

Ebmaj9 Eb<sup>6</sup><sub>9</sub> Gbmaj7/Ab 3 Ab13 A7

crashed the jun-ior prom and met the on-ly — mar-ried man. — I'm  
 woke up on-ly slight-ly shocked that I'd de-frocked a priest. — Or  
 lots of smirk-ing mo-tel clerks who call me — Miss-us Smith, — but

B $\flat$  Dm7/A Dm7-5/A $\flat$  G7 To Coda  $\Phi$

al - ways on tap for ro - mance or choc - 'late that's bit - ter - sweet. —  
 else I at - tract the guys who are long - ing to do my hair. —  
 I've made a name with ho - tel de - tect - ives who break down doors. —

C7 F7 E $\flat$ 7 B $\flat$  1. D $\flat$ °7 Cm7 F7 2. Fm7/B $\flat$  B $\flat$ °7 B $\flat$ 7

You can al - ways count on me. — A — I  
 You can al - ways count on me. —

E $\flat$ maj7 E $\flat$ m7 Gm7/D

go for the riff - raff who's treat - ing me so — so; when I can play the se - cond fid - dle

Gm7 Em11 E $\flat$ 9+11 Dm9 G9+5

I'm a vir - tu - o - so. I should be play - ing for a wed - ding band, \* but

Cm Cm(maj7)<sup>3</sup> Cm7 Cm(maj7) F13 F7<sup>3</sup> No chord

they're no wed-ding rings at - tached, \_ though you can bet they're strings at - tached. \_

*D.S. al Coda*  $\Phi$

Though

*f mf*

Coda  $\Phi$  C7 F7 Eb7 D7 G7

Guess who they ex - pect to see? \_

C7 F7 Eb7 Dm7 G7 C7 Gb7 F7 Bb

You can al - ways count on, bet a large a - mount on, you can al - ways count on me! \_

Bb7/Ab Eb/G Ebm/Gb Bb/F Bb/Eb Bb6/D Bbm6/Db F7 Bb

*cresc. to end*

*f*