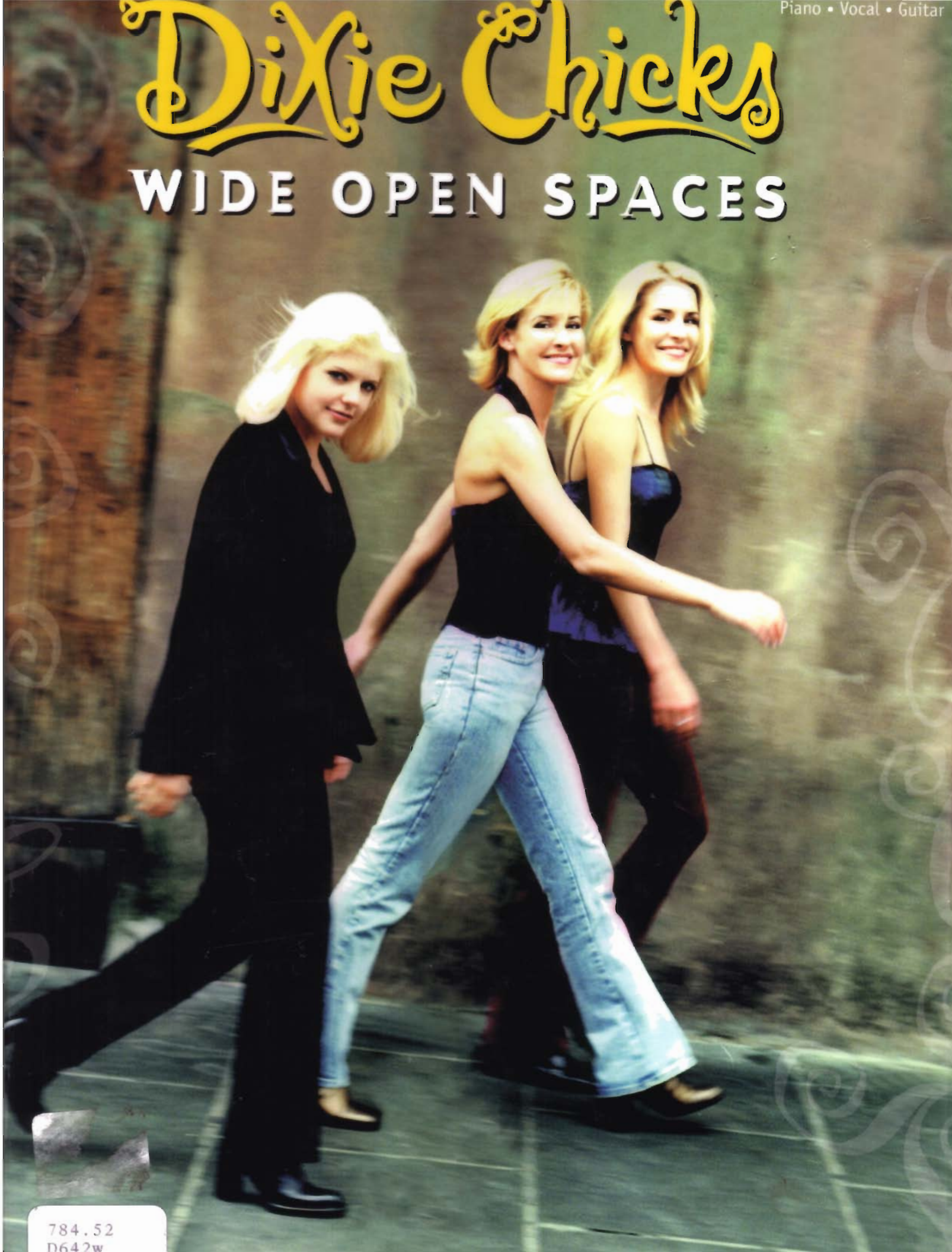
Piano • Vocal • Guitar

Dixie Chicks

WIDE OPEN SPACES



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Dixie Chicks

WIDE OPEN SPACES

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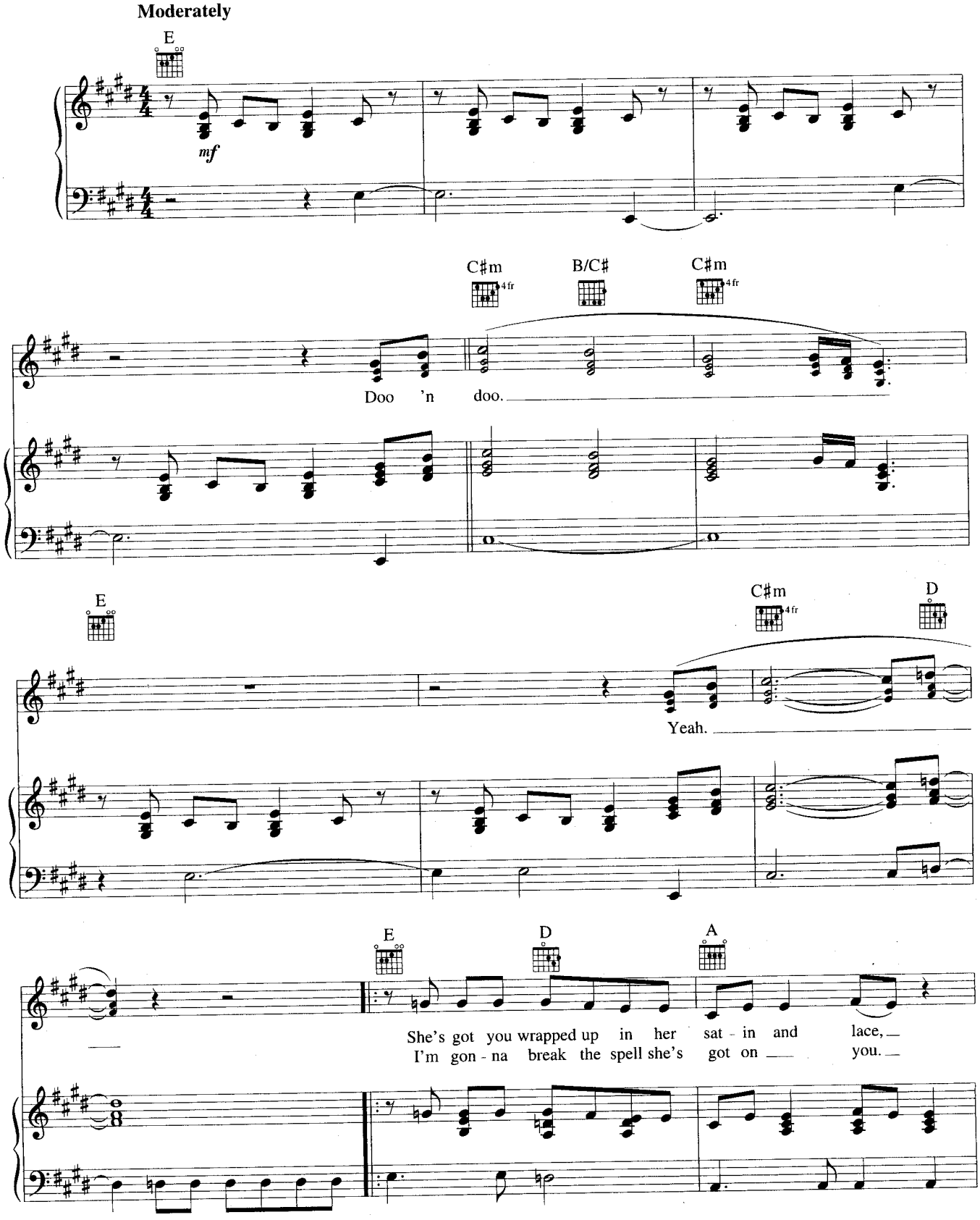
I CAN LOVE YOU BETTER

Words and Music by PAMELA BROWN HAYES
and KOSTAS



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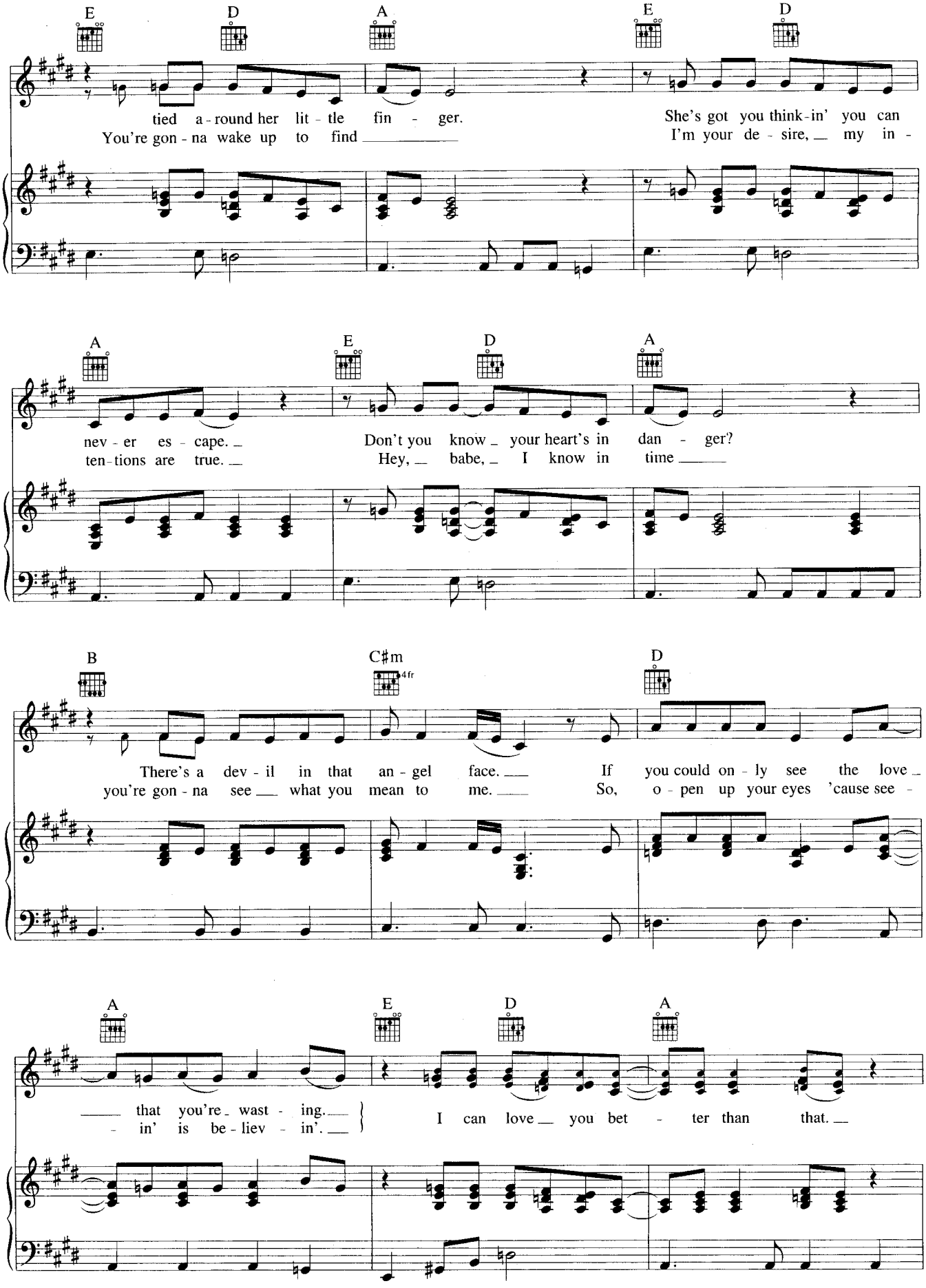
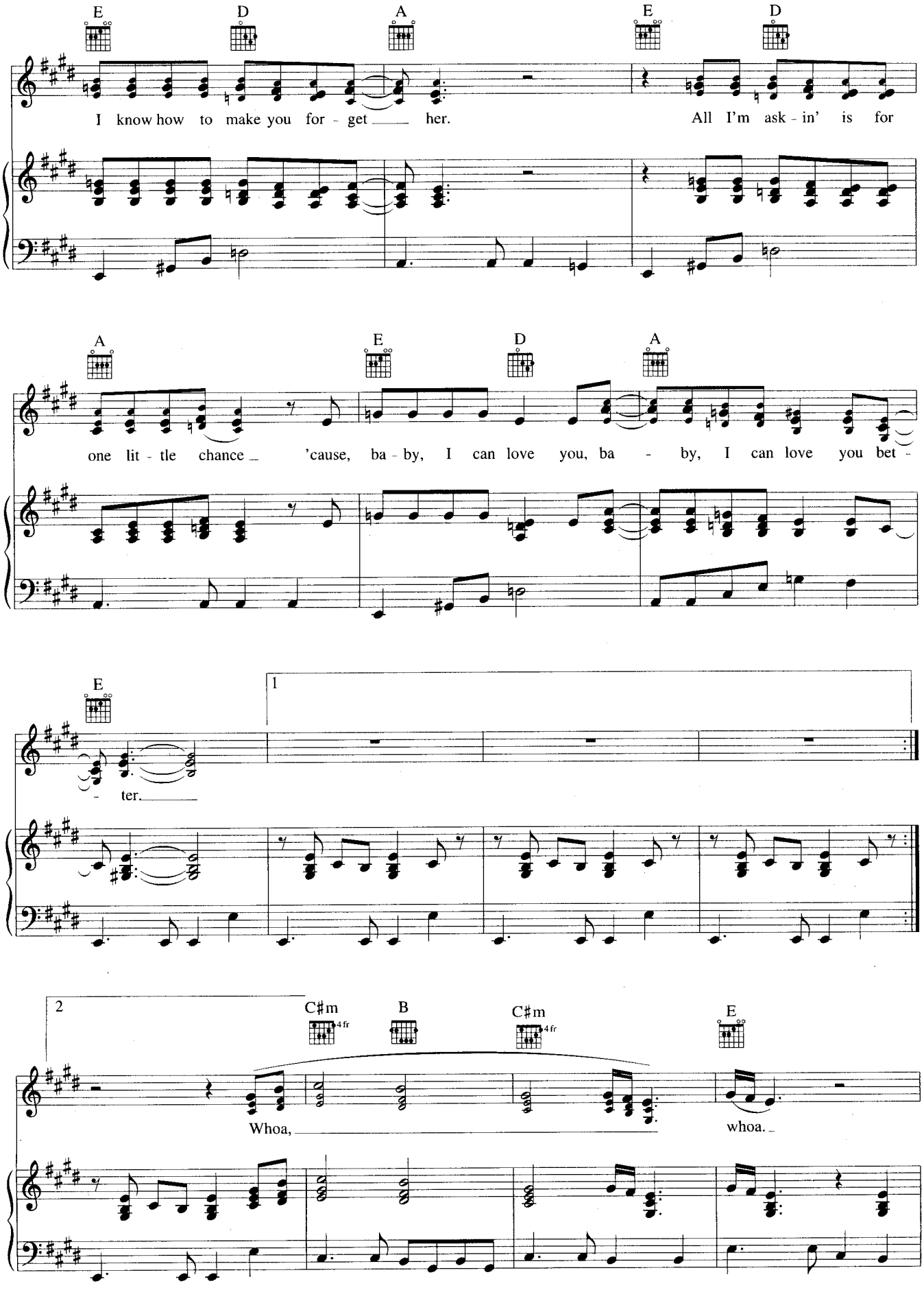
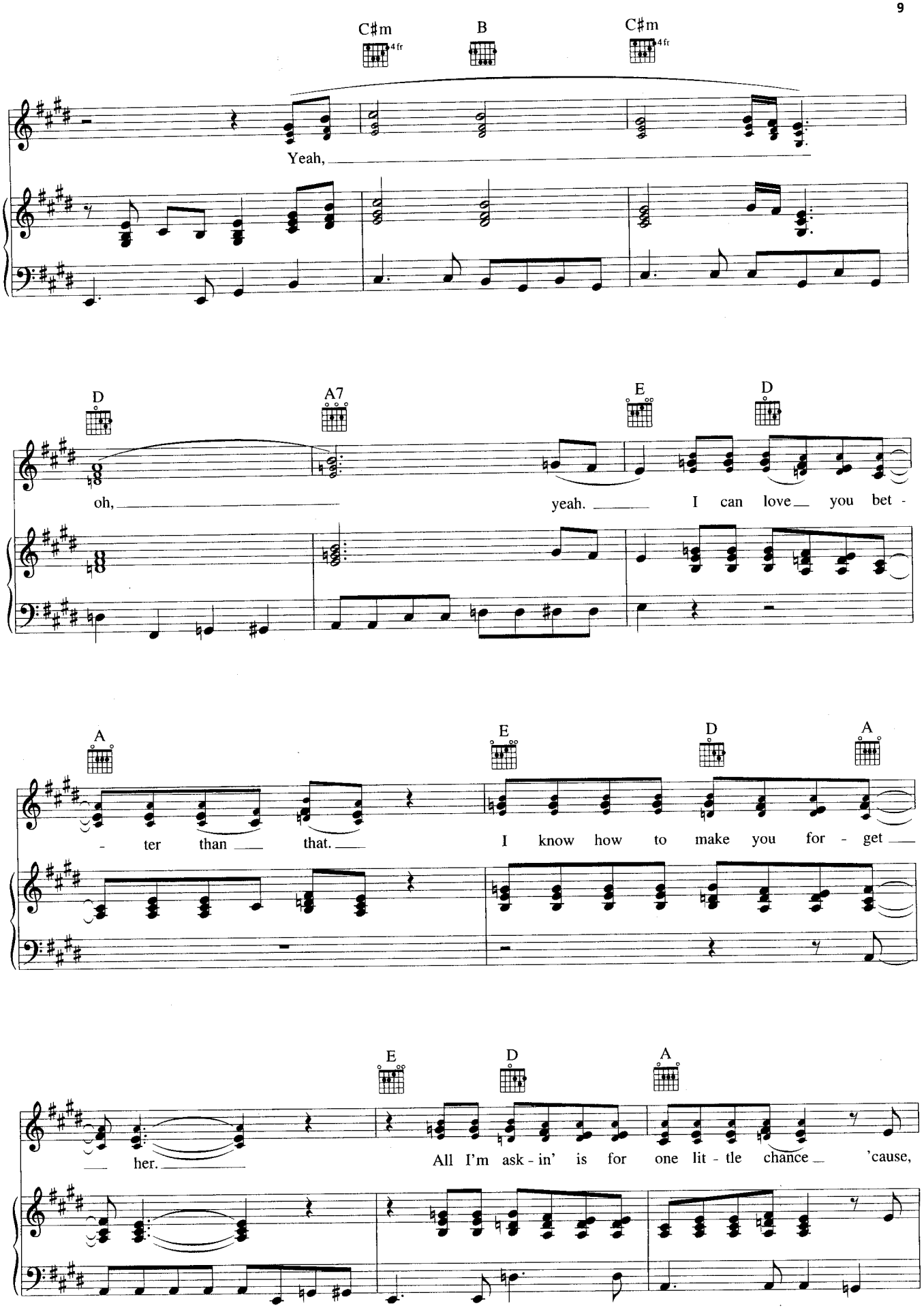
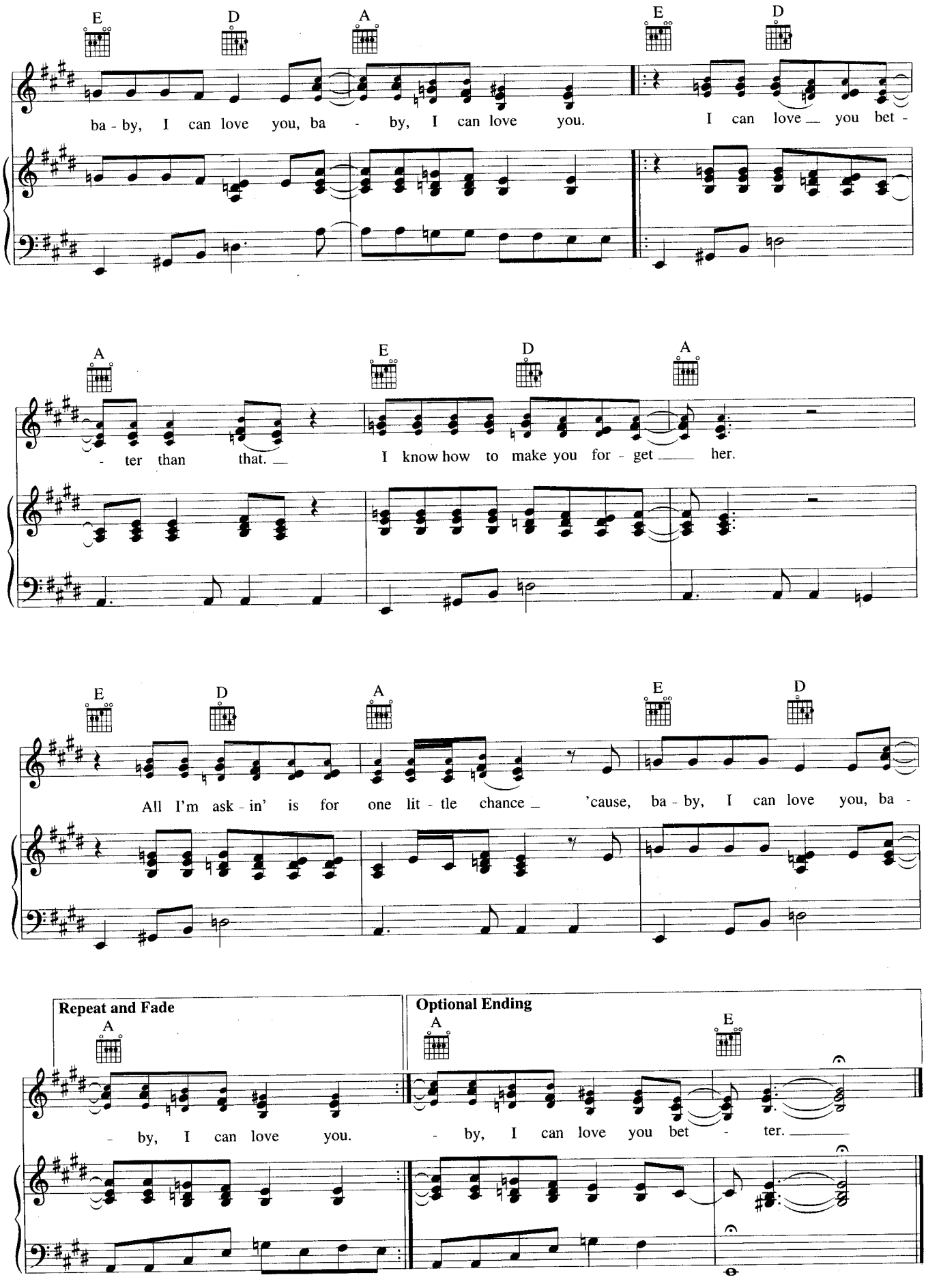

E D A E D
tied a - round her lit - tle fin - ger.
You're gon - na wake up to find
She's got you think-in' you can
I'm your de - sire, my in -
A E D A
nev - er es - cape.
ten - tions are true.
Don't you know your heart's in dan - ger?
Hey, babe, I know in time
B C♯m 4fr D
There's a dev - il in that an - gel face.
you're gon - na see what you mean to me.
If you could on - ly see the love
So, o - pen up your eyes 'cause see -
A E D A
that you're wast - ing.
- in' is be - liev - in'.
I can love you bet - ter than that.

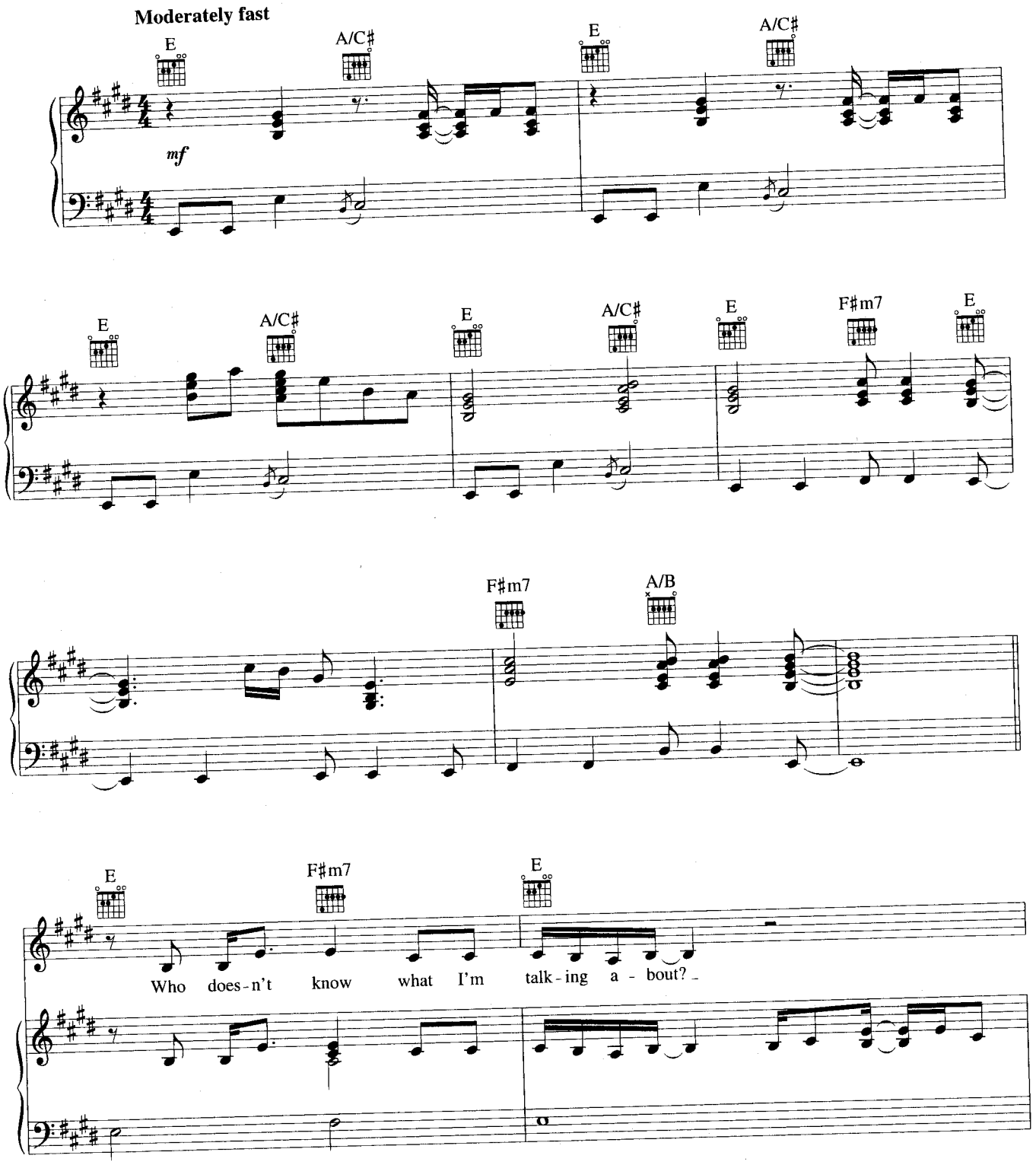

E
D
A
E
D
I know how to make you for - get her.
All I'm ask - in' is for
A
E
D
A
one lit - tle chance 'cause, ba - by, I can love you, ba - by, I can love you bet -
E
1
- ter.
2
C♯m
4 fr
B
C♯m
4 fr
E
Whoa,
whoa.


C♯m
4fr
B
C♯m
4fr
Yeah,
D
A7
E
D
oh,
yeah.
I can love you bet -
A
E
D
A
- ter than that.
I know how to make you for - get
E
D
A
her.
All I'm ask - in' is for one lit - tle chance
'cause,


E D A E D
ba - by, I can love you, ba - by, I can love you. I can love you bet -
A E D A
- ter than that. I know how to make you for - get her.
E D A E D
All I'm ask - in' is for one lit - tle chance 'cause, ba - by, I can love you, ba -
Repeat and Fade
A
- by, I can love you.
Optional Ending
A E
- by, I can love you bet - ter.

WIDE OPEN SPACES

Words and Music by
SUSAN GIBSON



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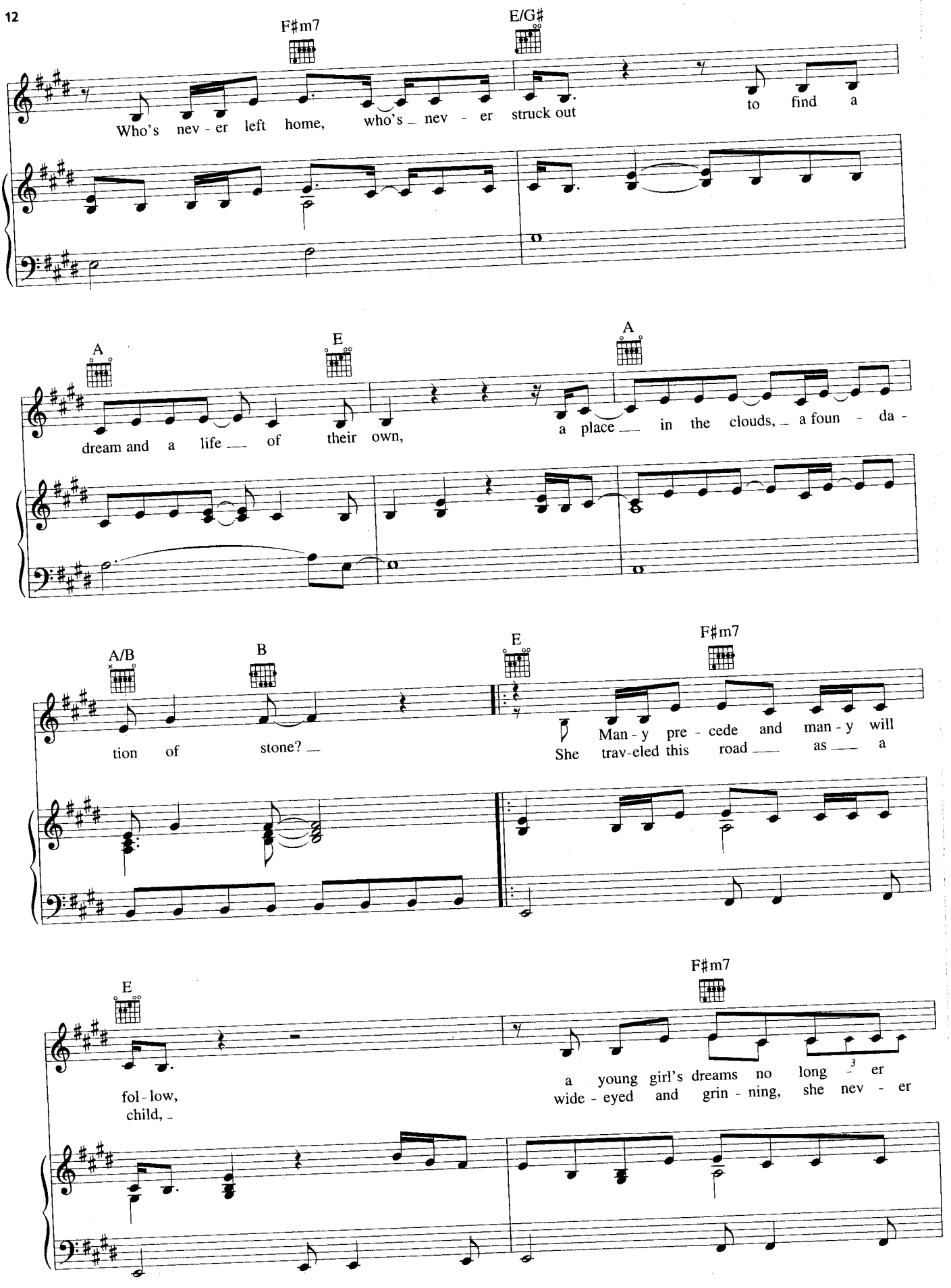
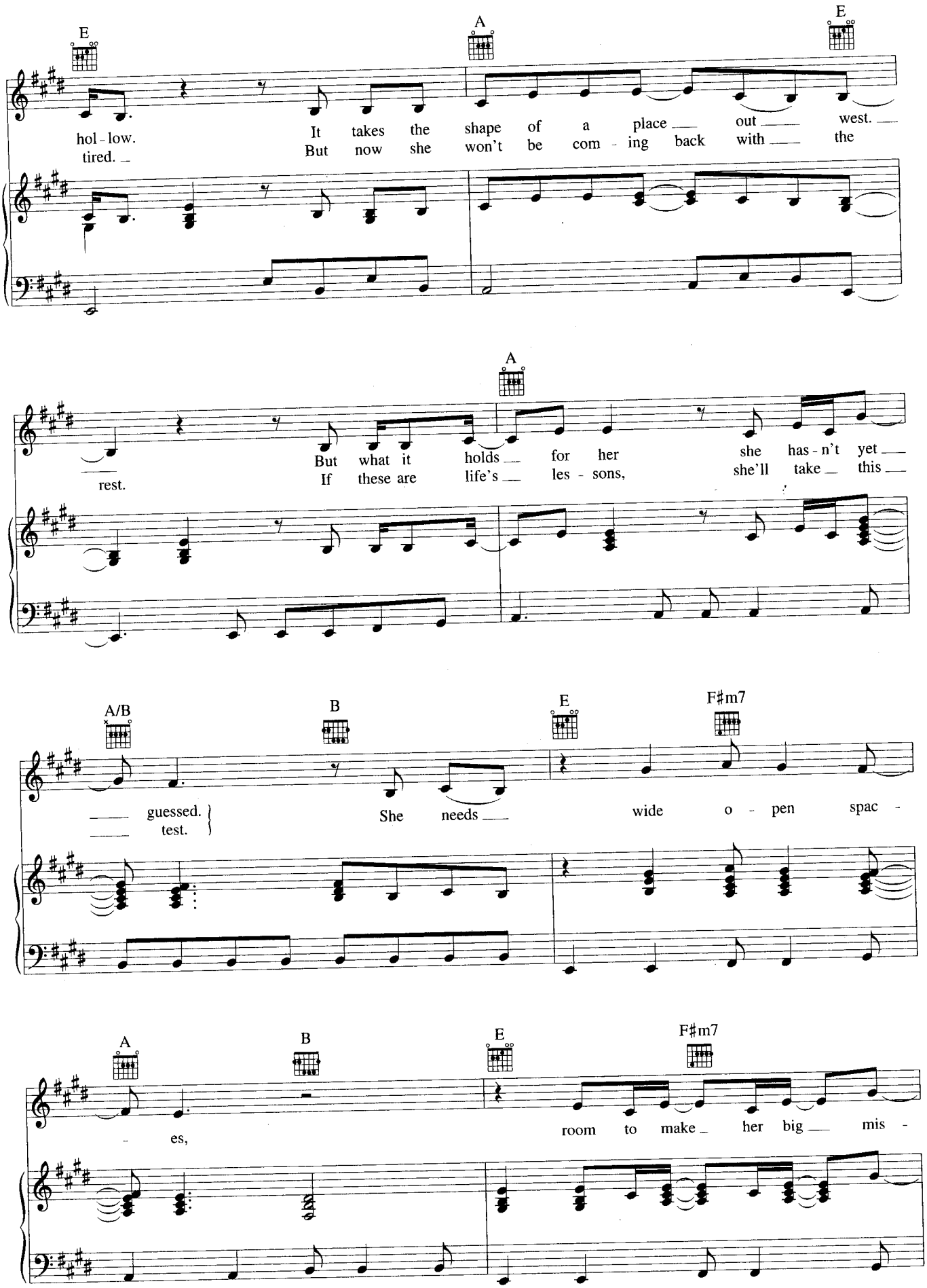
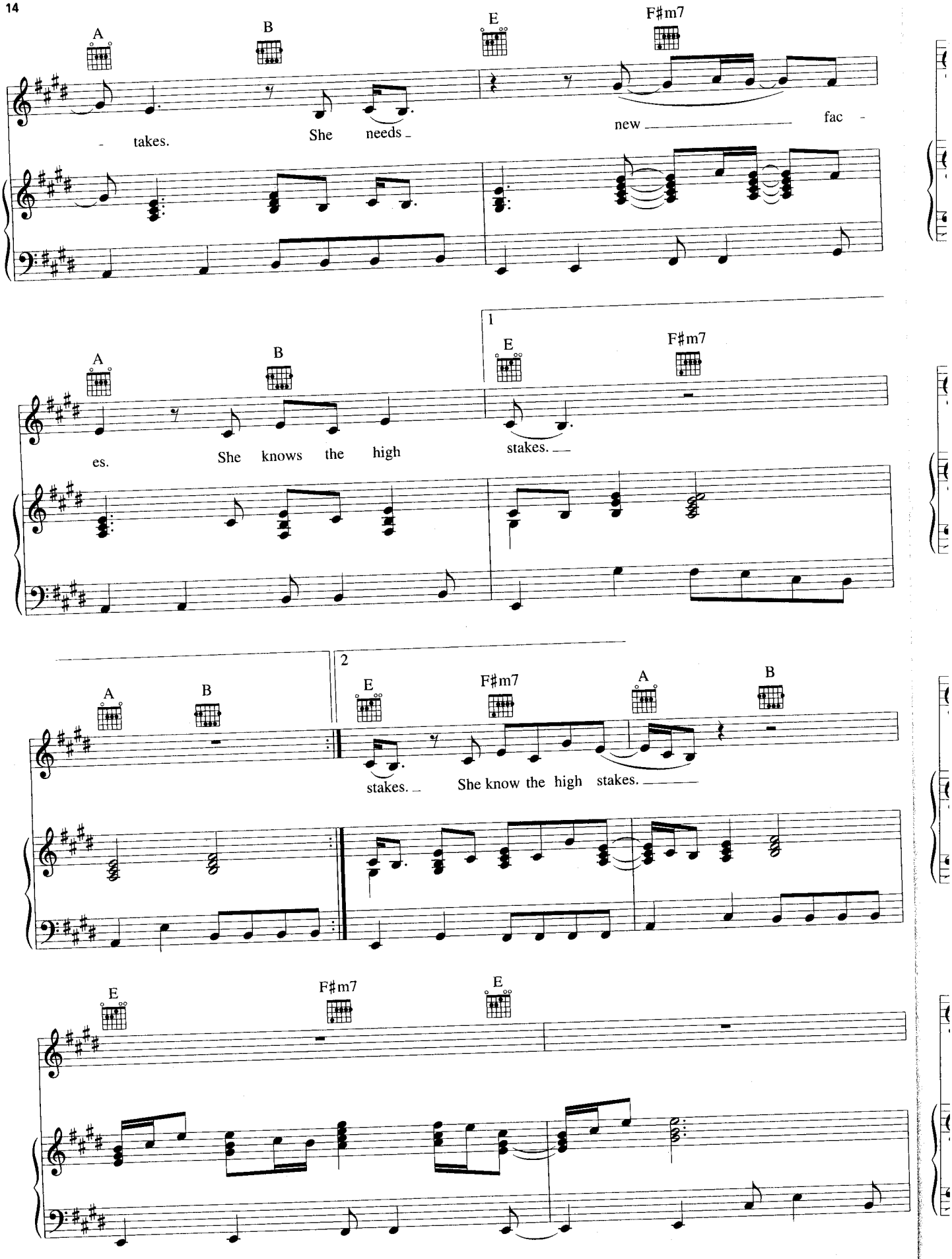
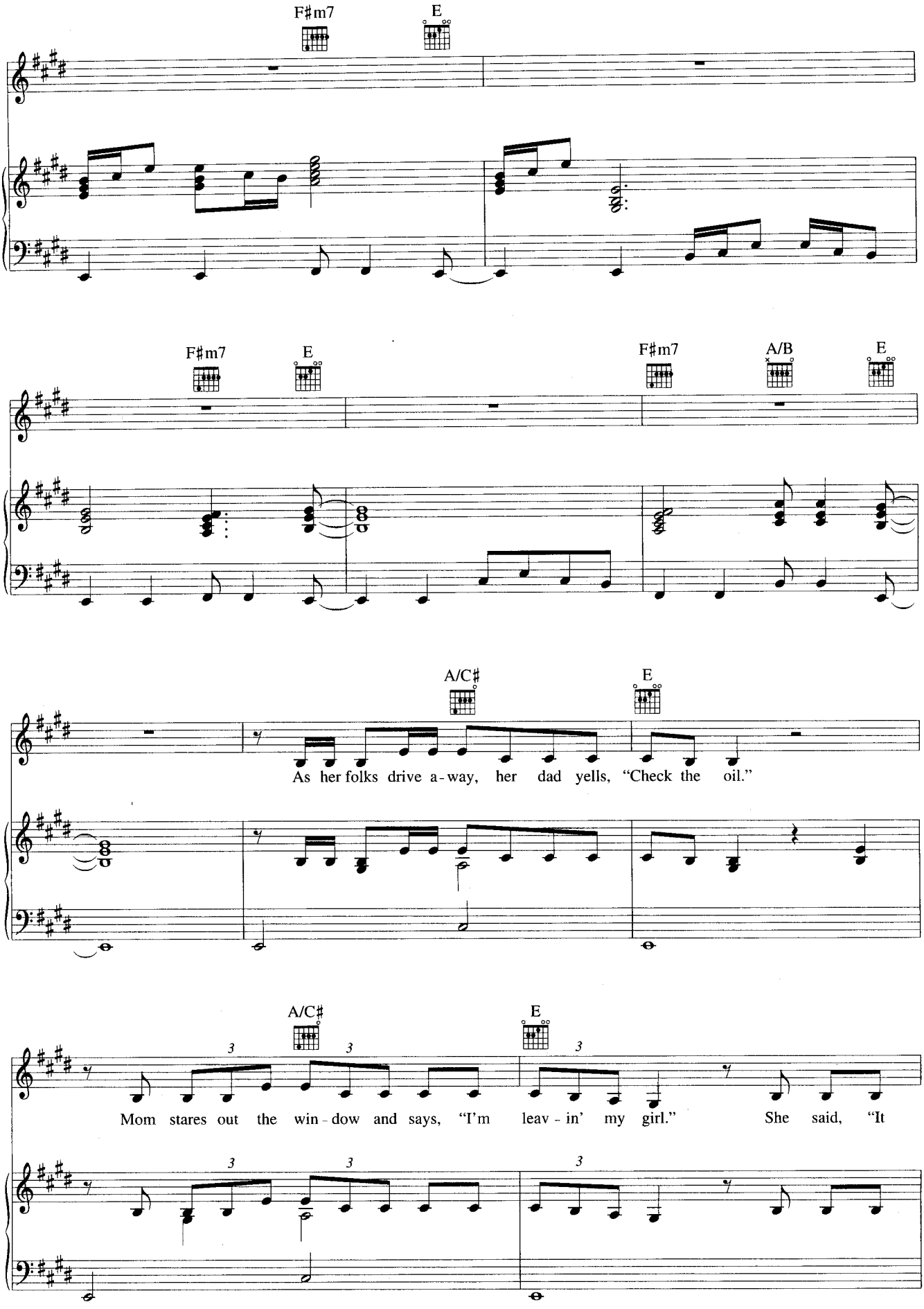
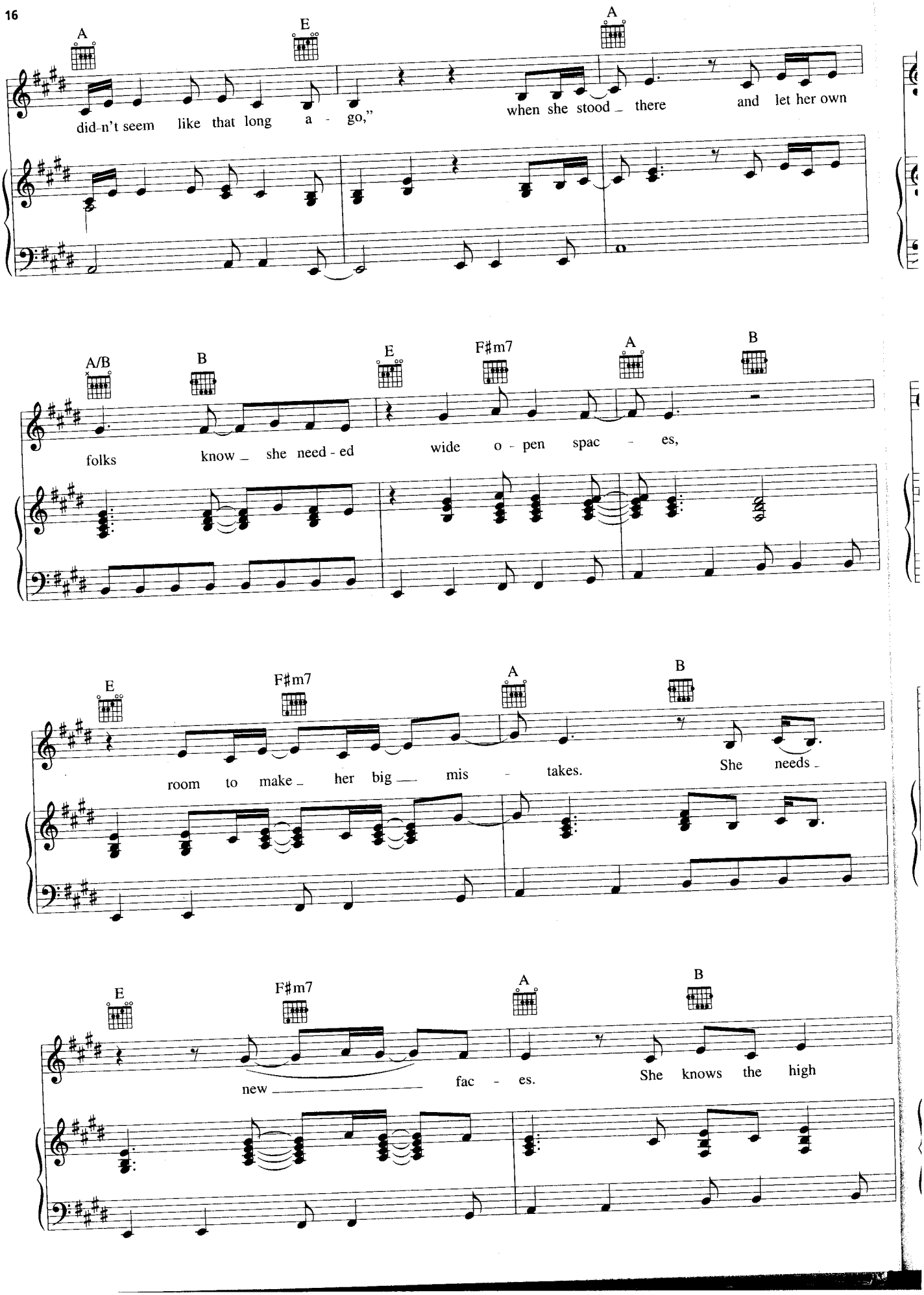
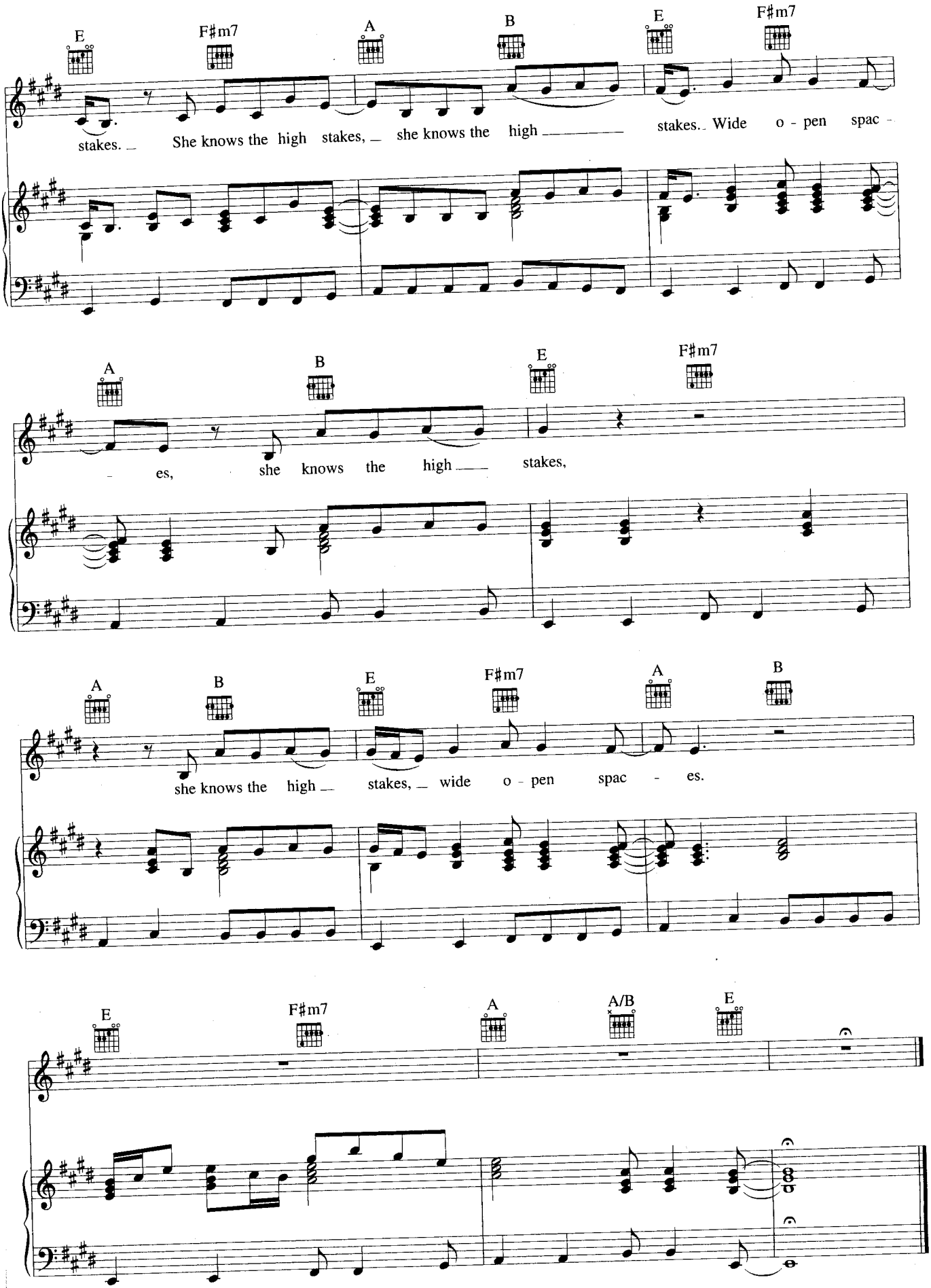

F♯m7
E/G♯
Who's nev - er left home, who's _ nev - er struck out to find a
A
E
A
dream and a life ___ of their own, a place ___ in the clouds, _ a foun - da -
A/B
B
E
F♯m7
tion of stone? ___
Man - y pre - cede and man - y will
She trav-eled this road ___ as ___ a
E
F♯m7
fol - low, child, _
a young girl's dreams no long - er
wide - eyed and grin - ning, she nev - er


E
A
E
hol - low.
tired.
It takes the shape of a place out west.
But now she won't be com - ing back with the
A
rest.
But what it holds for her she has - n't yet
If these are life's les - sons, she'll take this
A/B
B
E
F♯m7
guessed.
test.
She needs wide o - pen spac -
A
B
E
F♯m7
- es,
room to make her big mis -


A
B
E
F♯m7
takes.
She needs
new fac
es.
She knows the high
1
stakes.
2
stakes.
She know the high stakes.

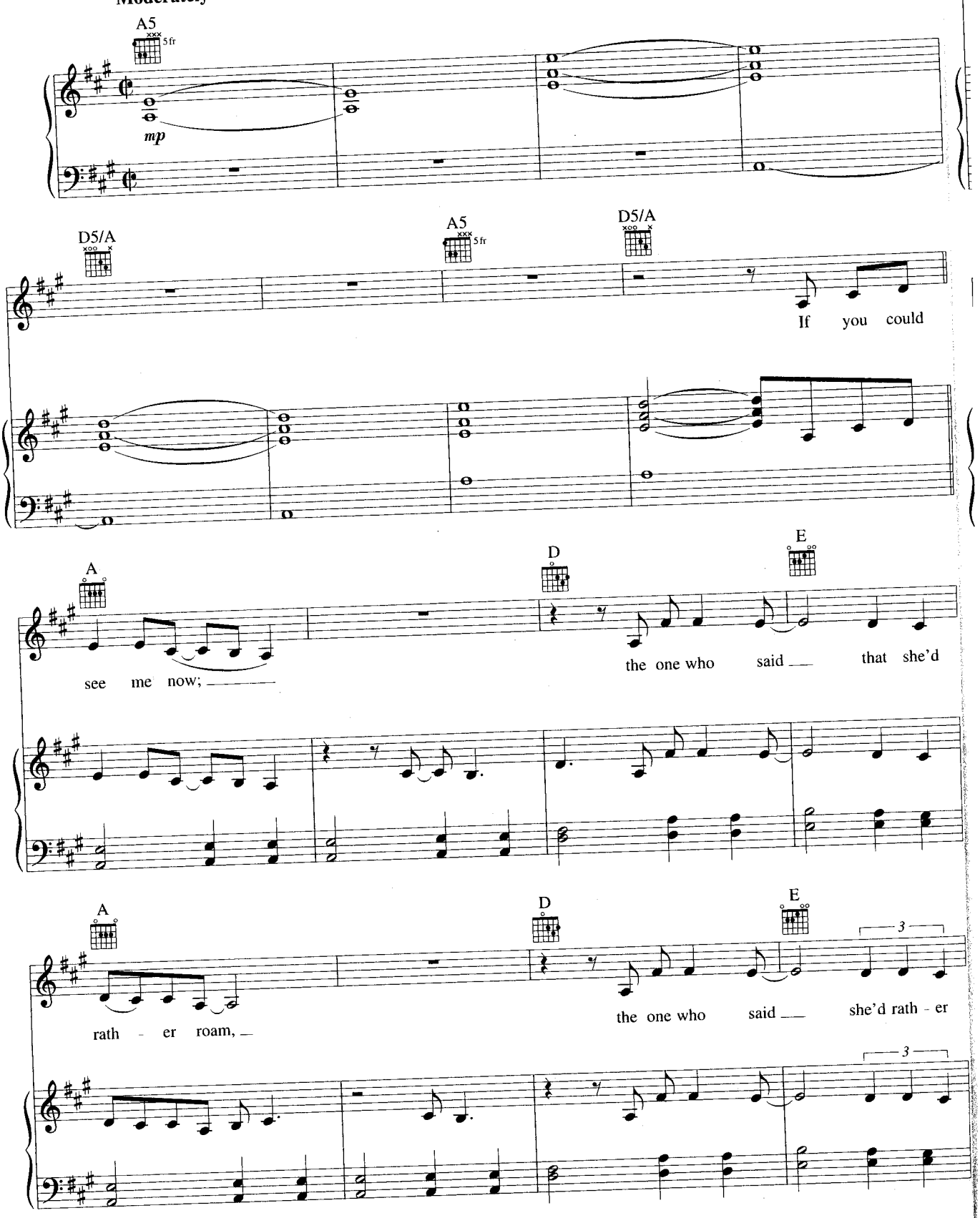

F♯m7
E
F♯m7
E
F♯m7
A/B
E
A/C♯
E
As her folks drive a-way, her dad yells, "Check the oil."
A/C♯
E
Mom stares out the win-dow and says, "I'm leav-in' my girl." She said, "It


A
E
A
did-n't seem like that long a - go,"
when she stood _ there and let her own
A/B
B
E
F♯m7
A
B
folks know _ she need - ed wide o - pen spac - es,
E
F♯m7
A
B
room to make _ her big _ mis - takes. She needs _
E
F♯m7
A
B
new _ fac - es. She knows the high


E F♯m7 A B E F♯m7
stakes. She knows the high stakes, she knows the high stakes. Wide o - pen spac -
A B E F♯m7
- es, she knows the high stakes,
A B E F♯m7 A B
she knows the high stakes, wide o - pen spac - es.
E F♯m7 A A/B E

LOVING ARMS

Words and Music by
TOM JANS



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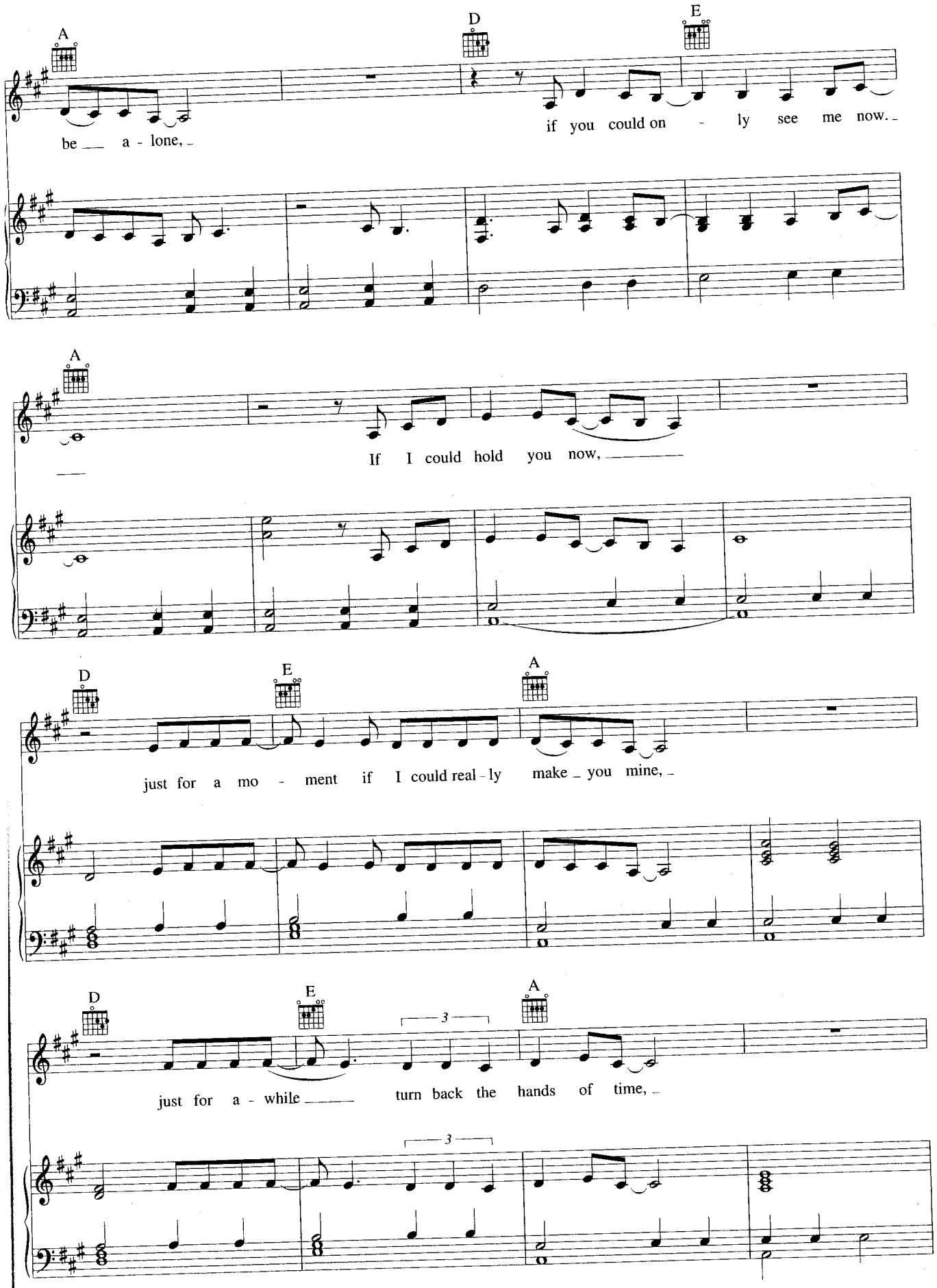
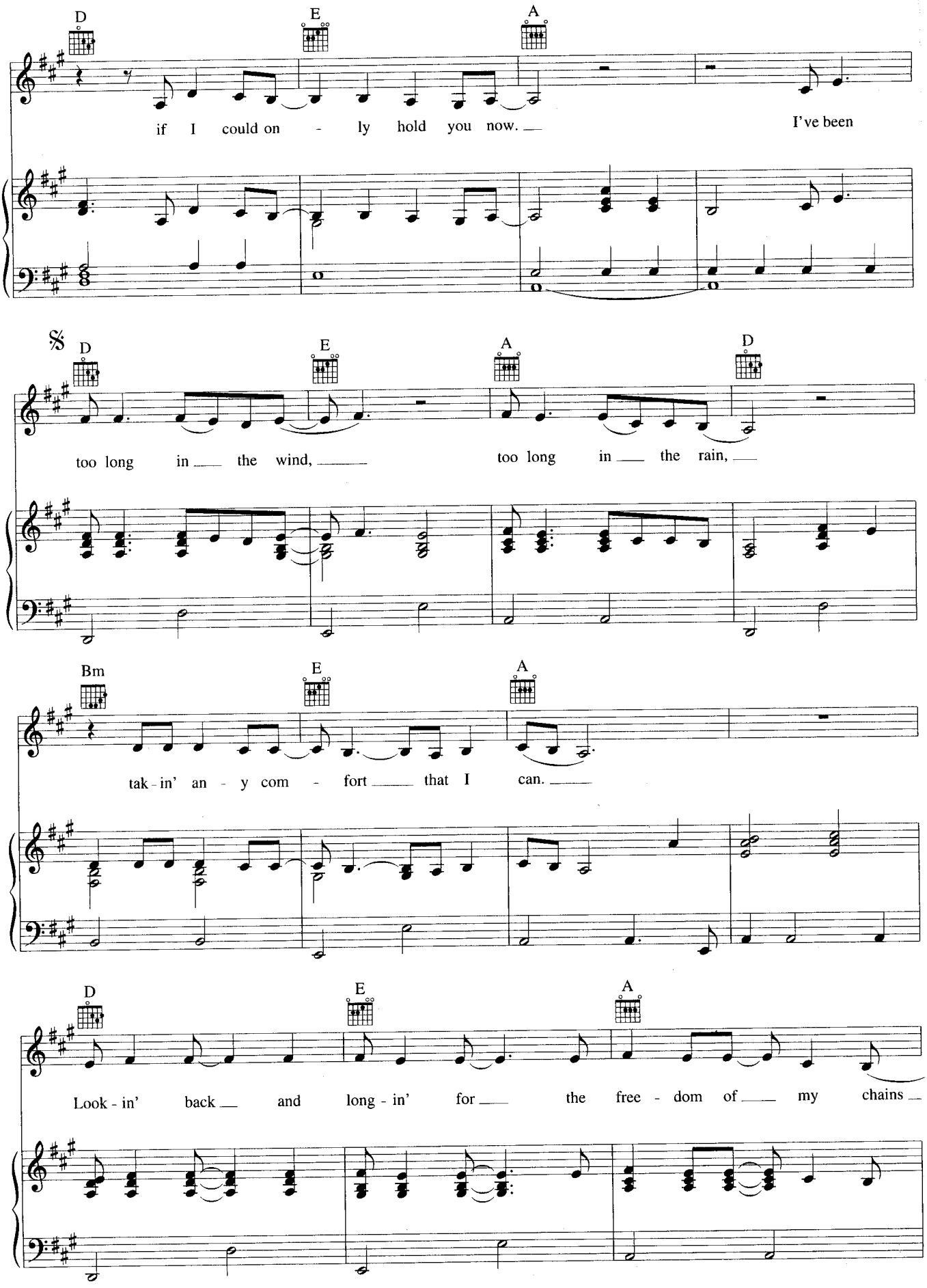
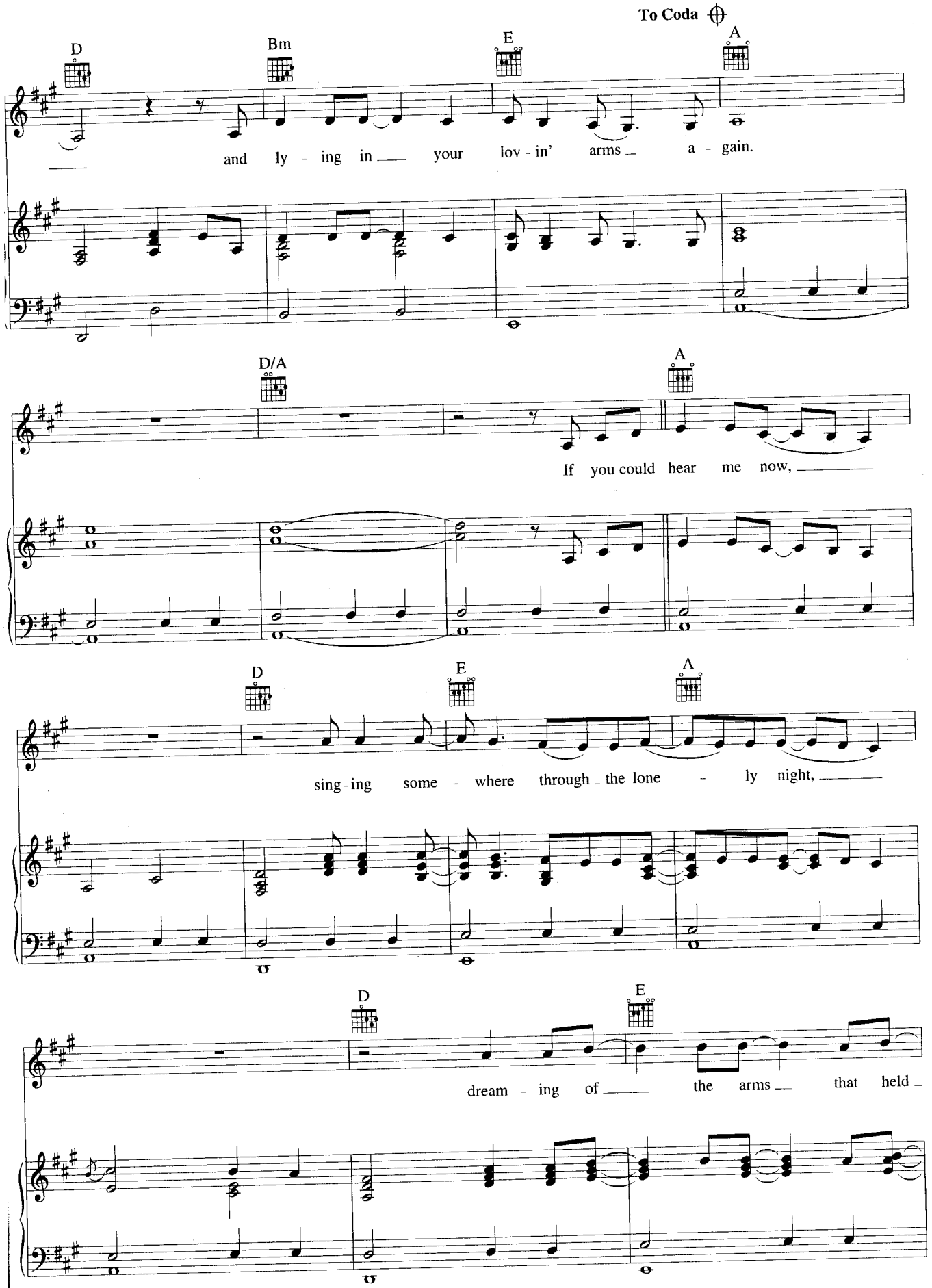
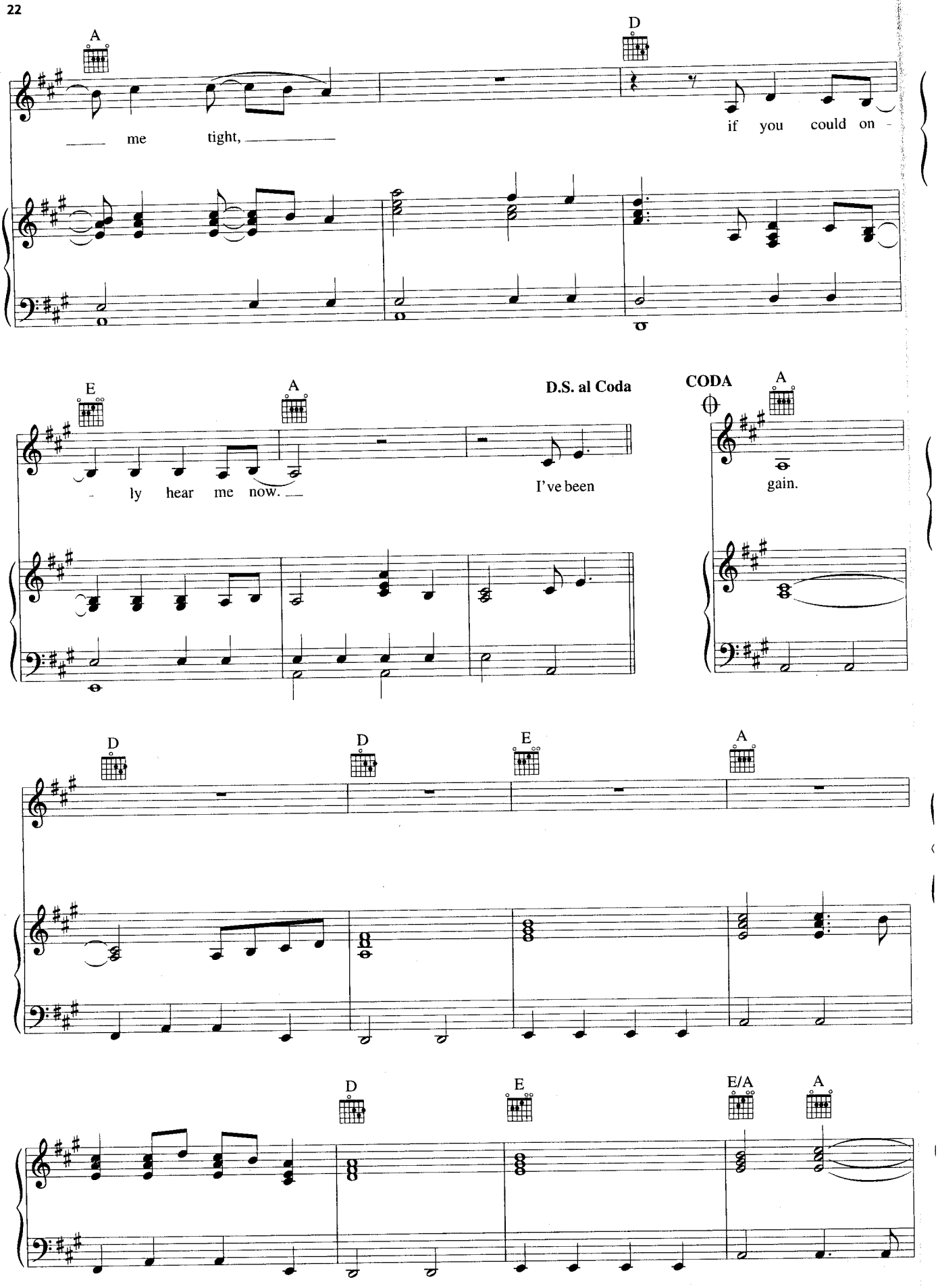
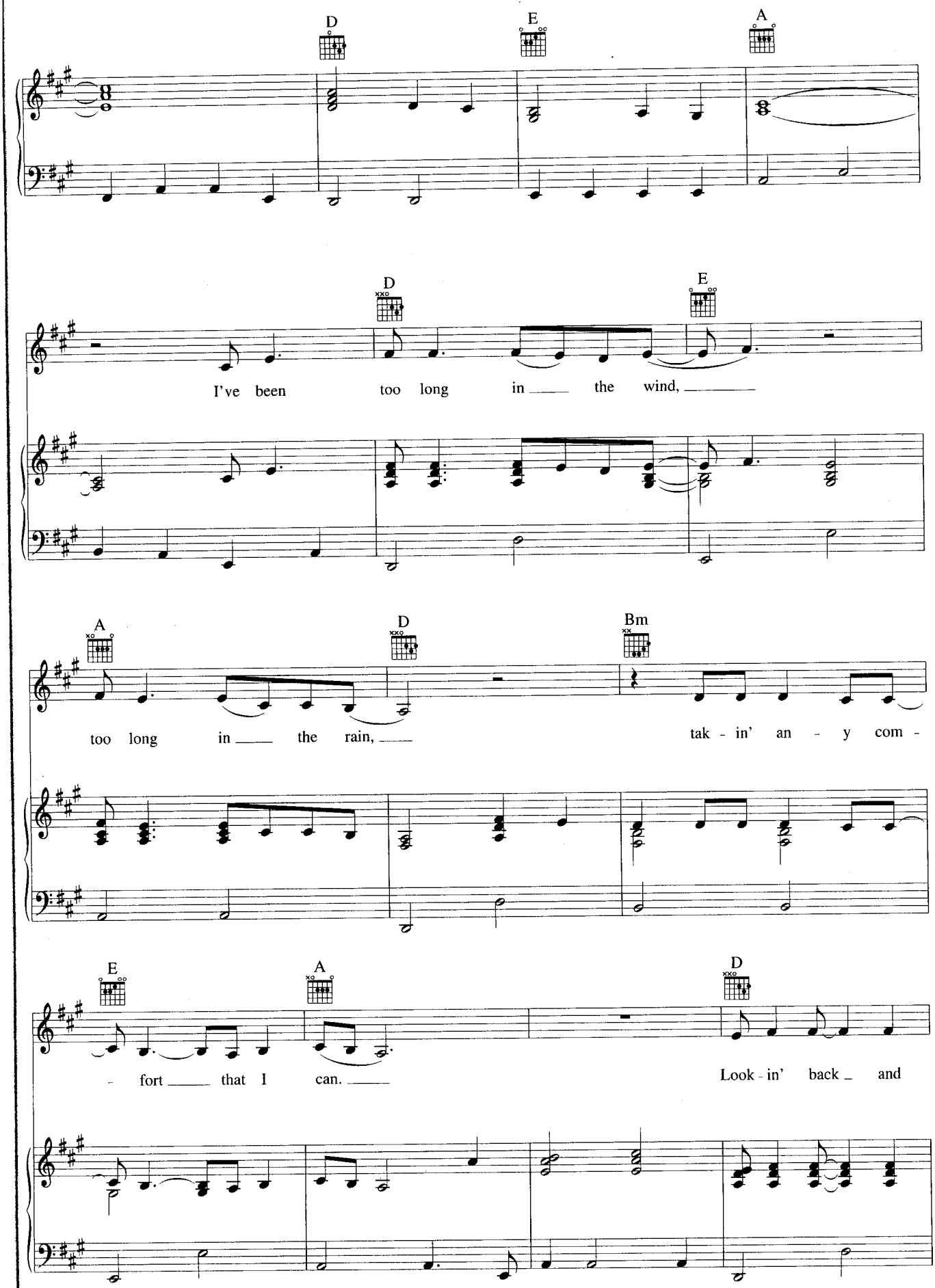
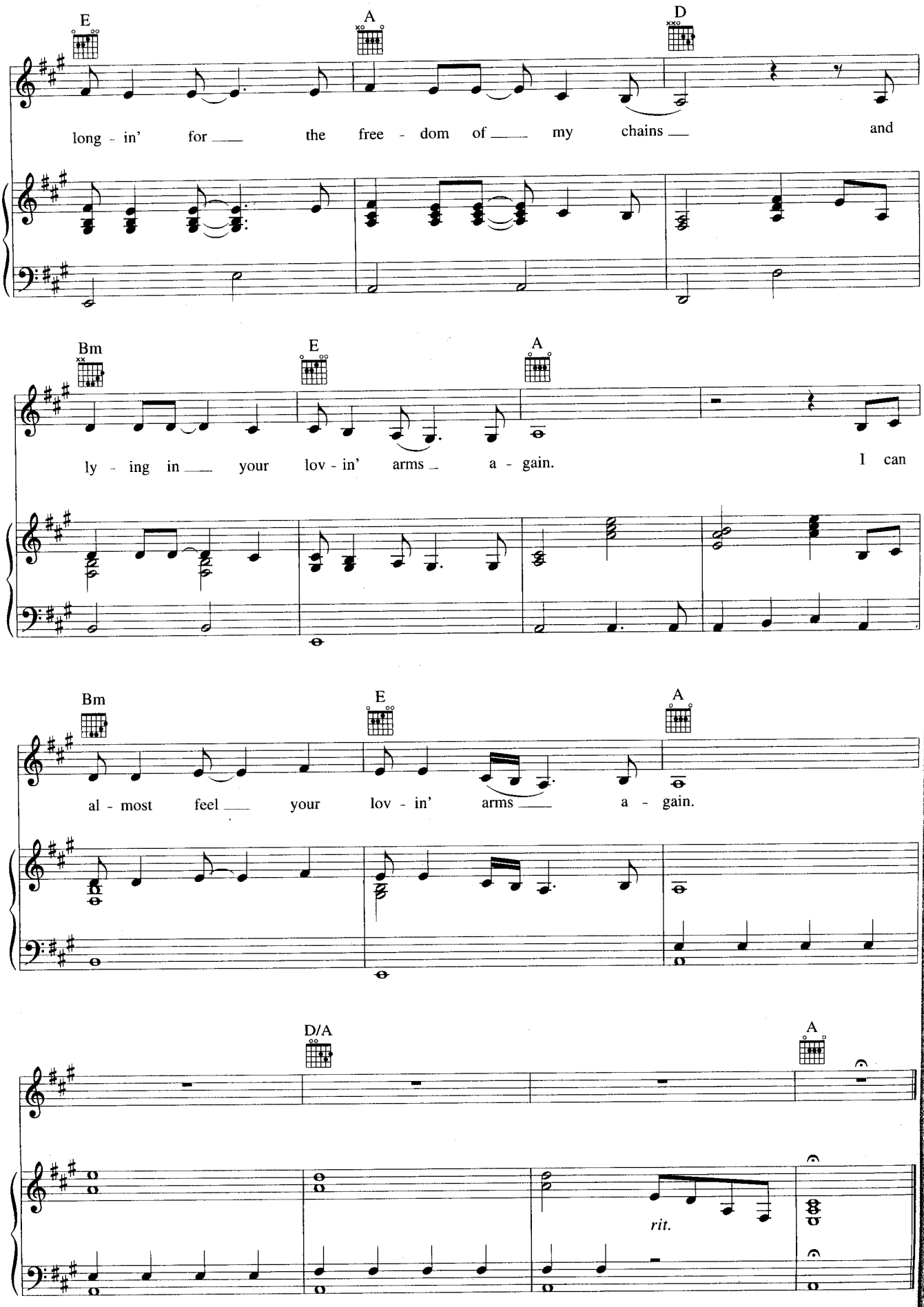

A
D
E
be a - lone,
if you could on - ly see me now.
A
If I could hold you now,
D
E
A
just for a mo - ment if I could real - ly make you mine,
D
E
A
3
just for a - while
turn back the hands of time,
3


D
E
A
if I could on - ly hold you now. I've been
𝄋
D
E
A
D
too long in the wind, too long in the rain,
Bm
E
A
tak - in' an - y com - fort that I can.
D
E
A
Look - in' back and long - in' for the free - dom of my chains


To Coda
D
Bm
E
A
and ly - ing in your lov - in' arms a - gain.
D/A
A
If you could hear me now,
D
E
A
sing - ing some - where through the lone - ly night,
D
E
dream - ing of the arms that held

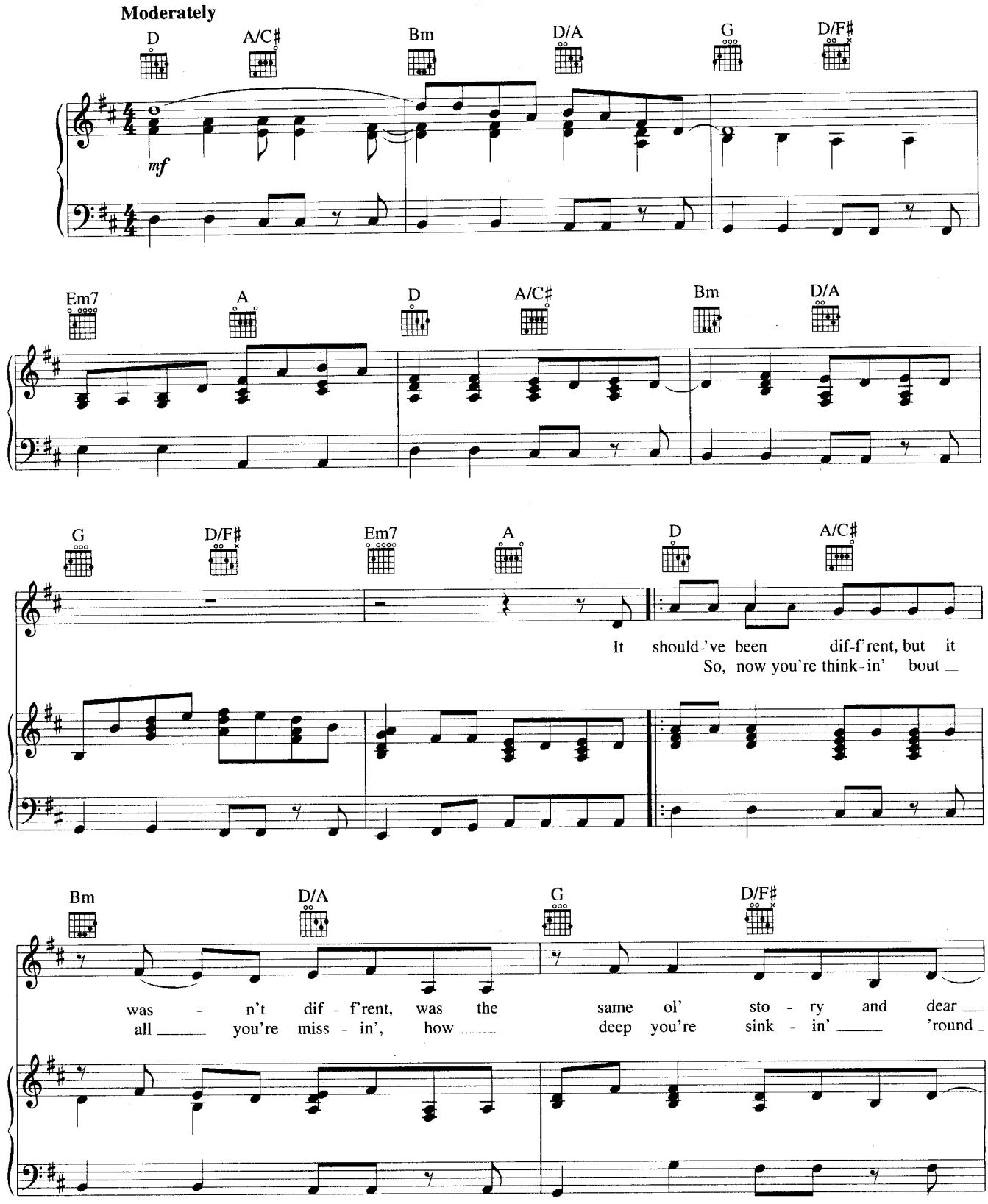

A
D
me tight,
if you could on -
E
A
D.S. al Coda
ly hear me now.
I've been
CODA
A
gain.
D
D
E
A
D
E
E/A
A


D
E
A
D
E
I've been too long in the wind,
A
D
Bm
too long in the rain,
tak - in' an - y com -
E
A
D
- fort that I can.
Look - in' back and


E
A
D
long - in' for the free - dom of my chains and
Bm
E
A
ly - ing in your lov - in' arms a - gain. I can
Bm
E
A
al - most feel your lov - in' arms a - gain.
D/A
A
rit.

THERE'S YOUR TROUBLE

Words and Music by TIA SILLERS
and MARK SELBY



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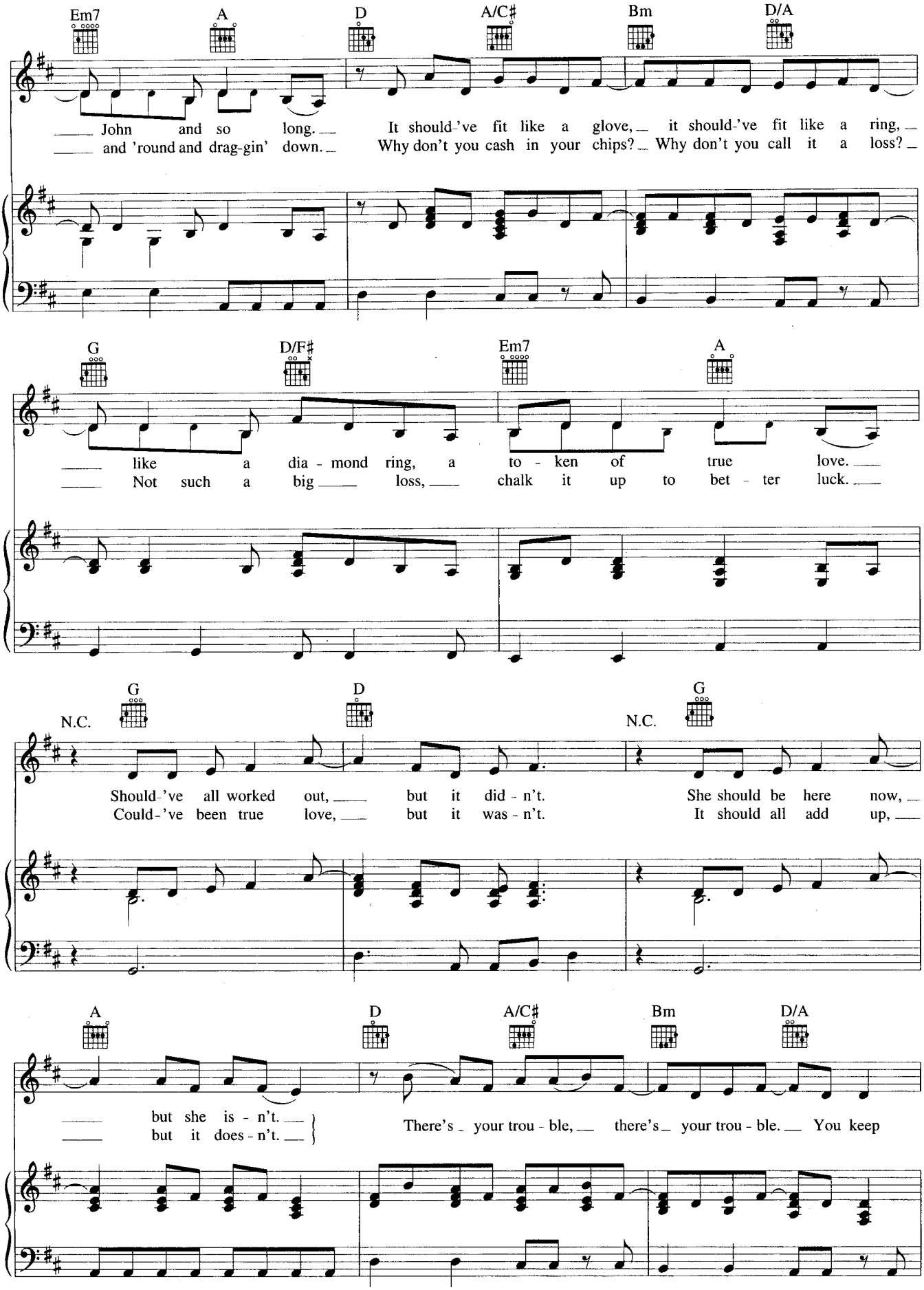
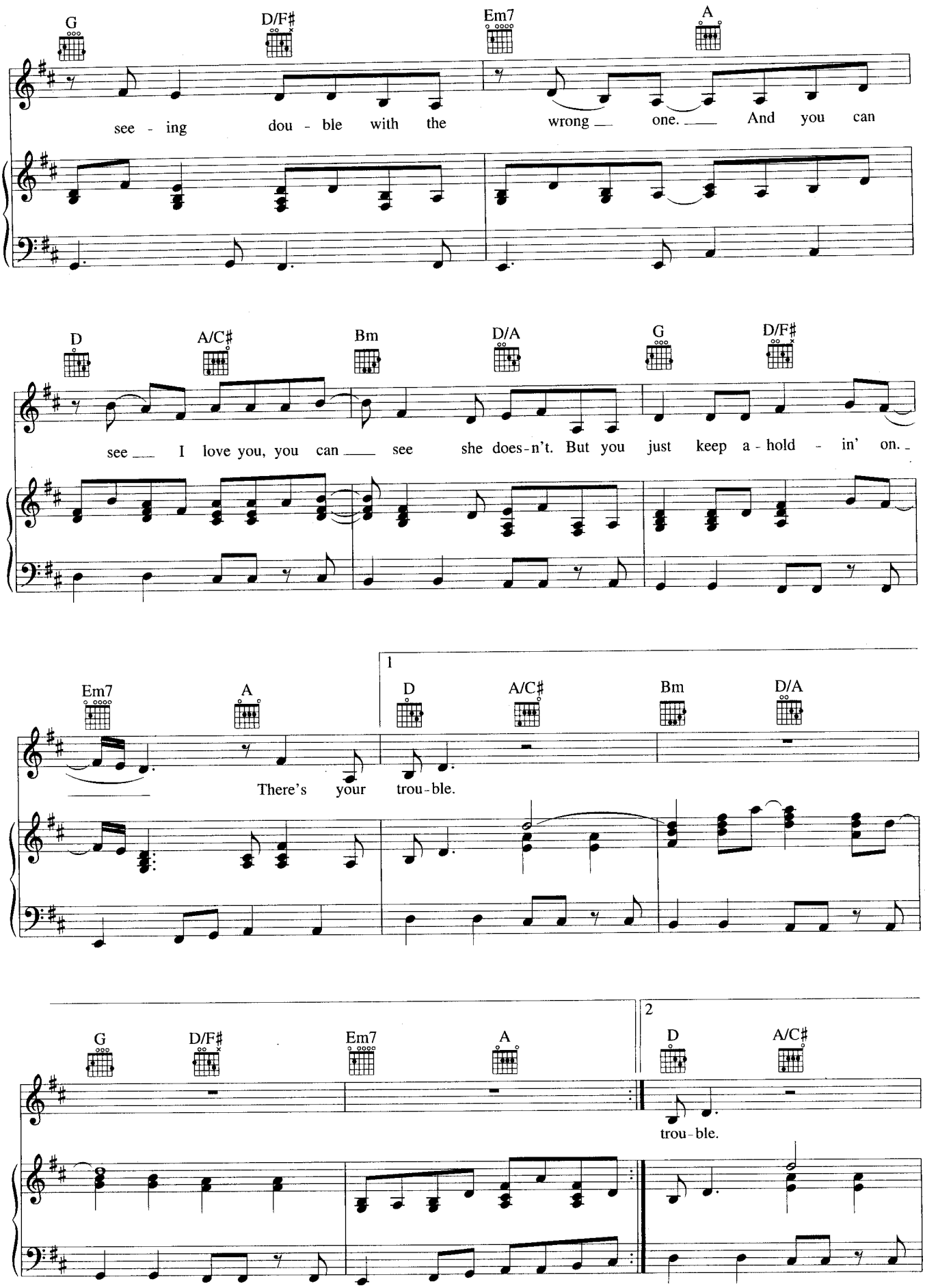
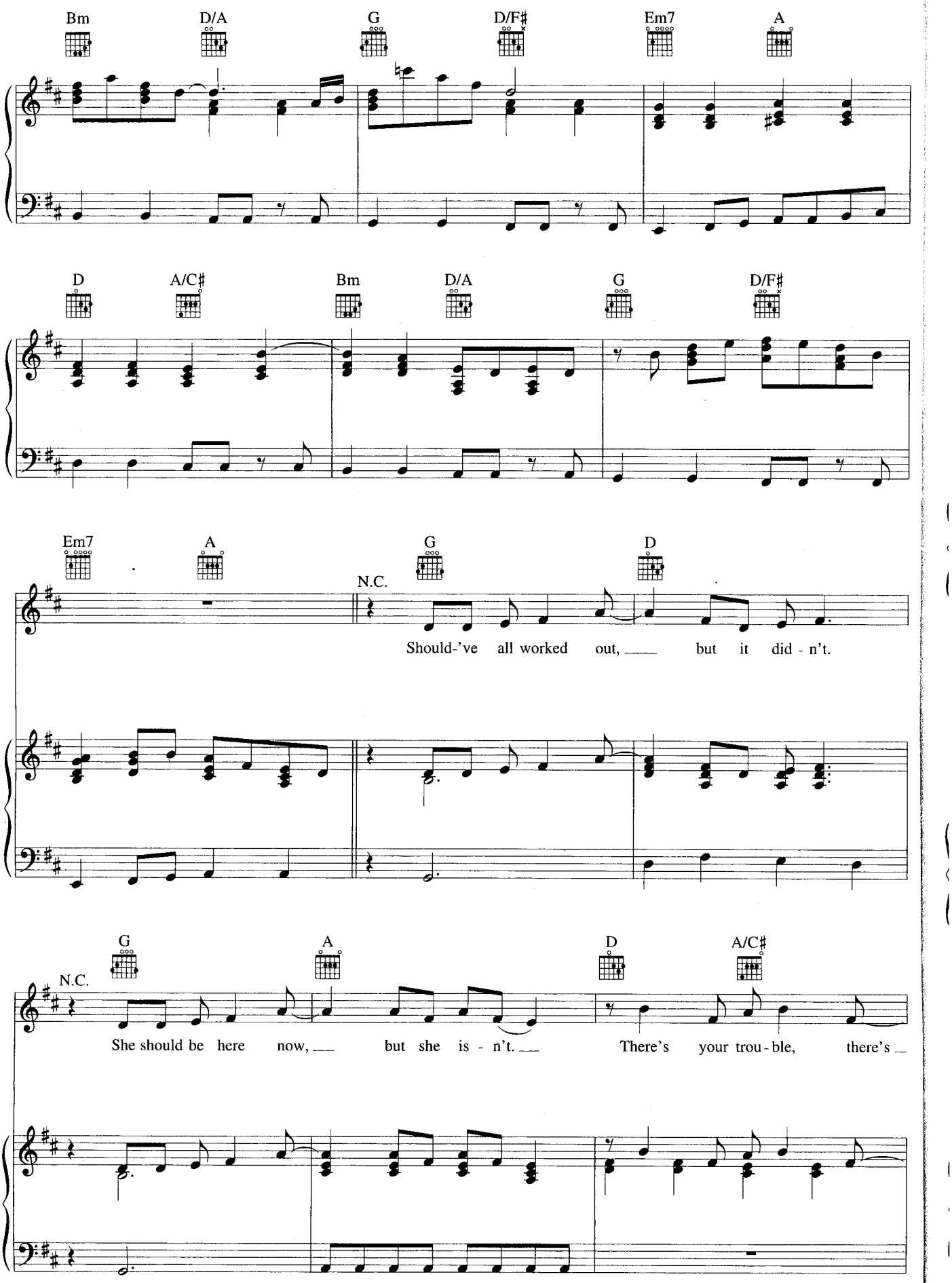
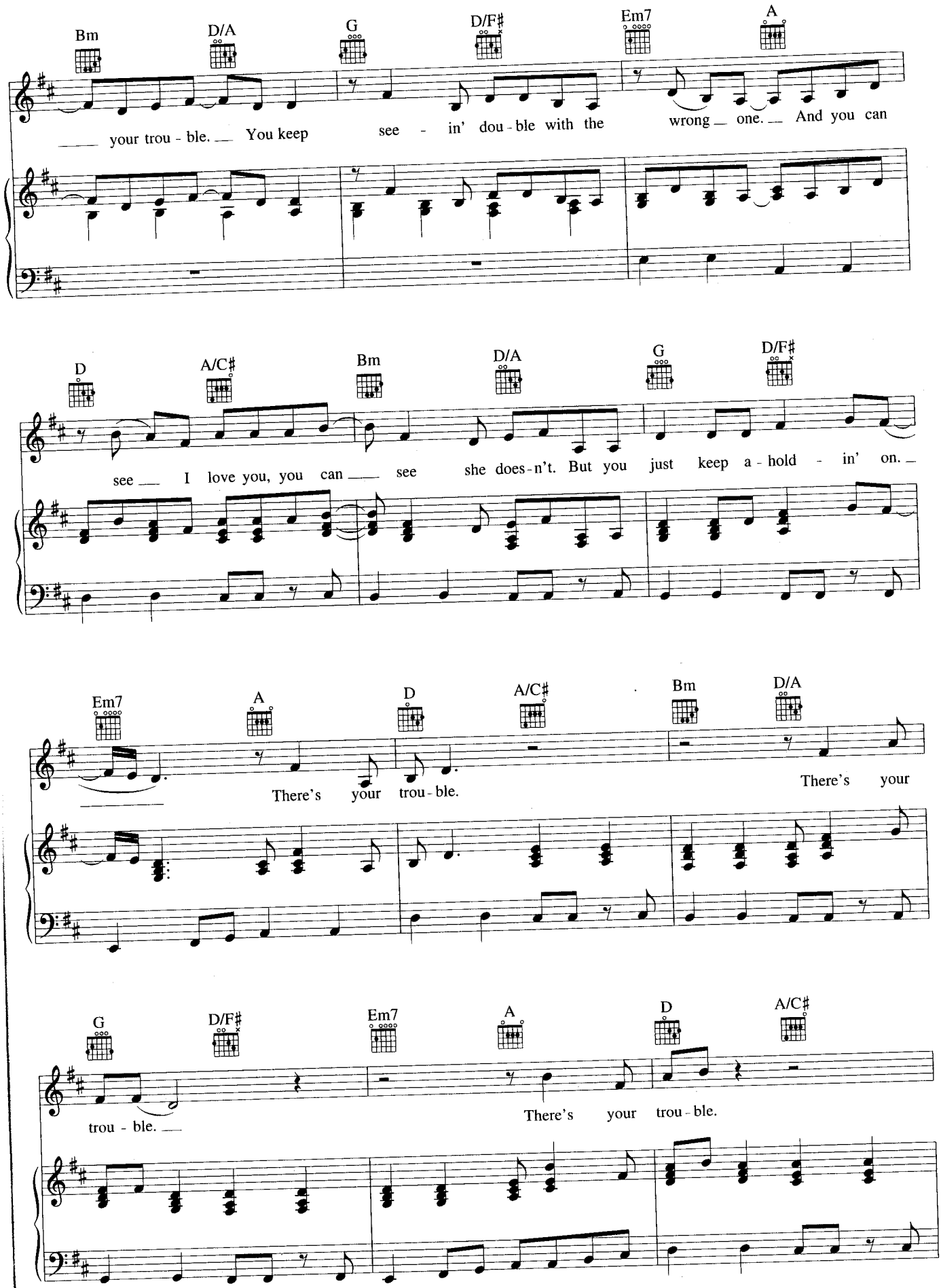
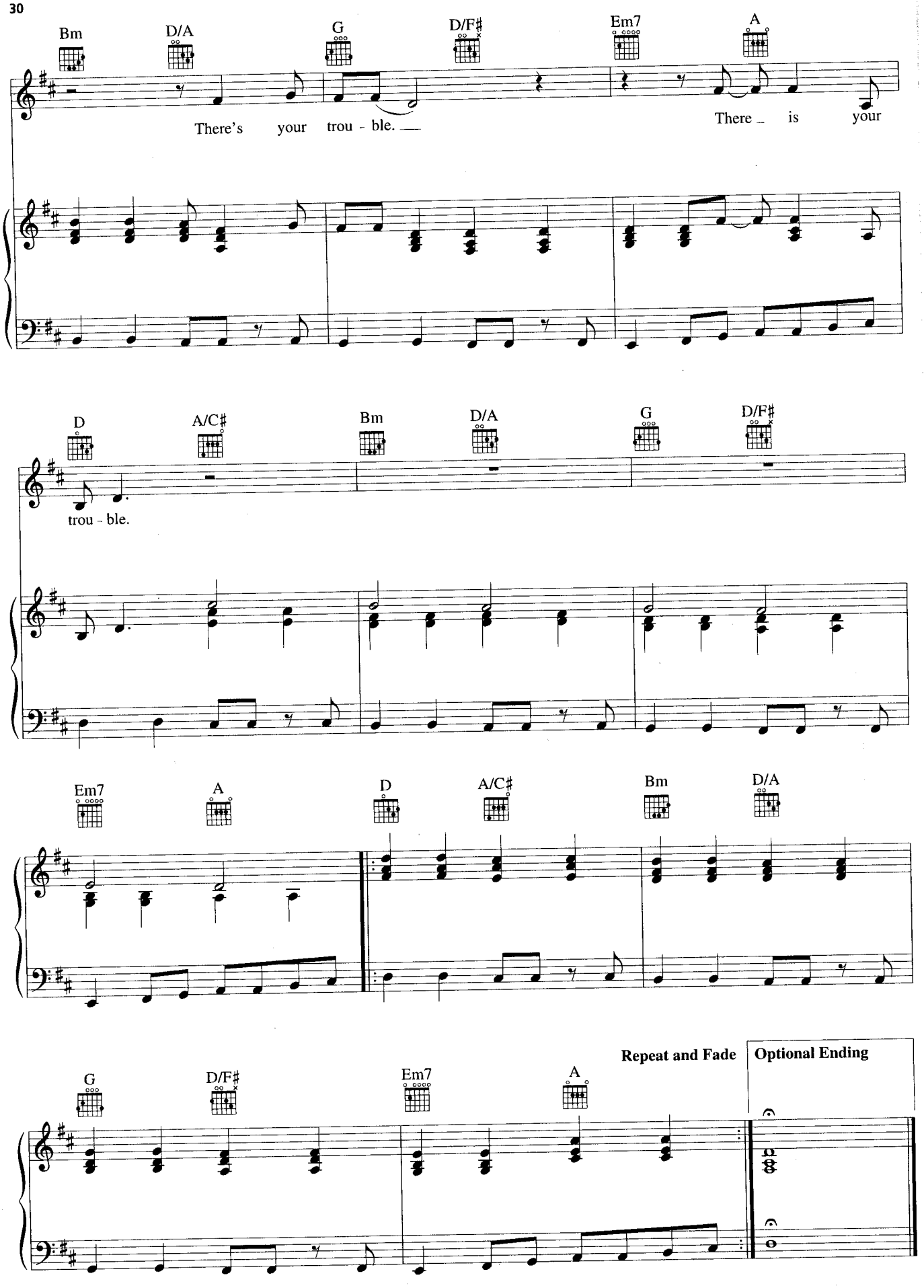

Em7 A D A/C♯ Bm D/A
John and so long.
and 'round and drag-gin' down.
It should-'ve fit like a glove, it should-'ve fit like a ring,
Why don't you cash in your chips? Why don't you call it a loss?
G D/F♯ Em7 A
like a dia - mond ring, a to - ken of true love.
Not such a big loss, chalk it up to bet - ter luck.
N.C. G D N.C. G
Should-'ve all worked out, but it did - n't.
Could-'ve been true love, but it was - n't.
She should be here now,
It should all add up,
A D A/C♯ Bm D/A
but she is - n't.
but it does - n't.
There's your trou - ble, there's your trou - ble. You keep


G
D/F♯
Em7
A
see - ing dou - ble with the wrong one. And you can
D
A/C♯
Bm
D/A
G
D/F♯
see I love you, you can see she does-n't. But you just keep a - hold - in' on.
Em7
A
1
D
A/C♯
Bm
D/A
There's your trou-ble.
G
D/F♯
Em7
A
2
D
A/C♯
trou-ble.

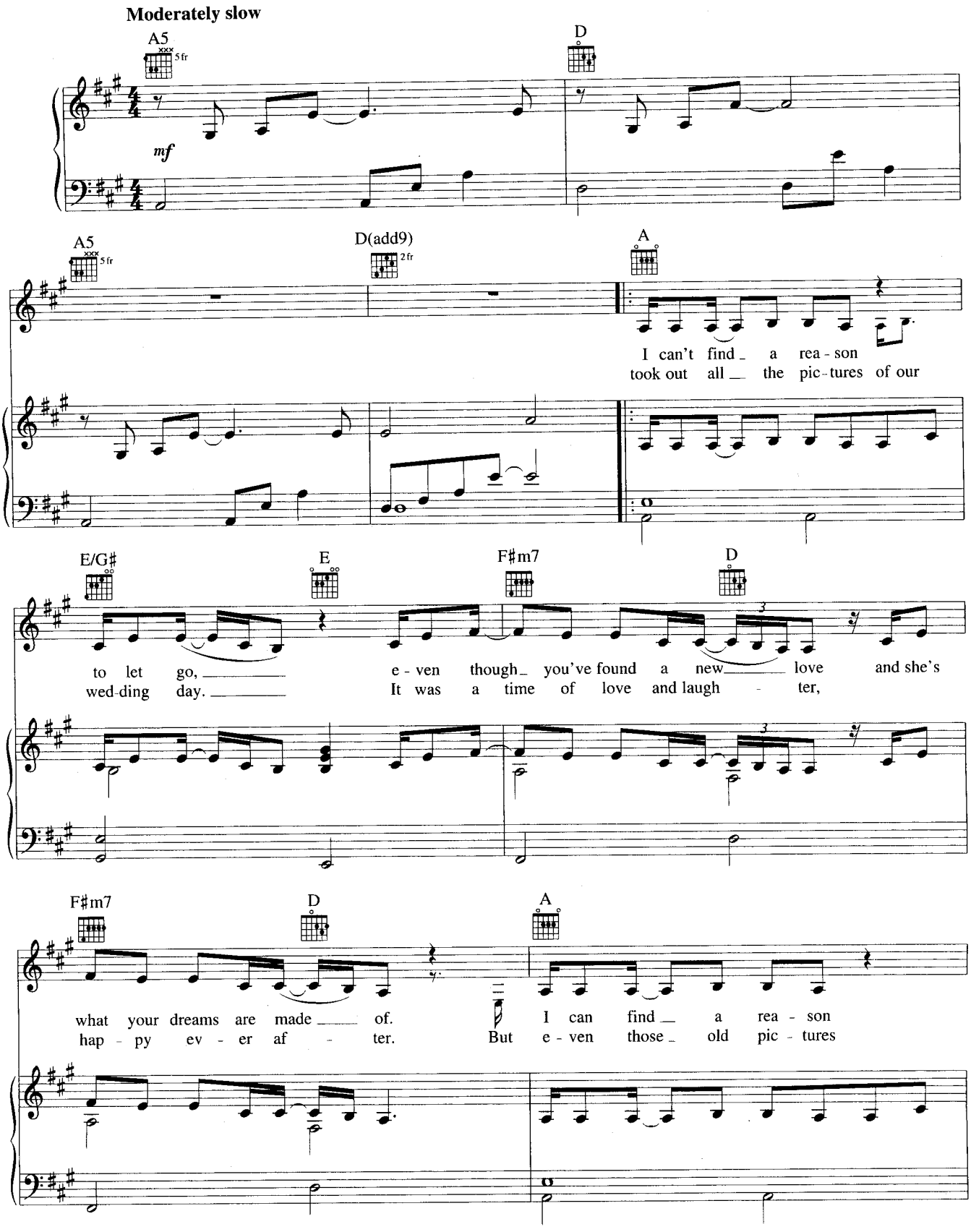

Bm
D/A
G
D/F♯
Em7
A
D
A/C♯
Bm
D/A
G
D/F♯
Em7
A
N.C.
G
D
Should-'ve all worked out, ___ but it did - n't.
G
A
D
A/C♯
N.C.
She should be here now, ___ but she is - n't. ___ There's your trou - ble, there's ___


Bm D/A G D/F♯ Em7 A
your trou - ble. You keep see - in' dou - ble with the wrong one. And you can
D A/C♯ Bm D/A G D/F♯
see I love you, you can see she does - n't. But you just keep a - hold - in' on.
Em7 A D A/C♯ Bm D/A
There's your trou - ble. There's your
G D/F♯ Em7 A D A/C♯
trou - ble. There's your trou - ble.


Bm
D/A
G
D/F♯
Em7
A
There's your trou - ble.
There is your
D
A/C♯
Bm
D/A
G
D/F♯
trou - ble.
Em7
A
D
A/C♯
Bm
D/A
G
D/F♯
Em7
A
Repeat and Fade
Optional Ending

YOU WERE MINE

Written by MARTIE SEIDEL
and EMILY ERWIN



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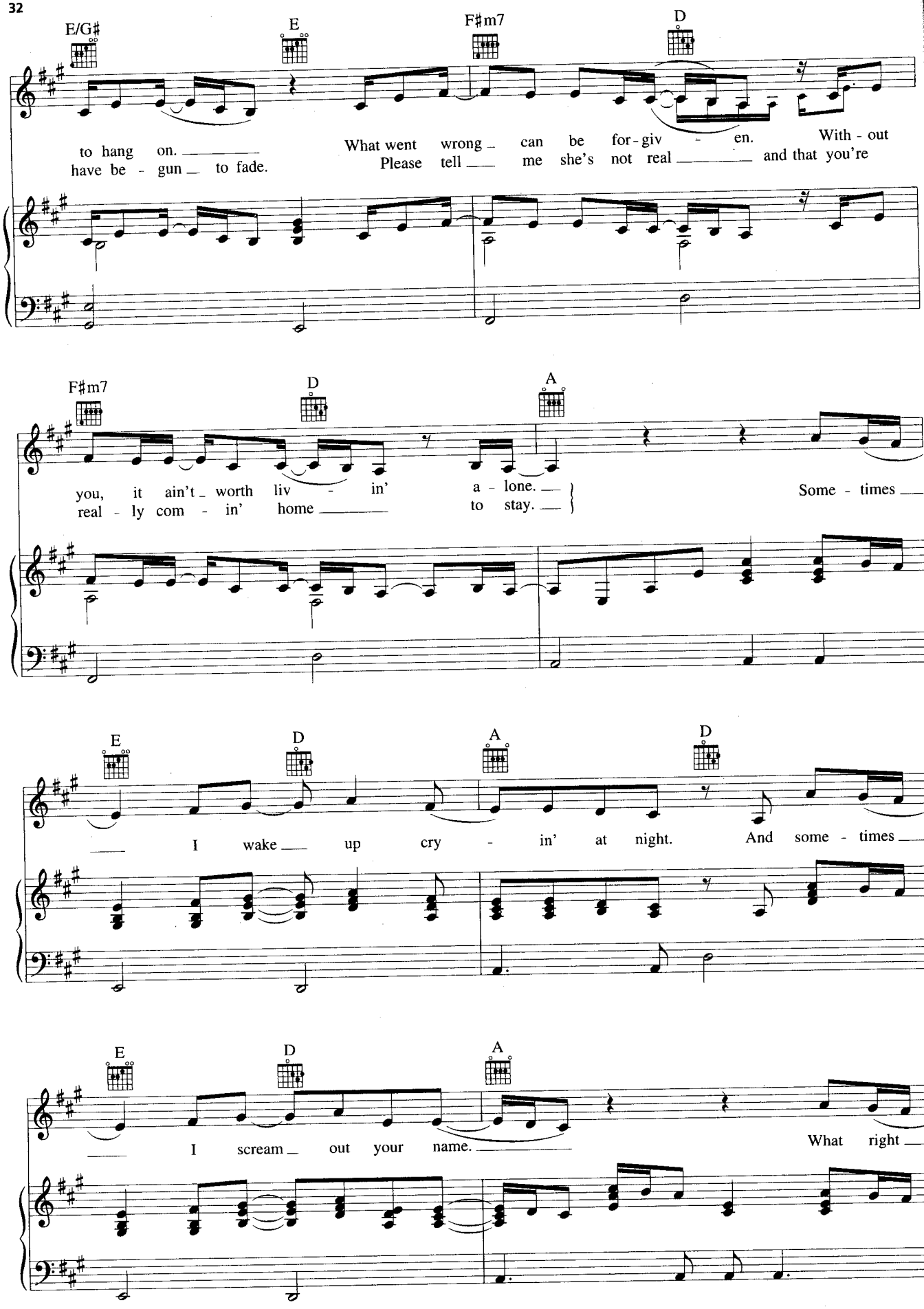
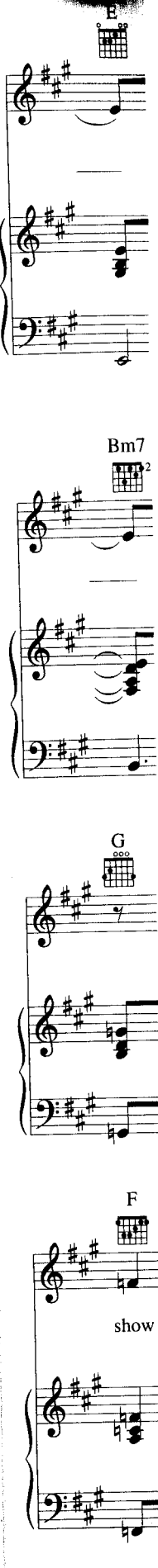
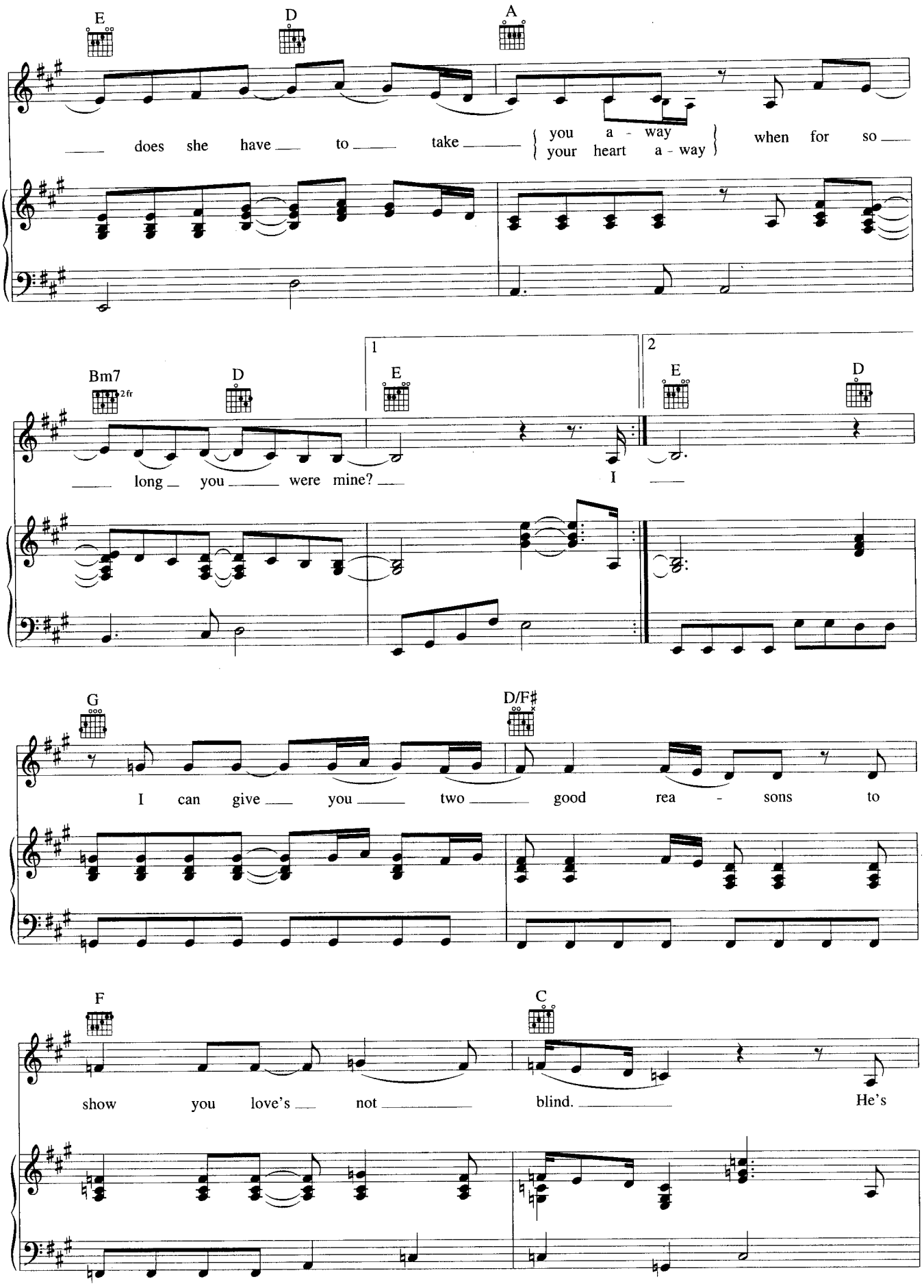
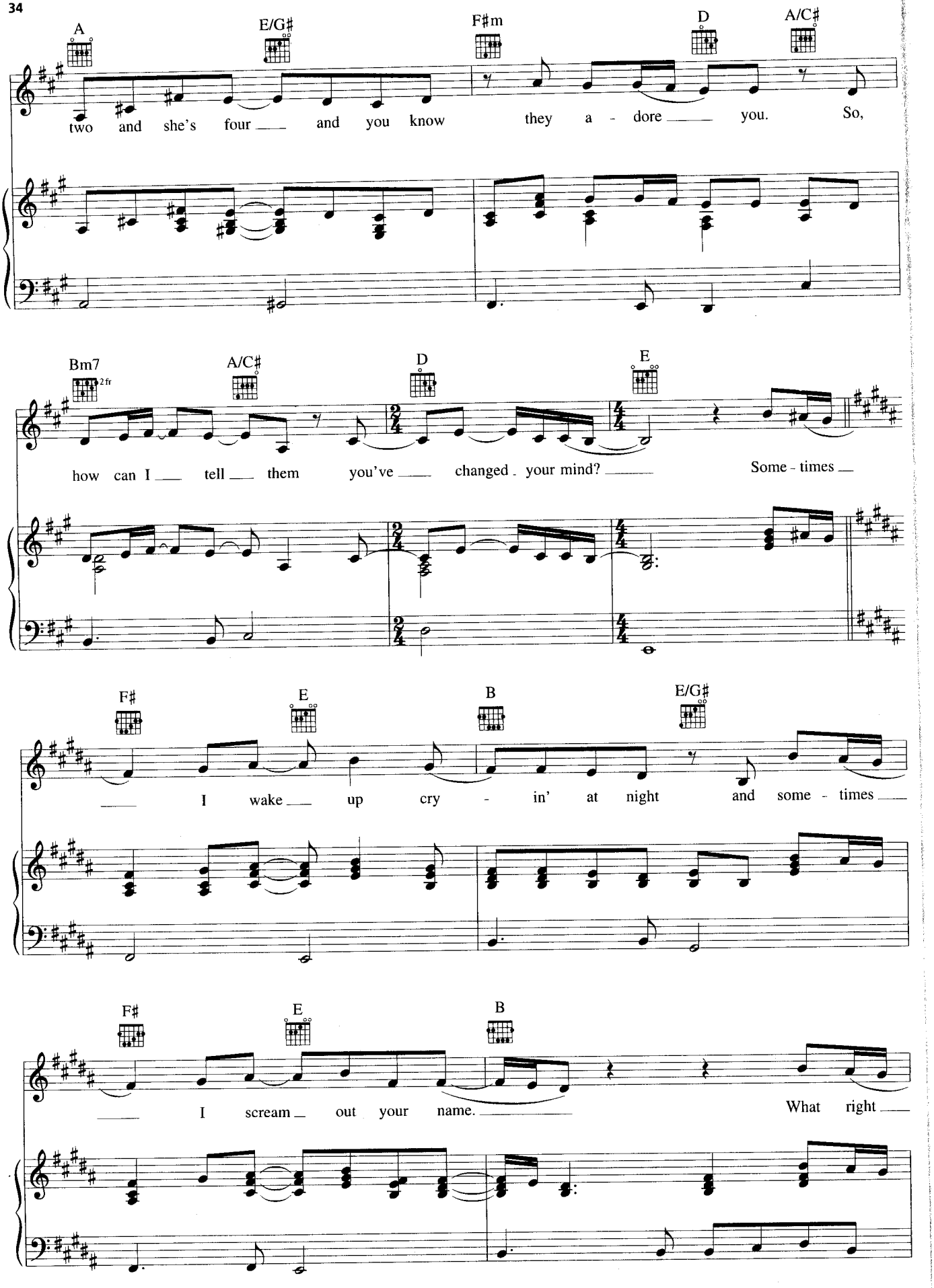
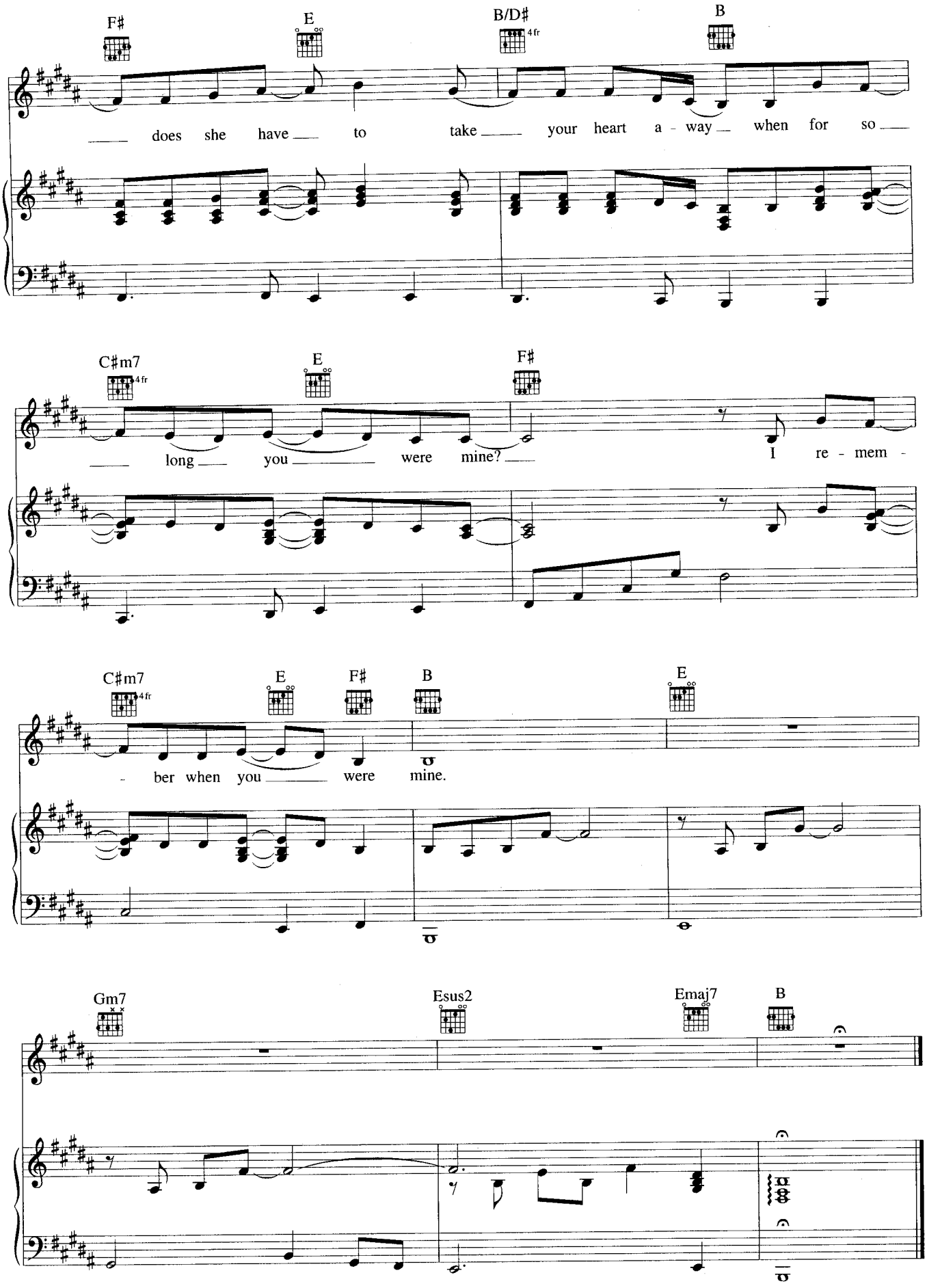

E/G♯
E
F♯m7
D
to hang on.
have be - gun to fade.
What went wrong can be for - giv - en. With - out
Please tell me she's not real and that you're
F♯m7
D
A
you, it ain't worth liv - in' a - lone.
real - ly com - in' home to stay.
Some - times
E
D
A
D
I wake up cry - in' at night. And some - times
E
D
A
I scream out your name.
What right


E
Bm7
G
F
show

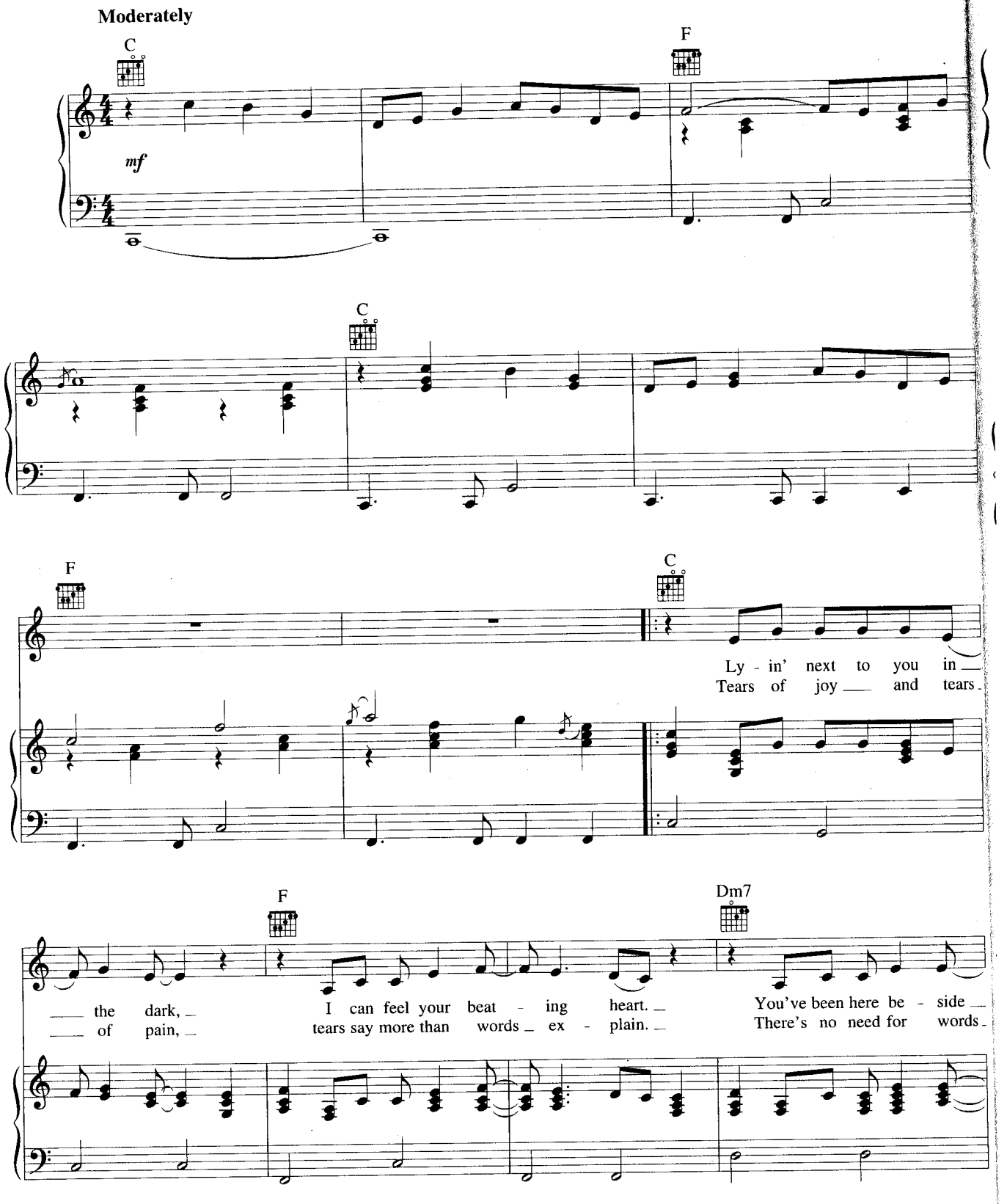

E
D
A
does she have to take
you a - way
your heart a - way
when for so
Bm7
2fr
D
1
E
2
E
D
long you were mine?
I
G
D/F♯
I can give you two good rea - sons to
F
C
show you love's not blind.
He's


A
E/G♯
F♯m
D
A/C♯
two and she's four and you know they a - dore you. So,
Bm7
2 fr
A/C♯
D
E
how can I tell them you've changed your mind? Some - times
F♯
E
B
E/G♯
I wake up cry - in' at night and some - times
F♯
E
B
I scream out your name. What right


F♯
E
B/D♯
4fr
B
does she have to take your heart a - way when for so
C♯m7
4fr
E
F♯
long you were mine?
I re - mem -
C♯m7
4fr
E
F♯
B
E
- ber when you were mine.
Gm7
Esus2
Emaj7
B

NEVER SAY DIE

Words and Music by RADNEY FOSTER
and GEORGE DUCAS



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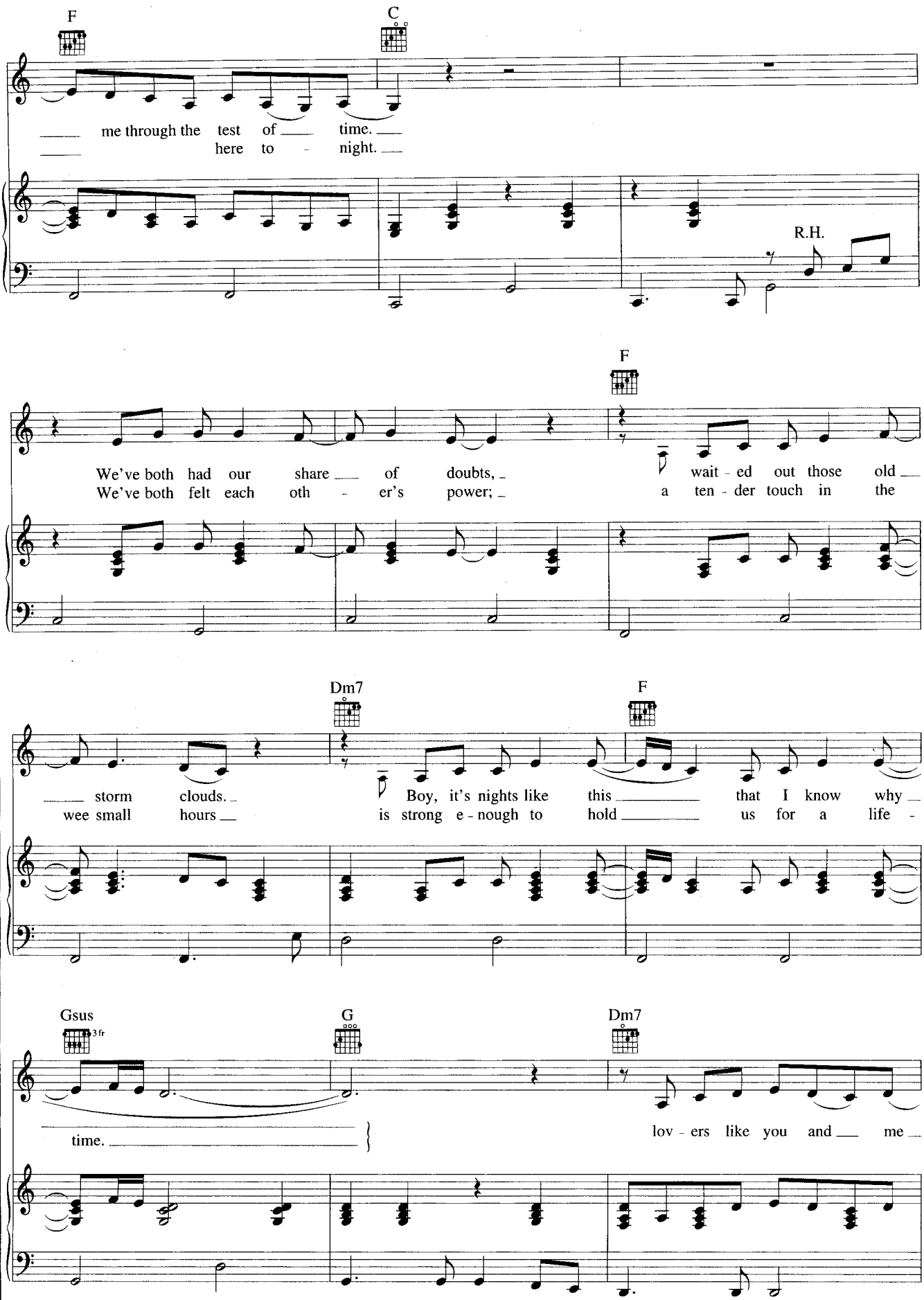
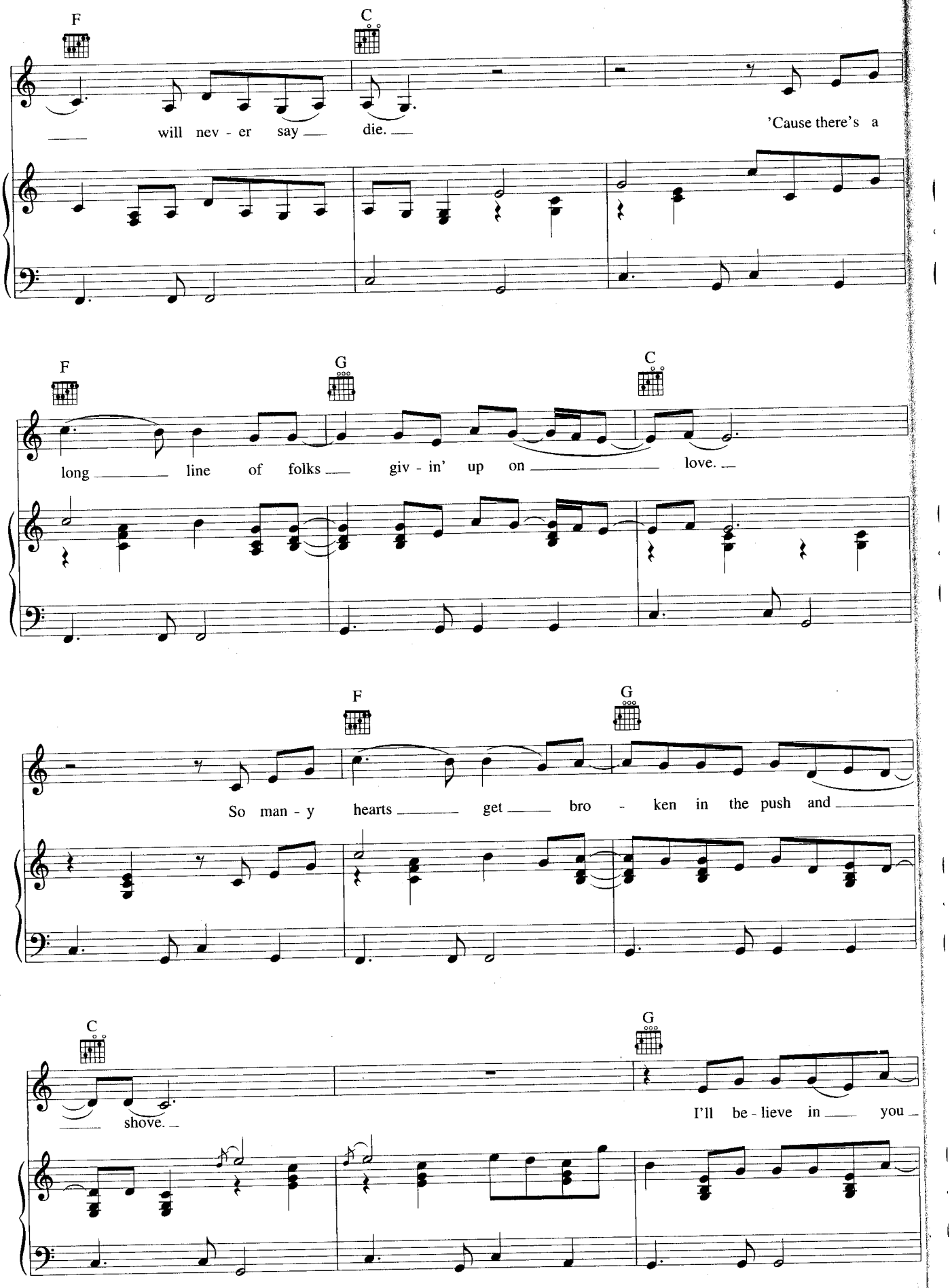
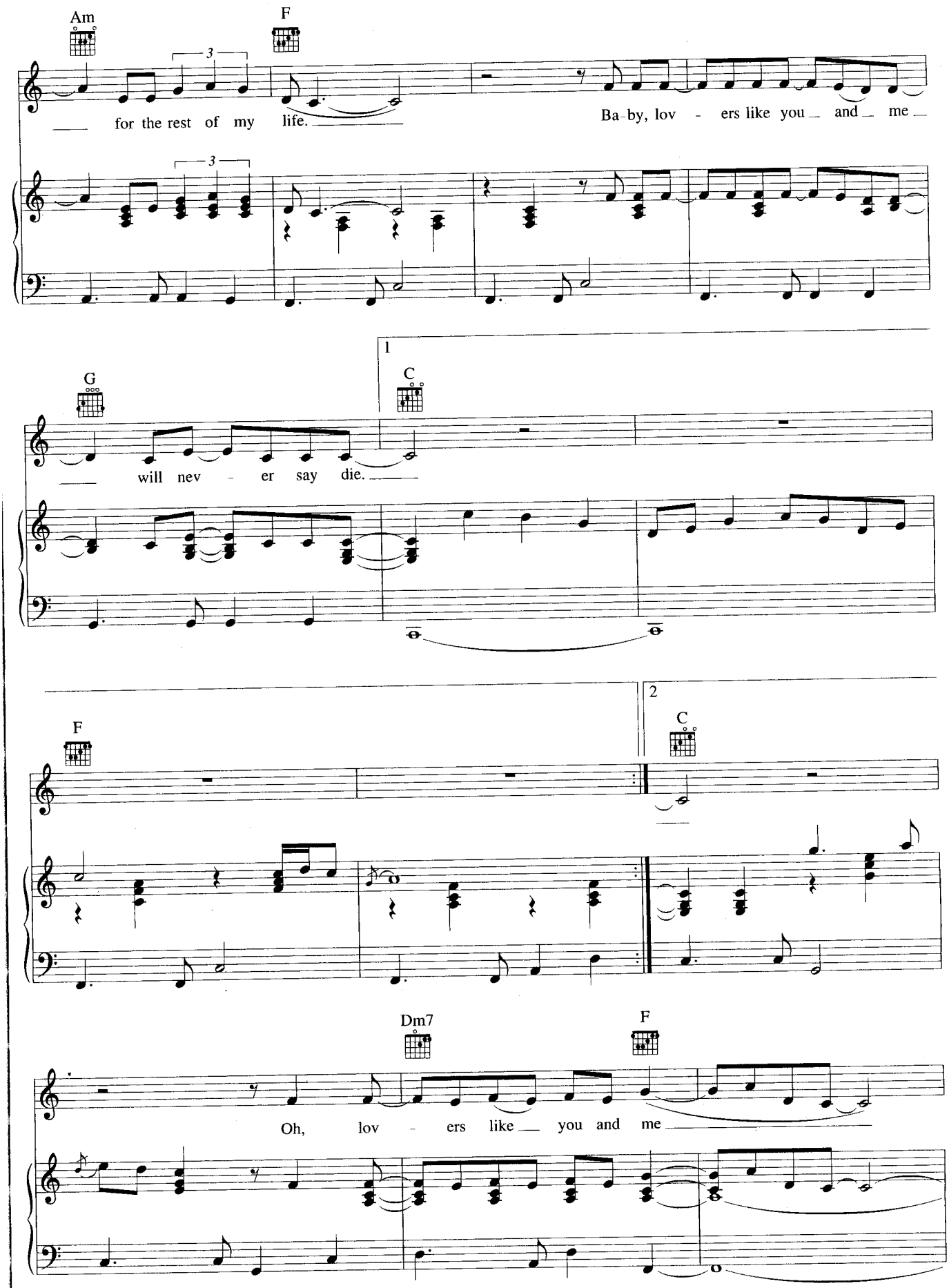
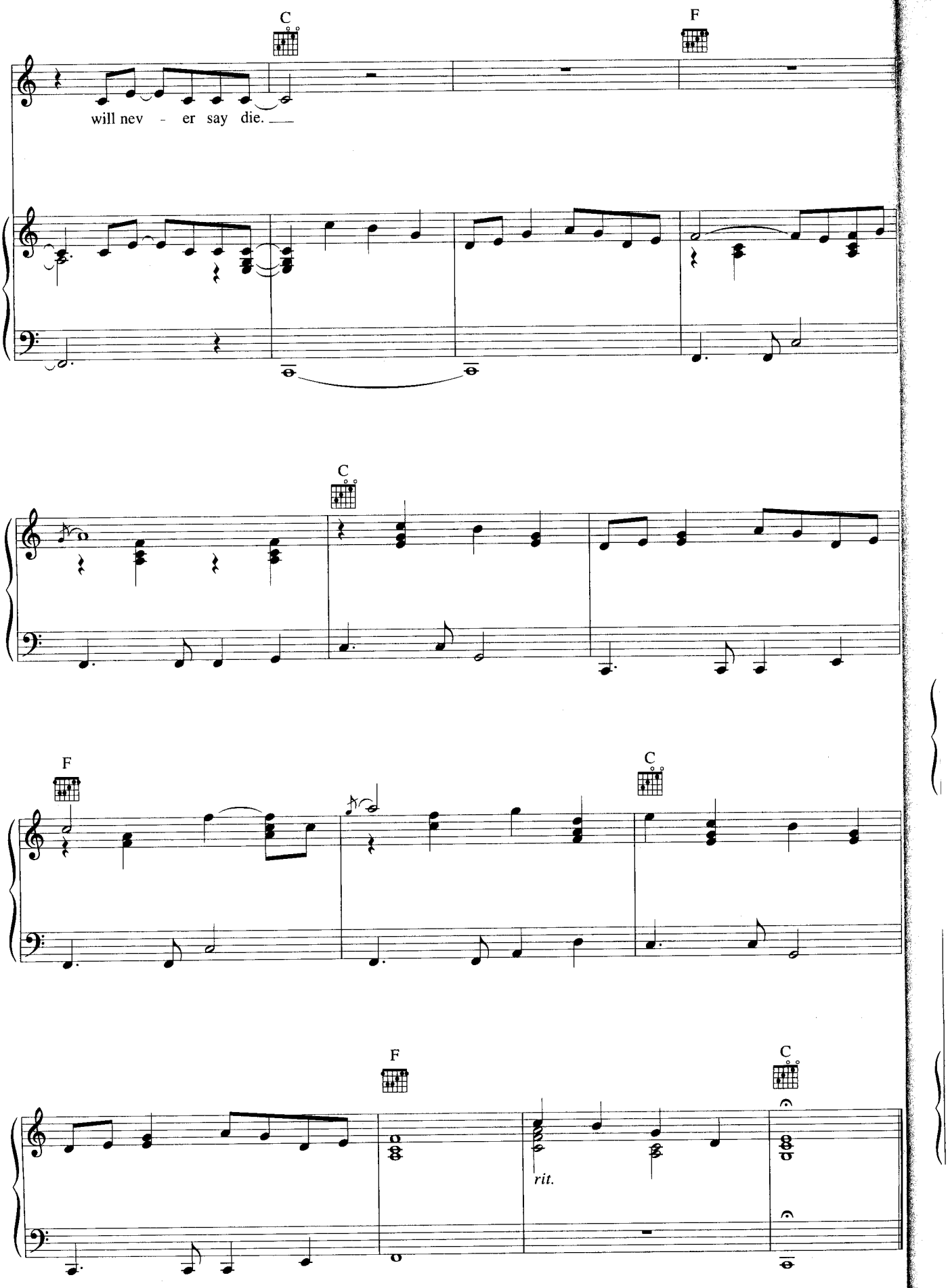

F
C
me through the test of time.
here to - night.
R.H.
F
We've both had our share of doubts,
We've both felt each oth - er's power;
wait - ed out those old
a ten - der touch in the
Dm7
F
storm clouds.
wee small hours
Boy, it's nights like this that I know why
is strong e - nough to hold us for a life -
Gsus
3 fr
G
Dm7
time.
lov - ers like you and me

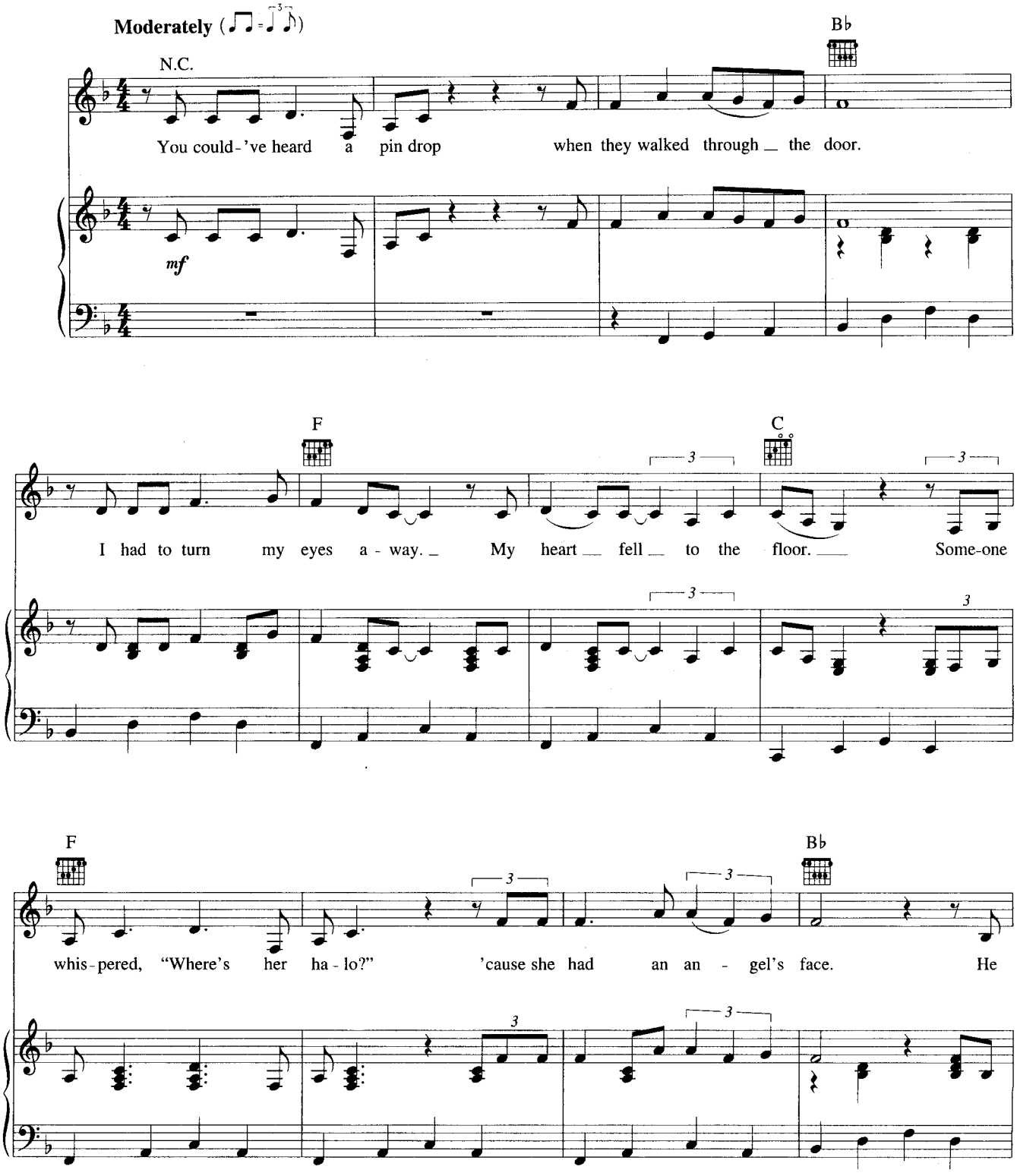

F
C
will nev - er say die.
'Cause there's a
F
G
C
long line of folks giv - in' up on love.
F
G
So man - y hearts get bro - ken in the push and
C
G
shove.
I'll be - lieve in you


Am
F
for the rest of my life.
Ba-by, lov - ers like you and me
G
C
1
will nev - er say die.
F
C
2
Dm7
F
Oh, lov - ers like you and me


C
F
will nev - er say die.
C
F
C
F
C
rit.

TONIGHT THE HEARTACHE'S ON ME

Words and Music by MARY FRANCIS,
JOHN MacRAE and BOB MORRISON



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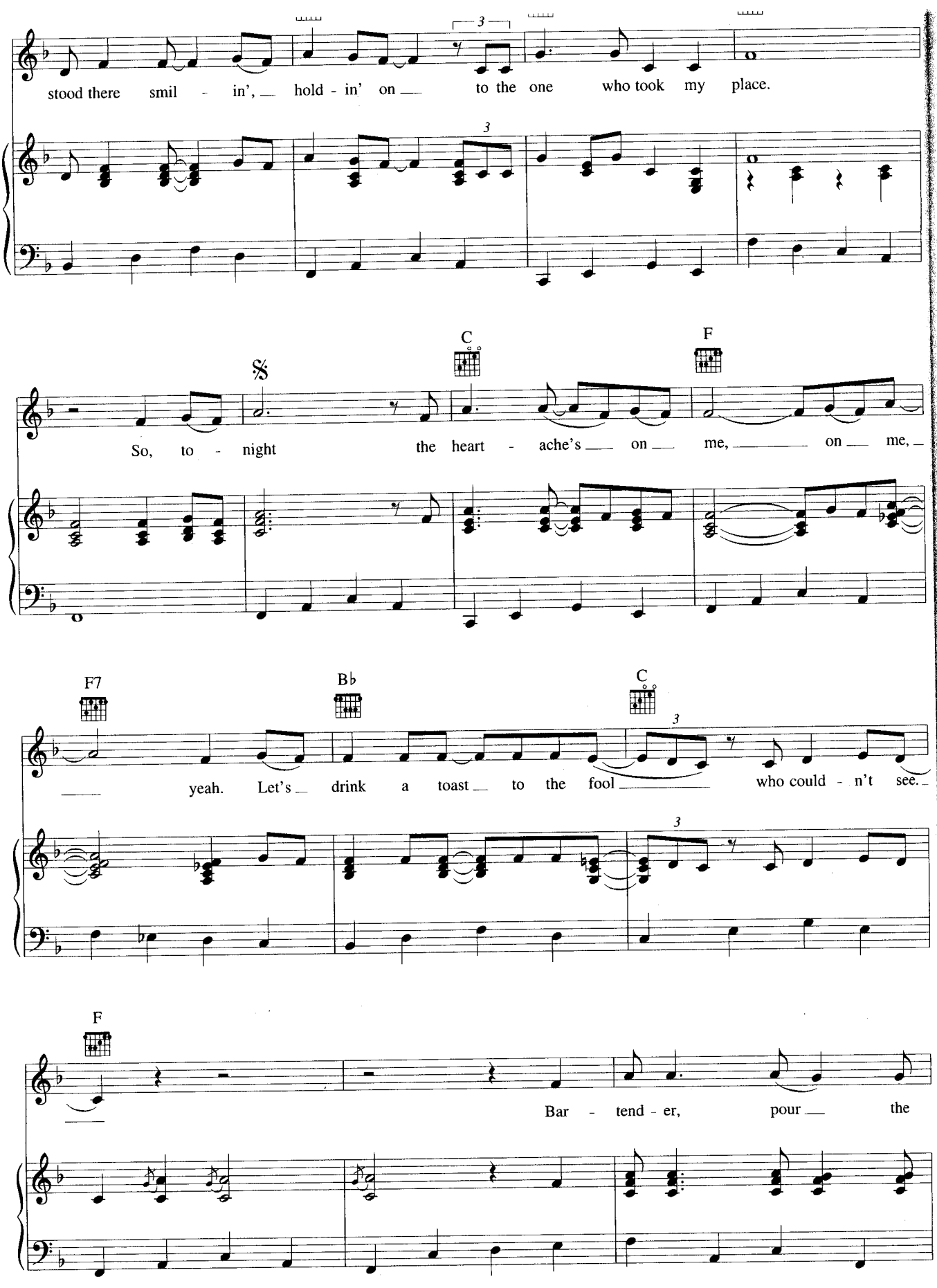
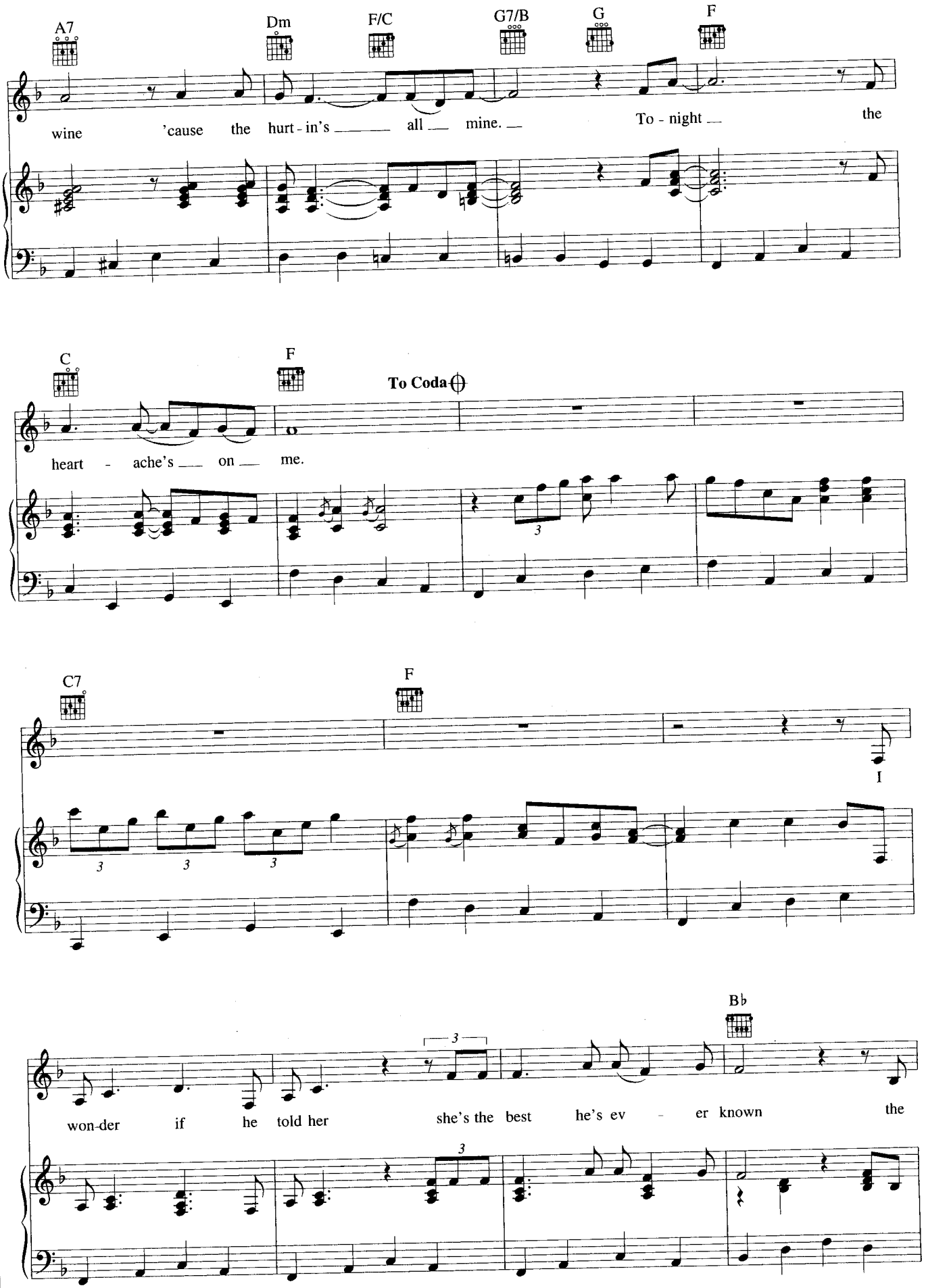
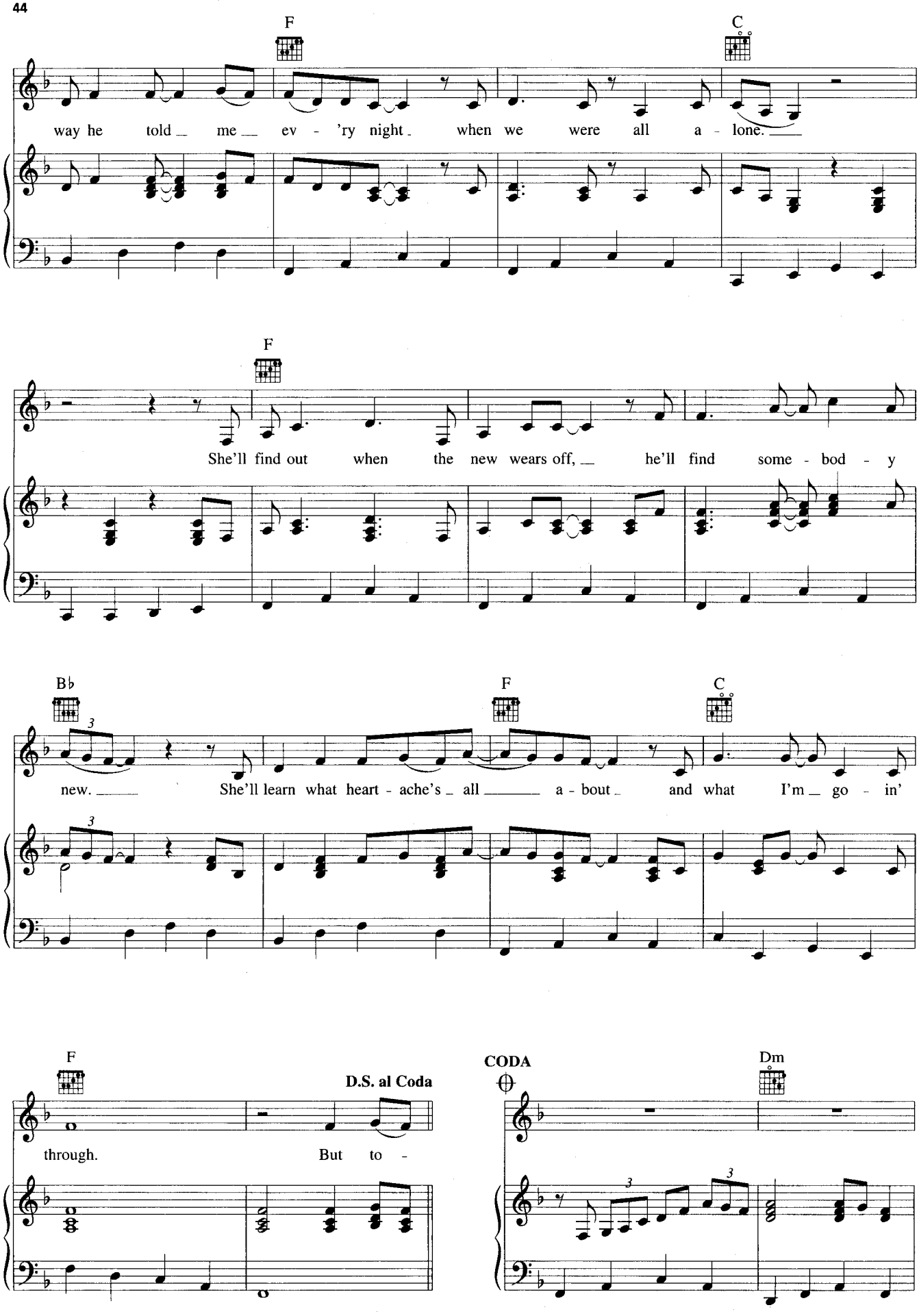
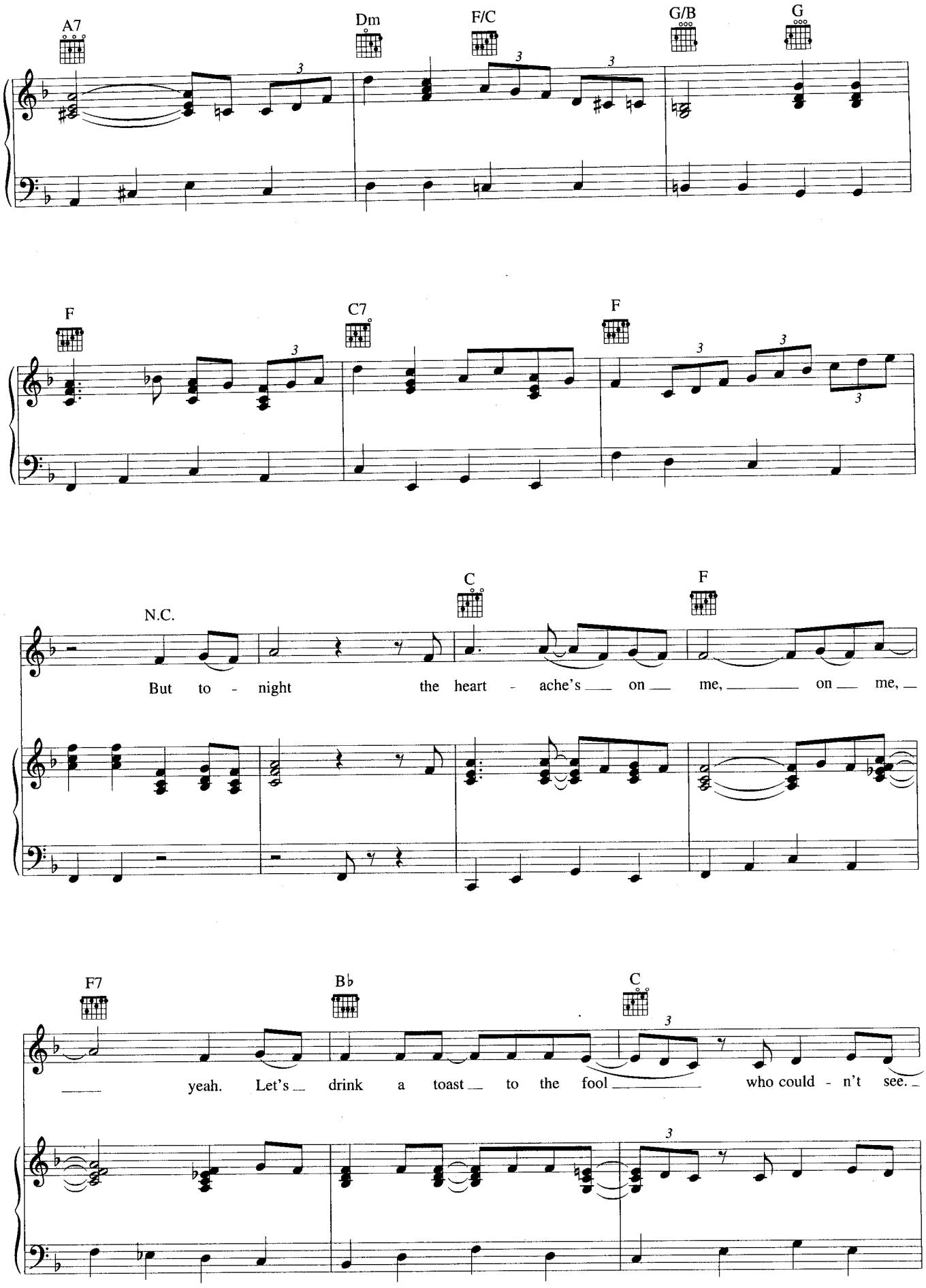
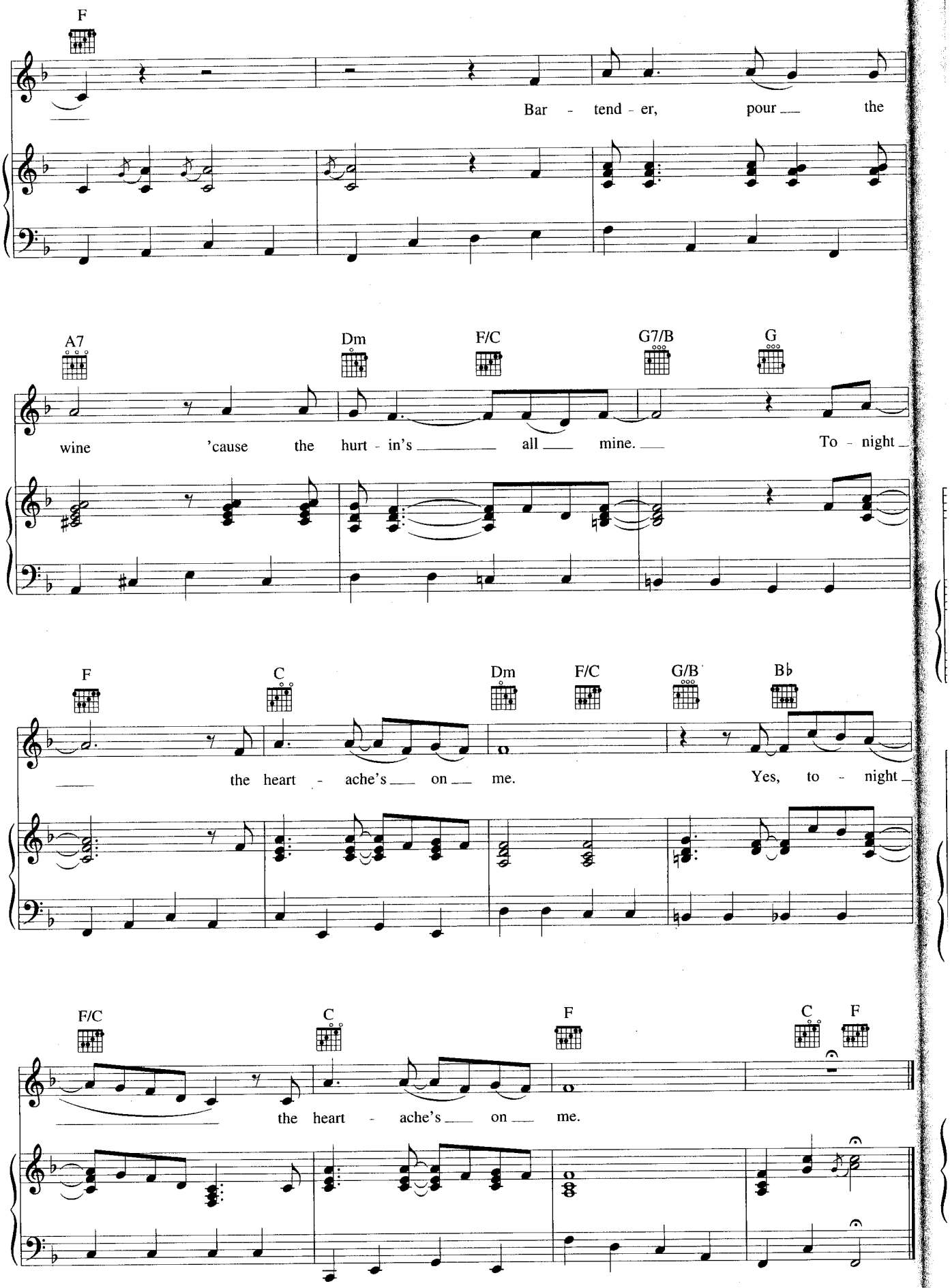

stood there smil - in', hold - in' on to the one who took my place.
C
F
So, to - night the heart - ache's on me, on me,
F7
B♭
C
yeah. Let's drink a toast to the fool who could - n't see.
F
Bar - tend - er, pour the


A7
Dm
F/C
G7/B
G
F
wine 'cause the hurt - in's all mine. To - night the
C
F
To Coda
heart - ache's on me.
C7
F
I
Bb
won-der if he told her she's the best he's ev - er known the

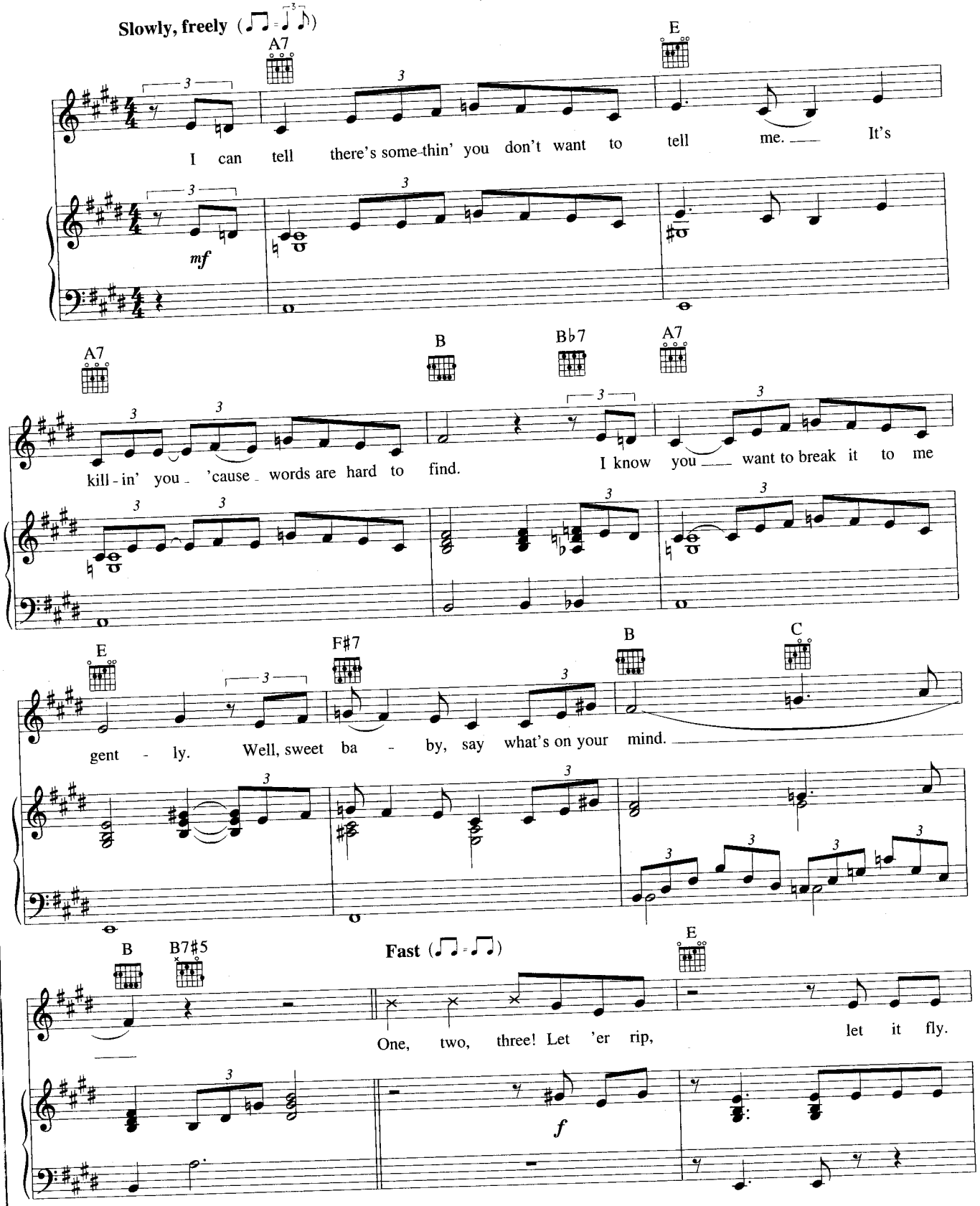

F
C
way he told me ev - 'ry night when we were all a - lone.
F
She'll find out when the new wears off, he'll find some - bod - y
B♭
F
C
new. She'll learn what heart - ache's all a - bout and what I'm go - in'
F
D.S. al Coda
through. But to -
CODA
Dm


A7
Dm
F/C
G/B
G
F
C7
F
N.C.
C
F
But to - night the heart - ache's on me, on me,
F7
B♭
C
yeah. Let's drink a toast to the fool who could - n't see.


F
Bar - tend - er, pour the
A7
Dm
F/C
G7/B
G
wine 'cause the hurt - in's all mine. To - night
F
C
Dm
F/C
G/B
B♭
the heart - ache's on me. Yes, to - night
F/C
C
F
C
F
the heart - ache's on me.

LET 'ER RIP

Words and Music by BILLY CRAIN
and SANDY RAMOS



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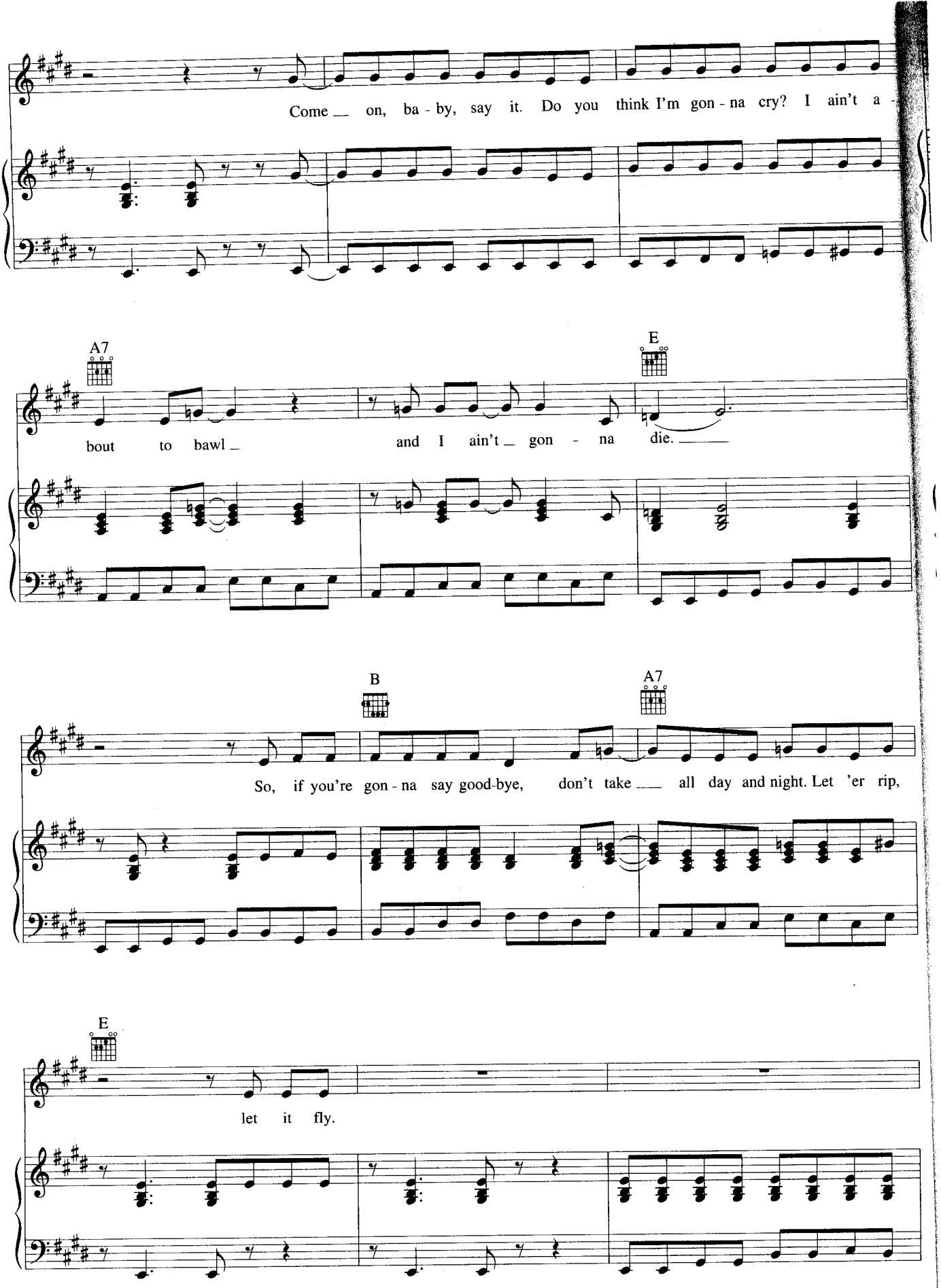
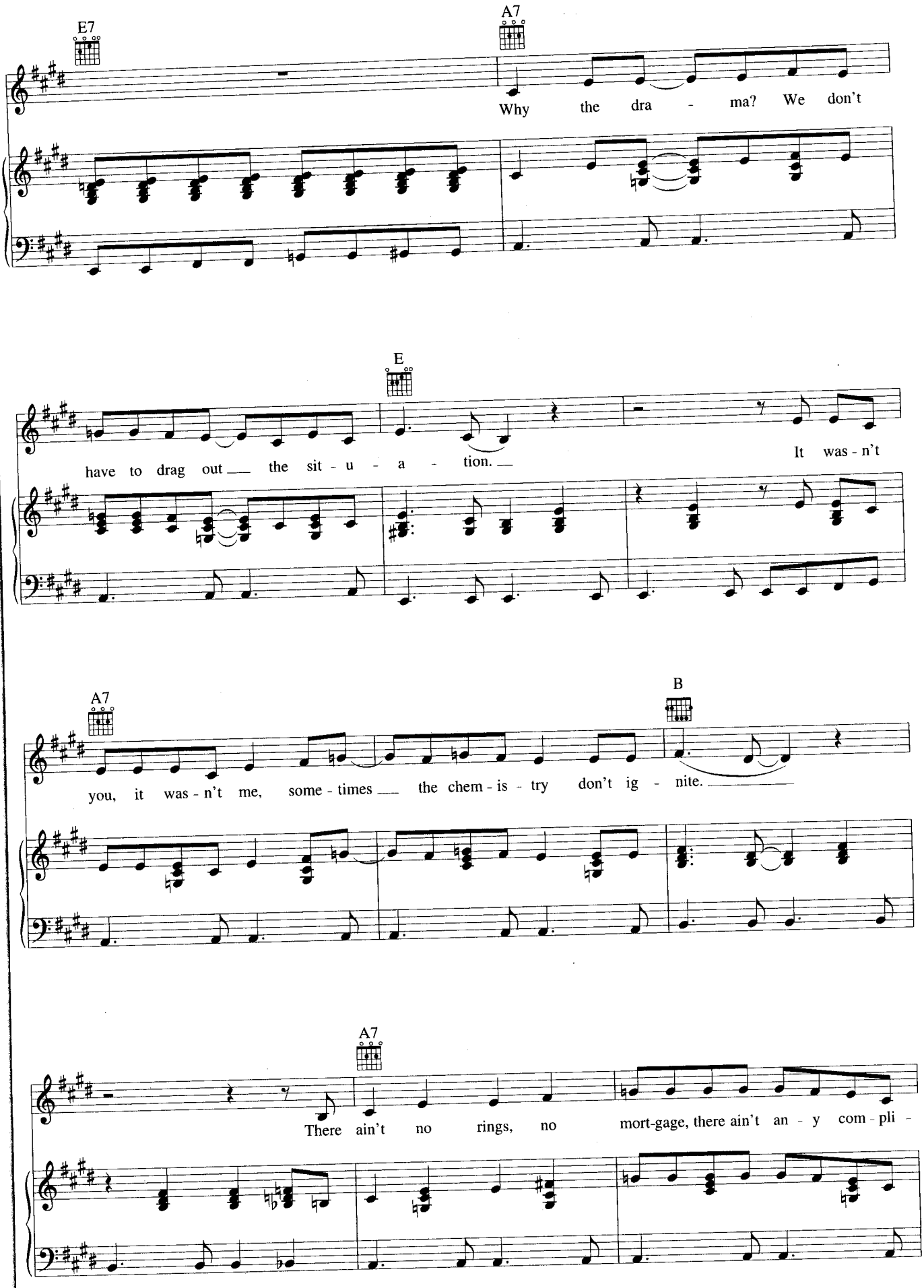
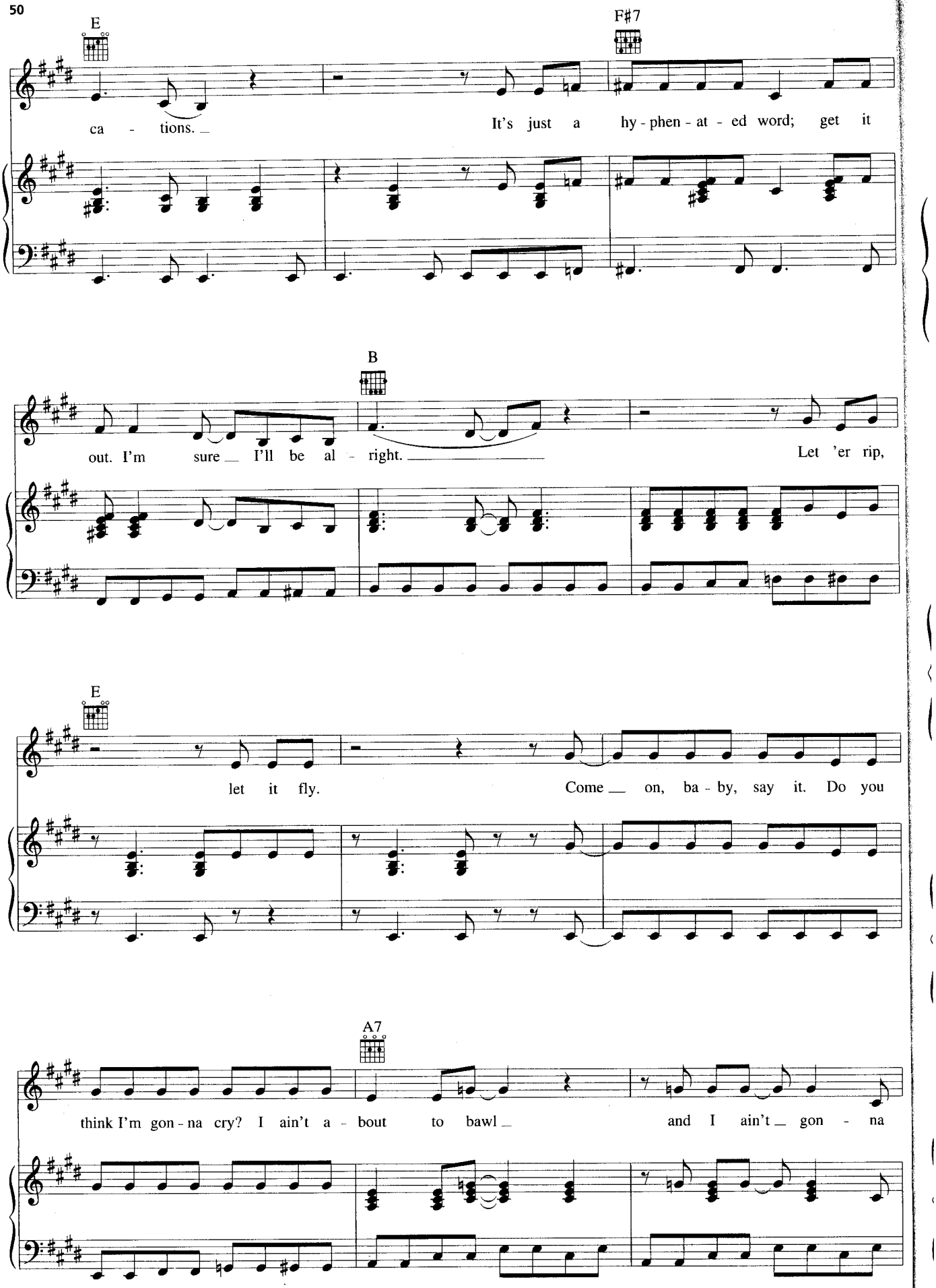
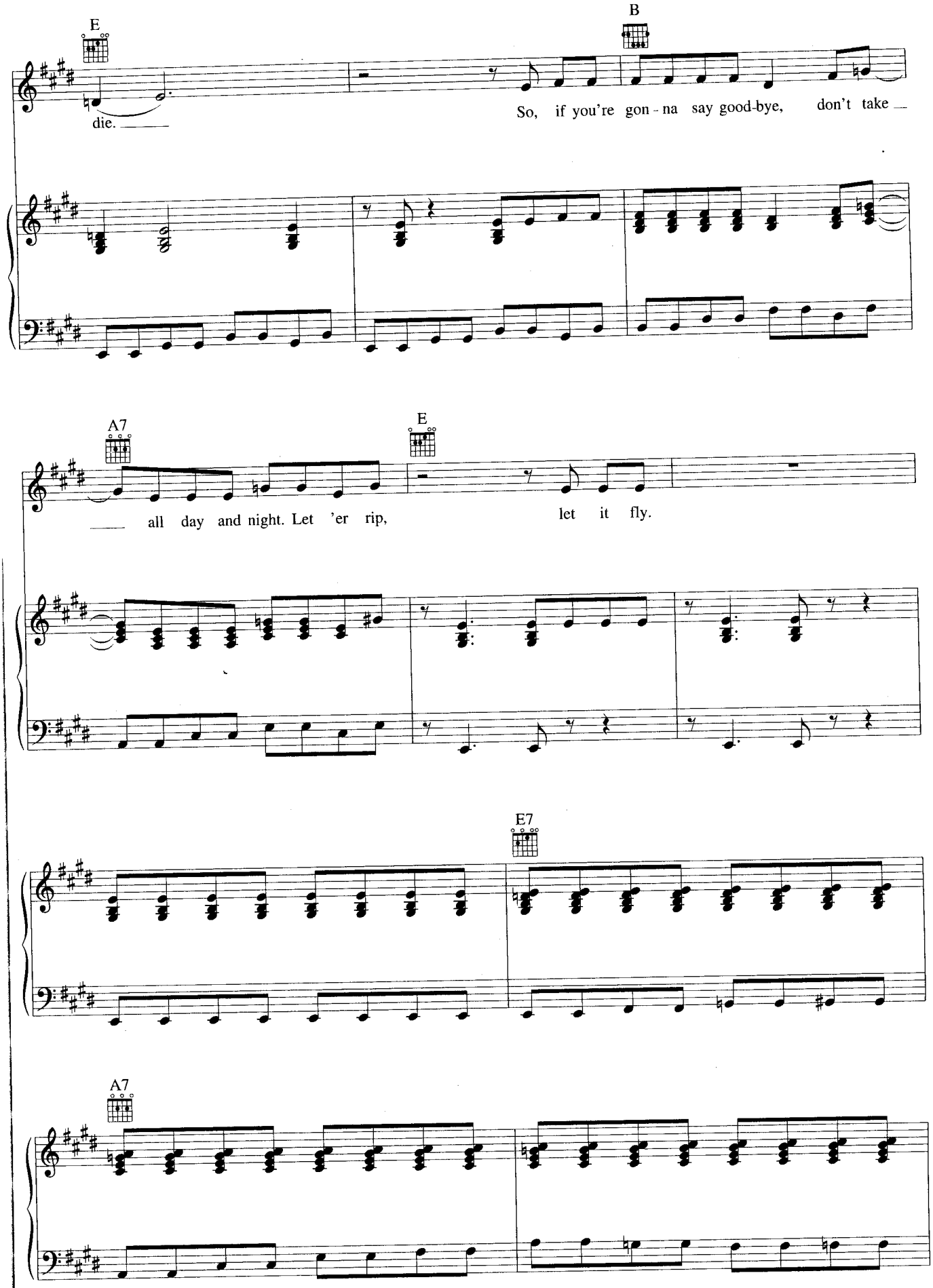
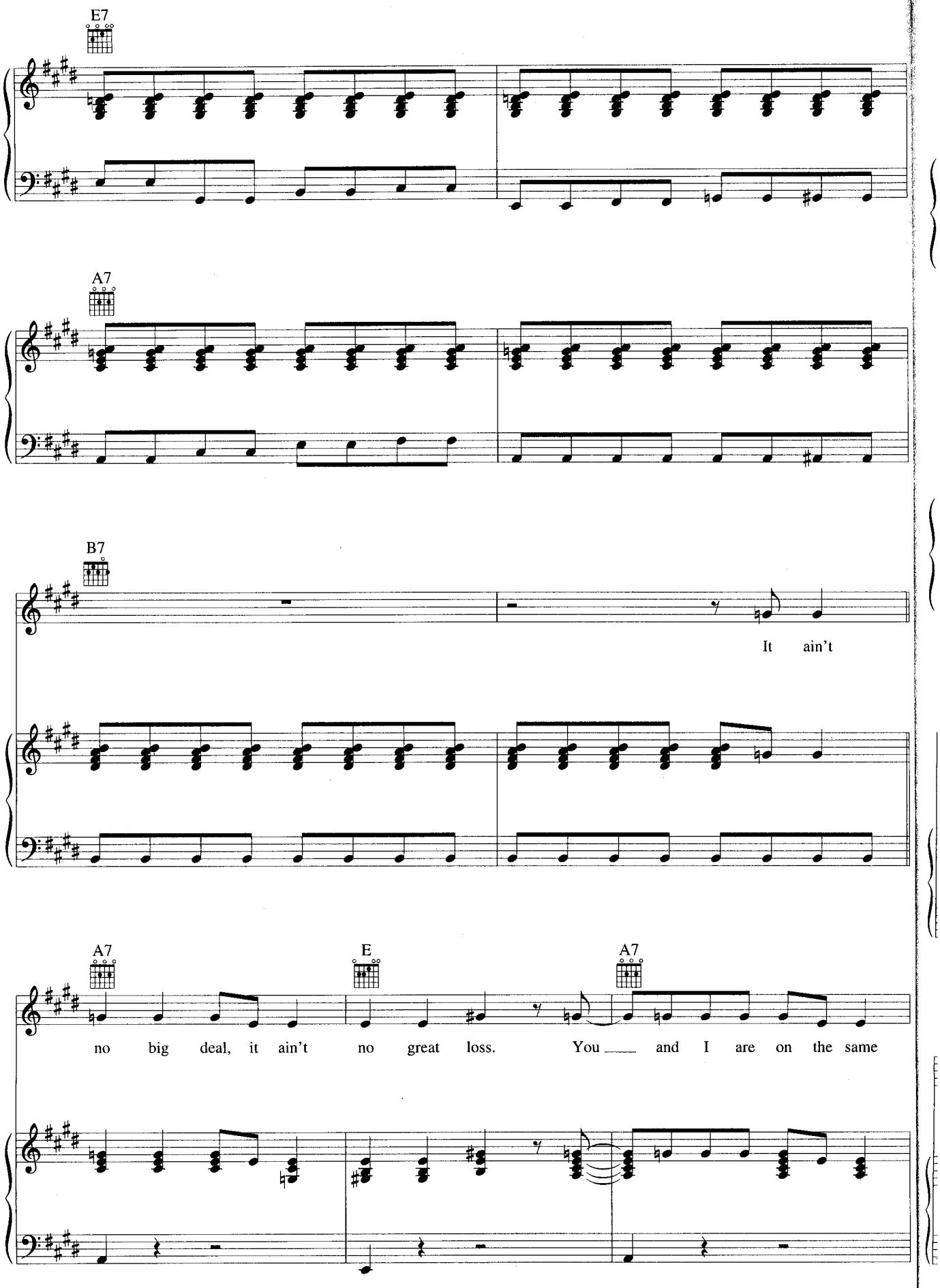
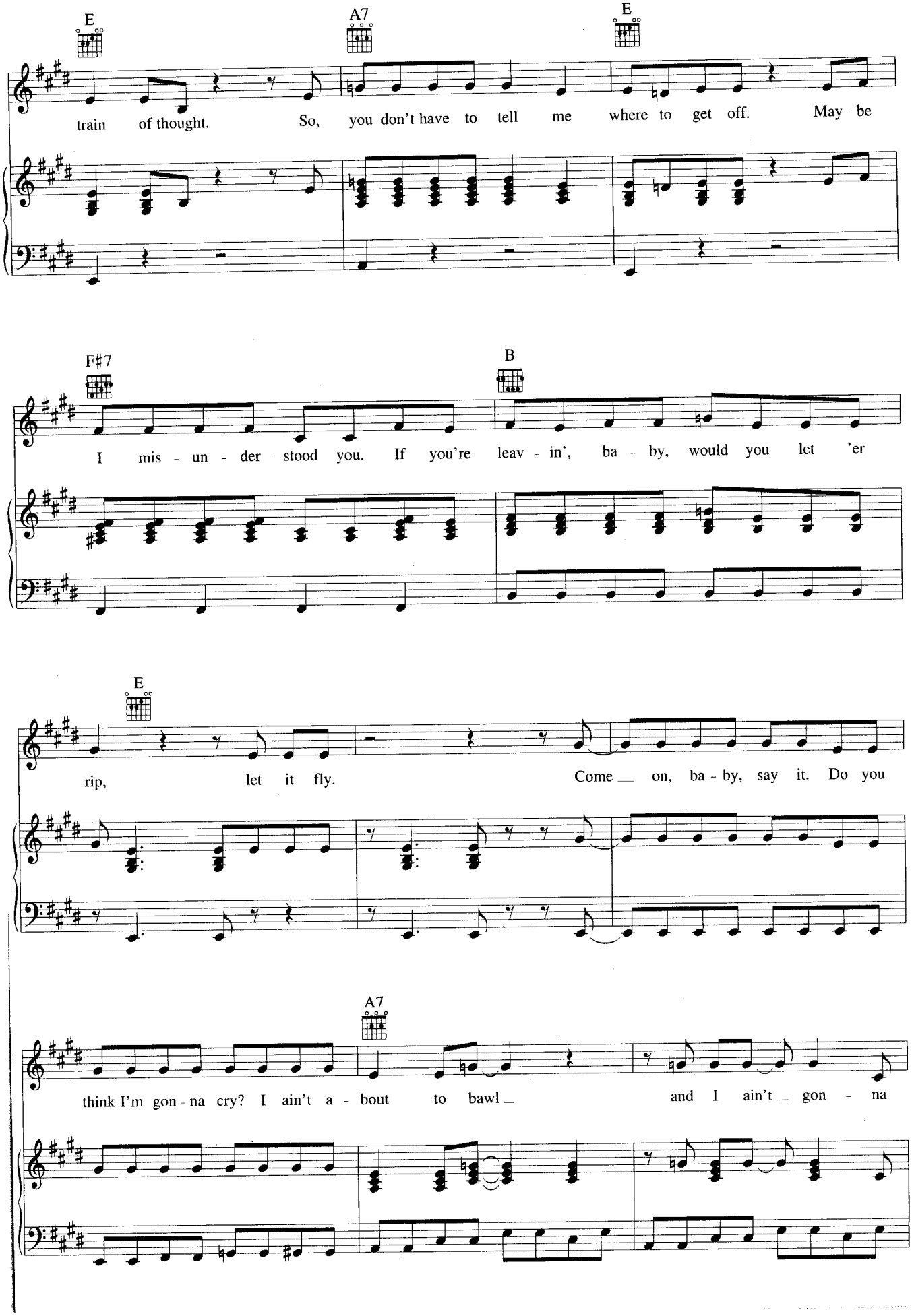

Come on, ba - by, say it. Do you think I'm gon - na cry? I ain't a -
A7
E
bout to bawl and I ain't gon - na die.
B
A7
So, if you're gon - na say good-bye, don't take all day and night. Let 'er rip,
E
let it fly.

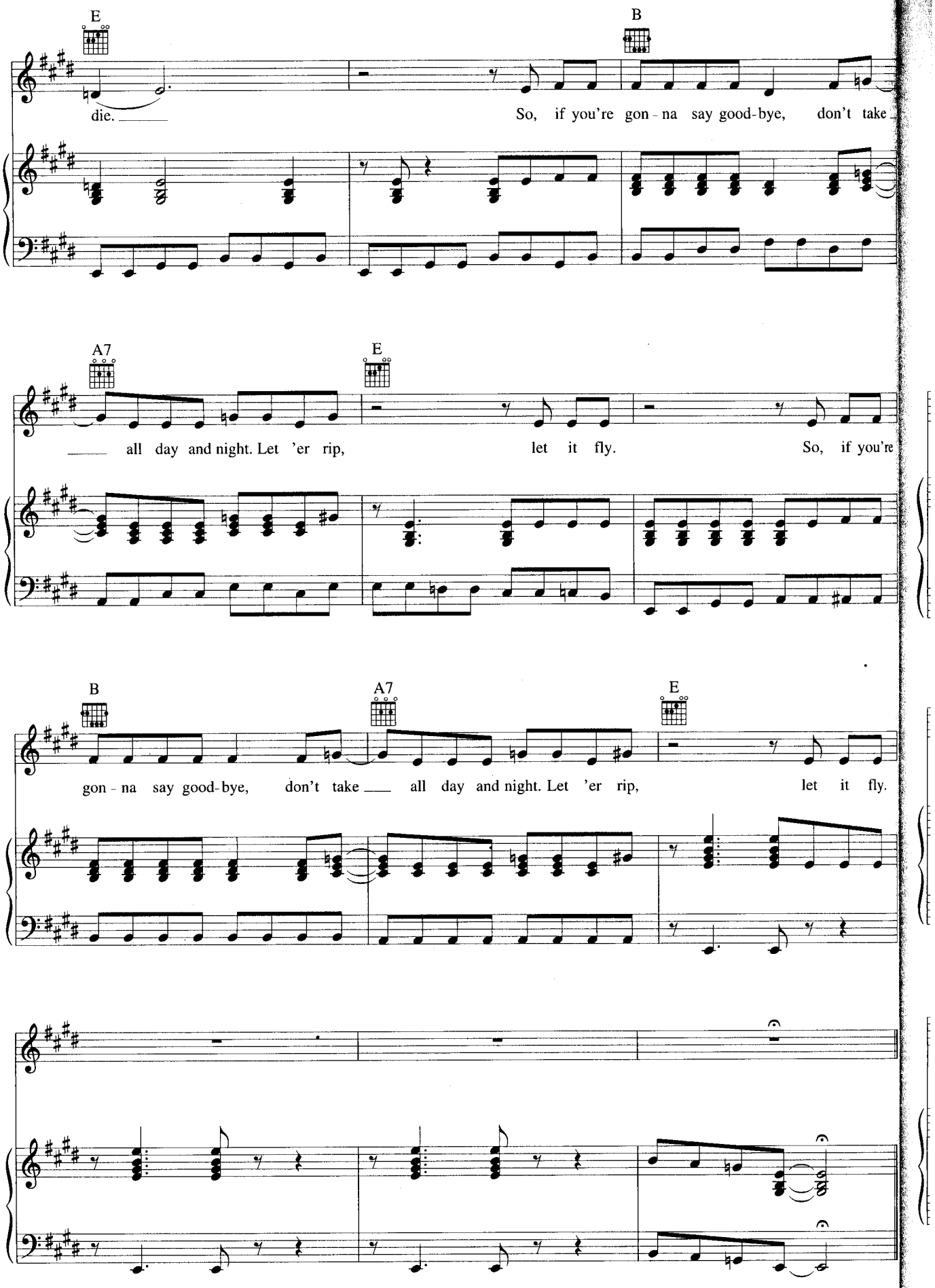

E7
A7
Why the dra - ma? We don't
E
have to drag out the sit - u - a - tion.
It was - n't
A7
B
you, it was - n't me, some - times the chem - is - try don't ig - nite.
A7
There ain't no rings, no mort-gage, there ain't an - y com - pli -


E
F♯7
ca - tions.
It's just a hy - phen - at - ed word; get it
B
out. I'm sure I'll be al - right.
Let 'er rip,
E
let it fly.
Come on, ba - by, say it. Do you
A7
think I'm gon - na cry? I ain't a - bout to bawl
and I ain't gon - na


E
B
die.
So, if you're gon - na say good-bye, don't take
A7
E
all day and night. Let 'er rip, let it fly.
E7
A7

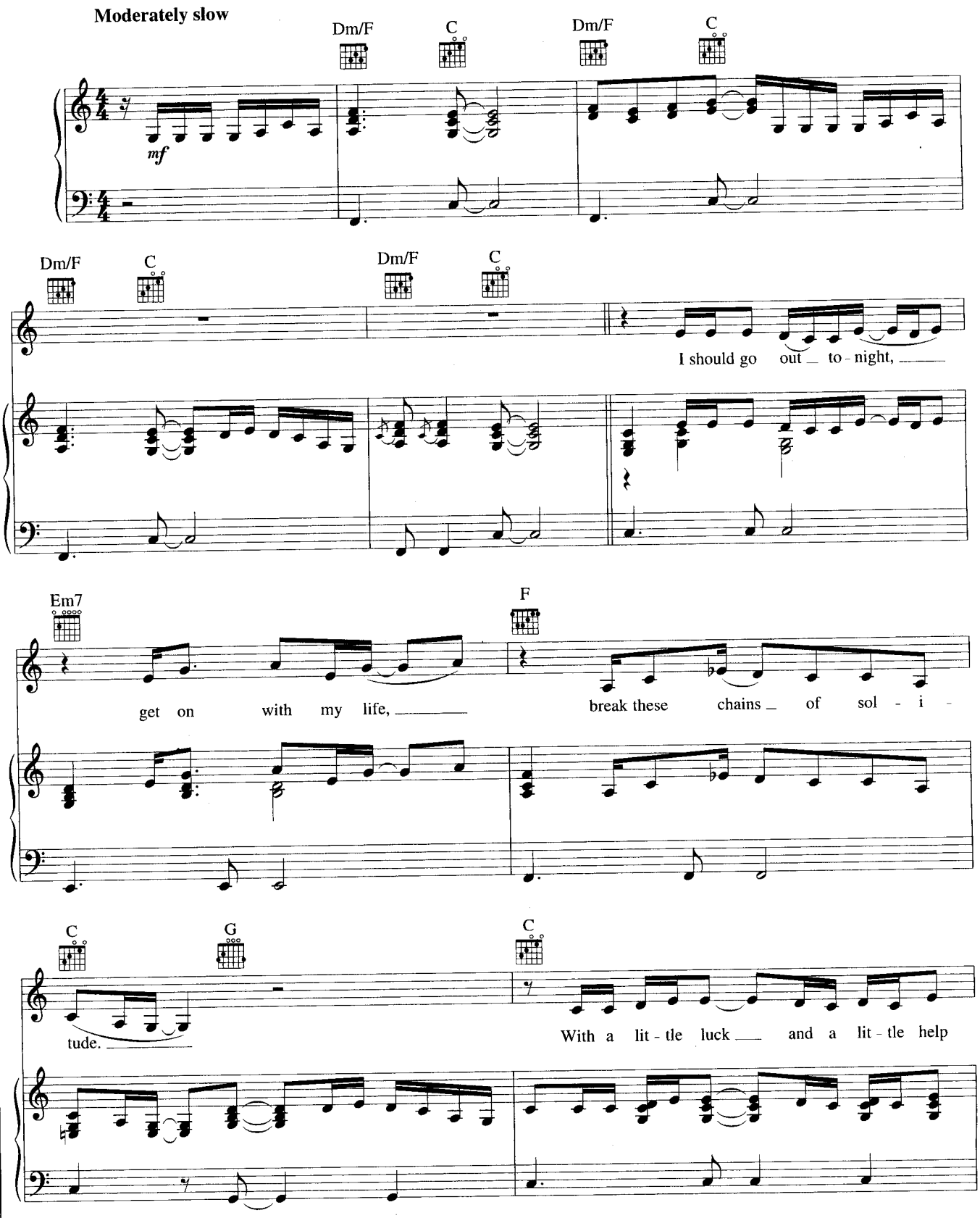

E7
A7
B7
It ain't
A7
E
A7
no big deal, it ain't no great loss. You ___ and I are on the same


E
A7
E
train of thought. So, you don't have to tell me where to get off. May - be
F♯7
B
I mis - un - der - stood you. If you're leav - in', ba - by, would you let 'er
E
rip, let it fly. Come on, ba - by, say it. Do you
A7
think I'm gon - na cry? I ain't a - bout to bawl and I ain't gon - na


E
B
die.
So, if you're gon - na say good-bye, don't take
A7
E
all day and night. Let 'er rip, let it fly. So, if you're
B
A7
E
gon - na say good-bye, don't take all day and night. Let 'er rip, let it fly.

ONCE YOU'VE LOVED SOMEBODY

Words and Music by THOM McHUGH
and BRUCE MILLER



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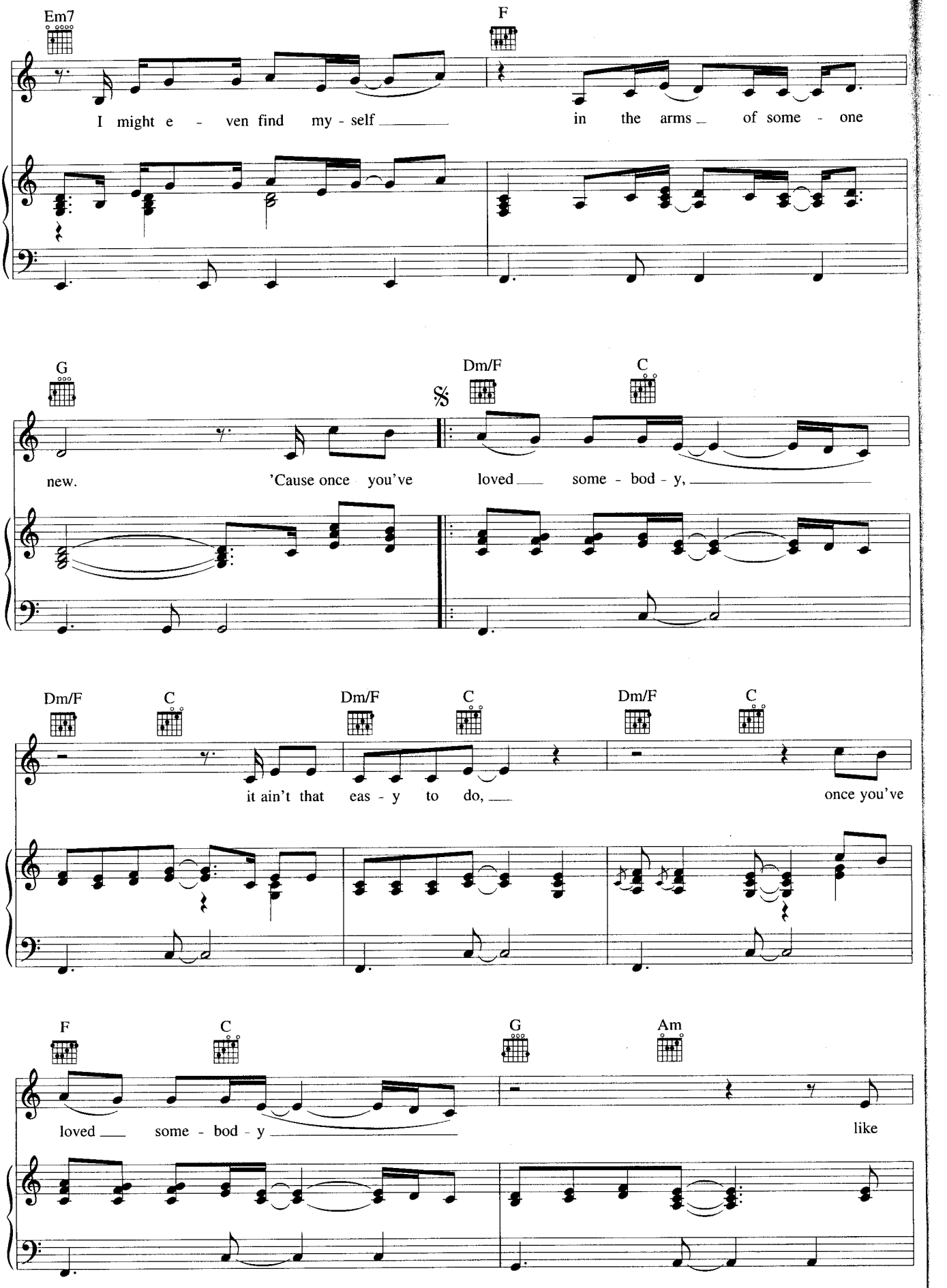
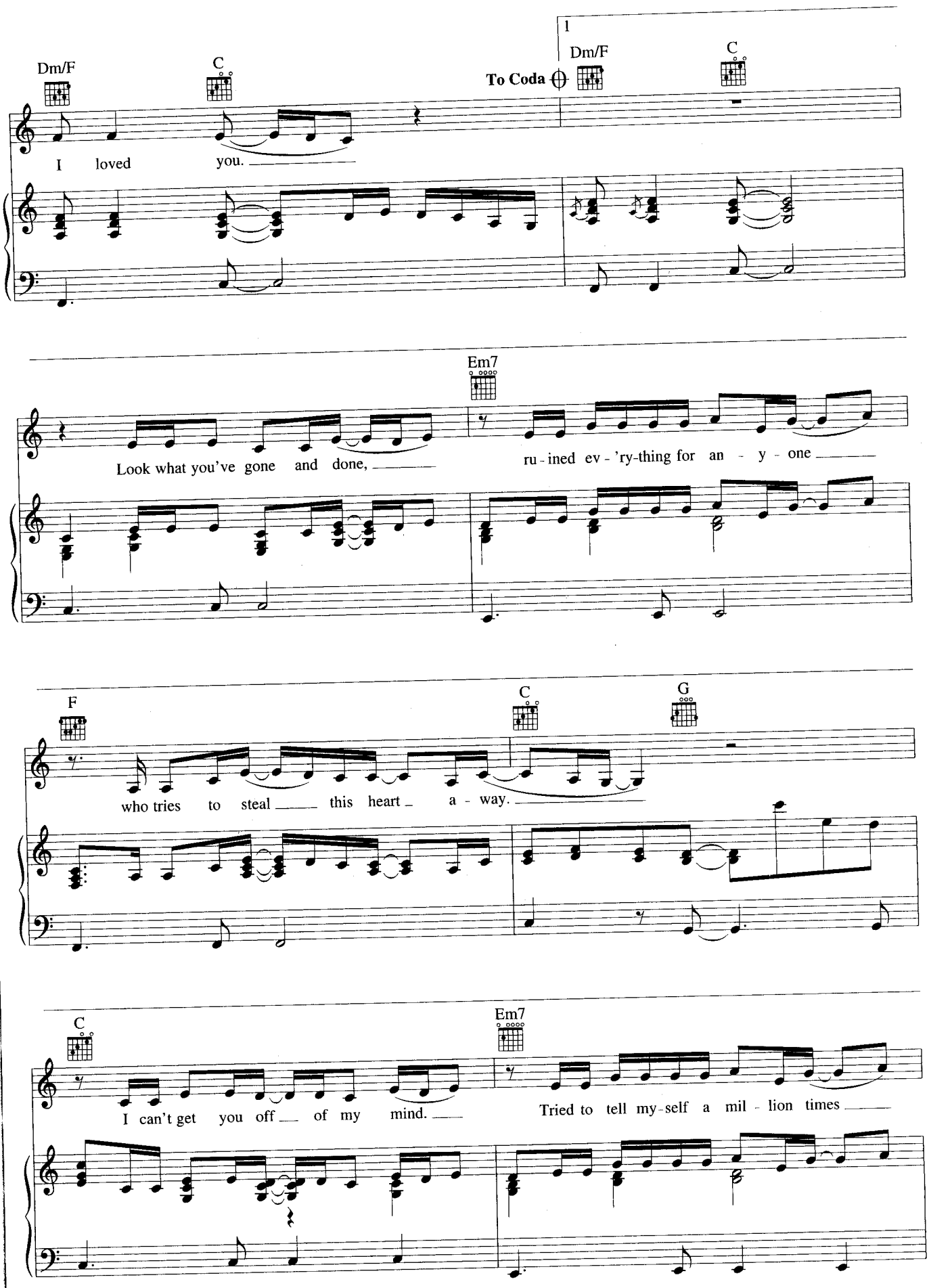
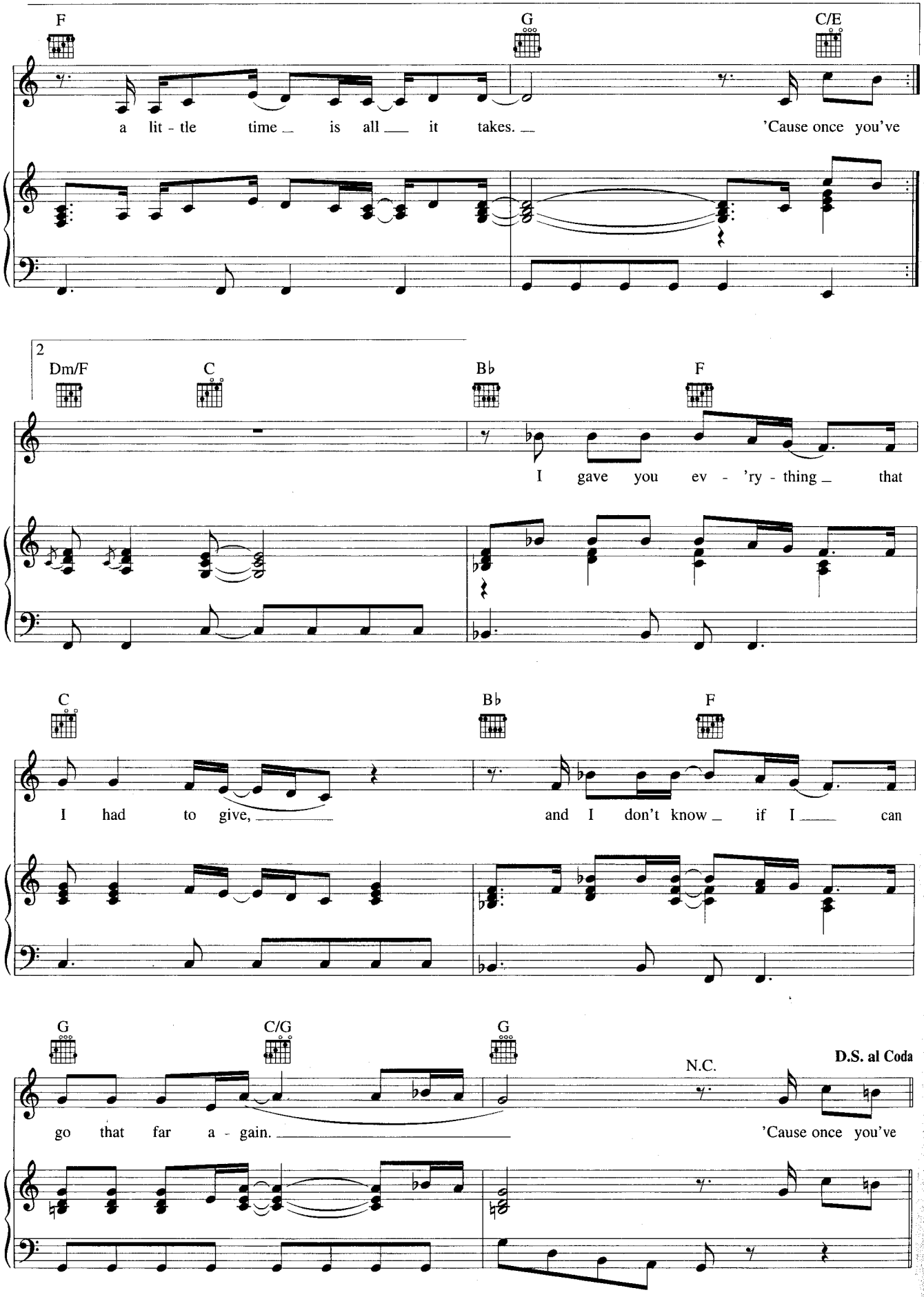
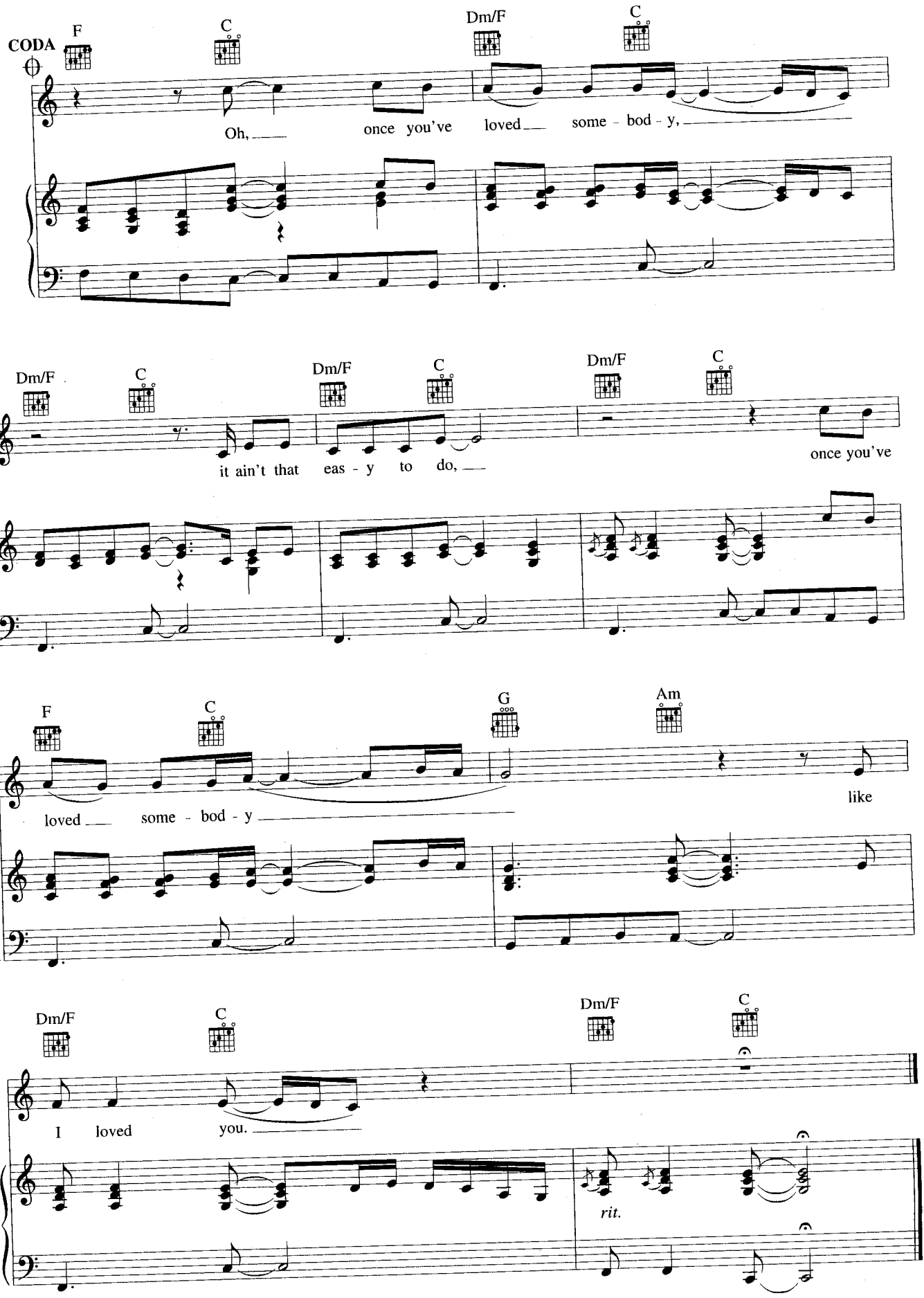

Em7
F
I might e - ven find my - self
in the arms of some - one
G
Dm/F
C
new.
'Cause once you've
loved some - bod - y,
Dm/F
C
Dm/F
C
Dm/F
C
it ain't that eas - y to do,
once you've
F
C
G
Am
loved some - bod - y
like

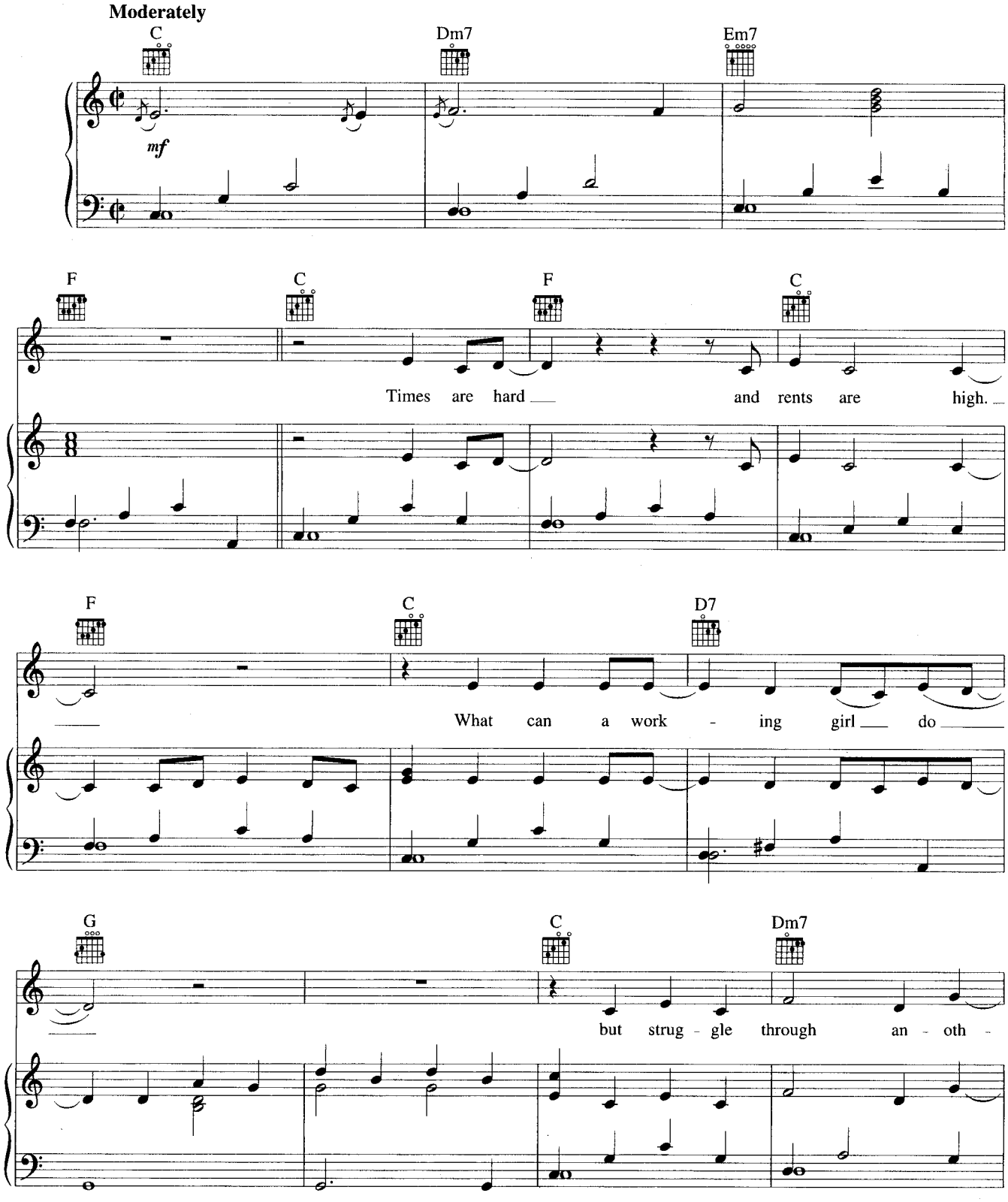

Dm/F
C
I loved you.
To Coda
1
Dm/F
C
Em7
Look what you've gone and done,
ru - ined ev - 'ry-thing for an - y - one
F
C
G
who tries to steal this heart a - way.
C
Em7
I can't get you off of my mind.
Tried to tell my-self a mil - lion times


F
G
C/E
a lit - tle time _ is all ___ it takes. _
'Cause once you've
2
Dm/F
C
B♭
F
I gave you ev - 'ry - thing _ that
C
B♭
F
I had to give, _____
and I don't know _ if I ___ can
G
C/G
G
N.C.
D.S. al Coda
go that far a - gain. _____
'Cause once you've


CODA
F
C
Dm/F
C
Oh, once you've loved some - bod - y,
Dm/F
C
Dm/F
C
Dm/F
C
it ain't that eas - y to do,
once you've
F
C
G
Am
loved some - bod - y
like
Dm/F
C
Dm/F
C
I loved you.
rit.

I'LL TAKE CARE OF YOU

Words and Music by
JOHN DAVID SOUTHER



Original key: B major. This edition has been transposed up one half-step to be more playable.

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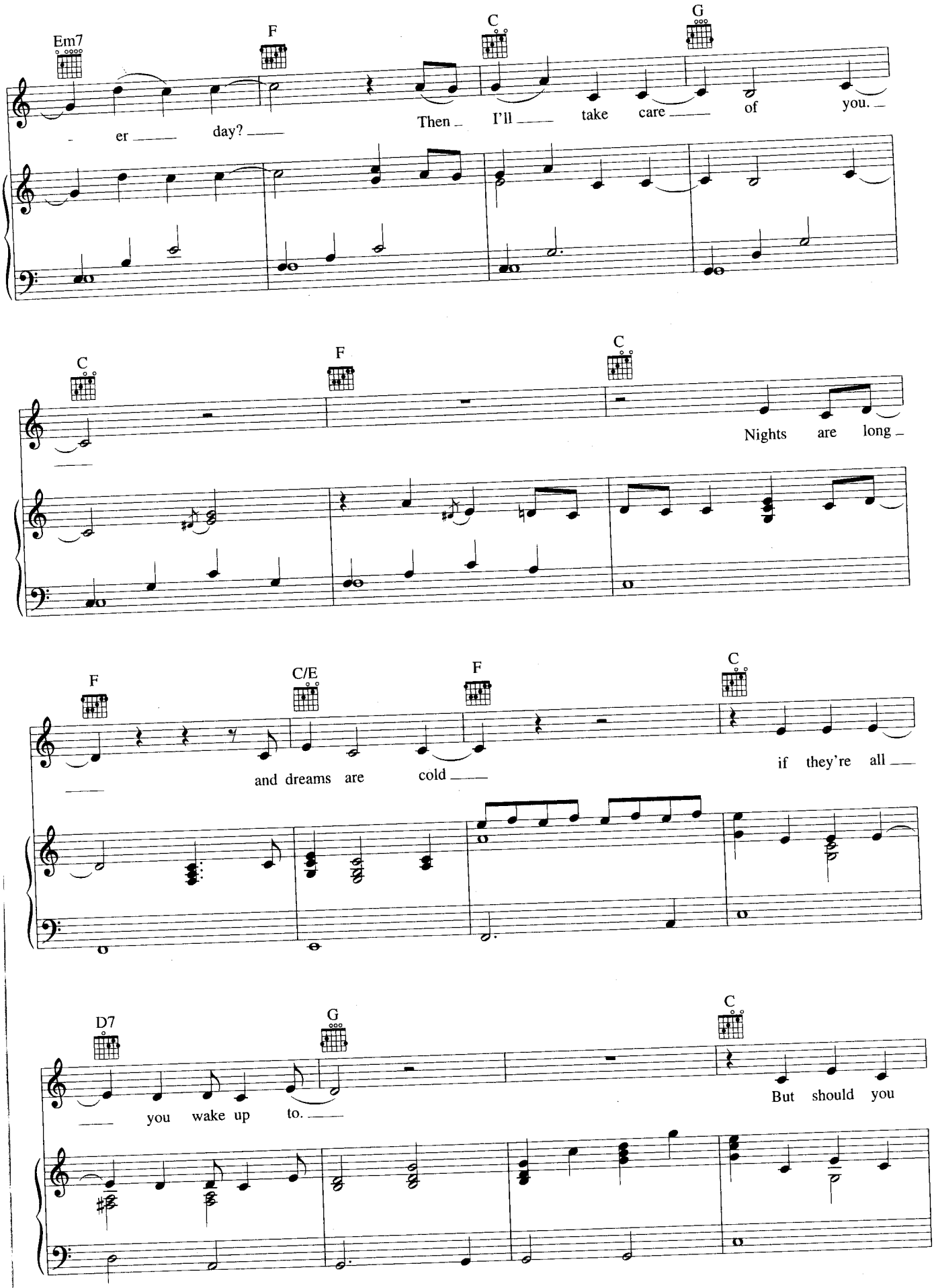
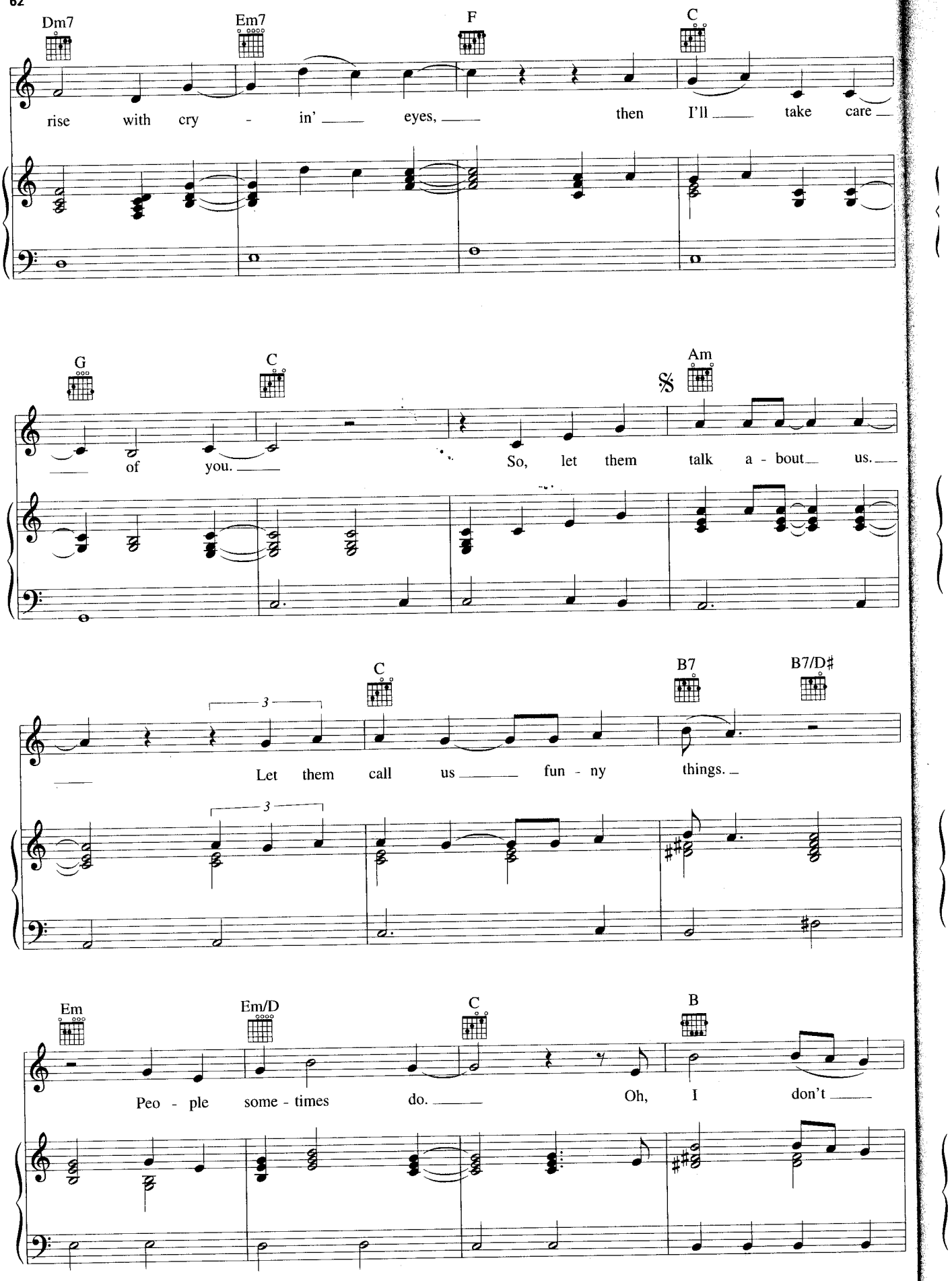
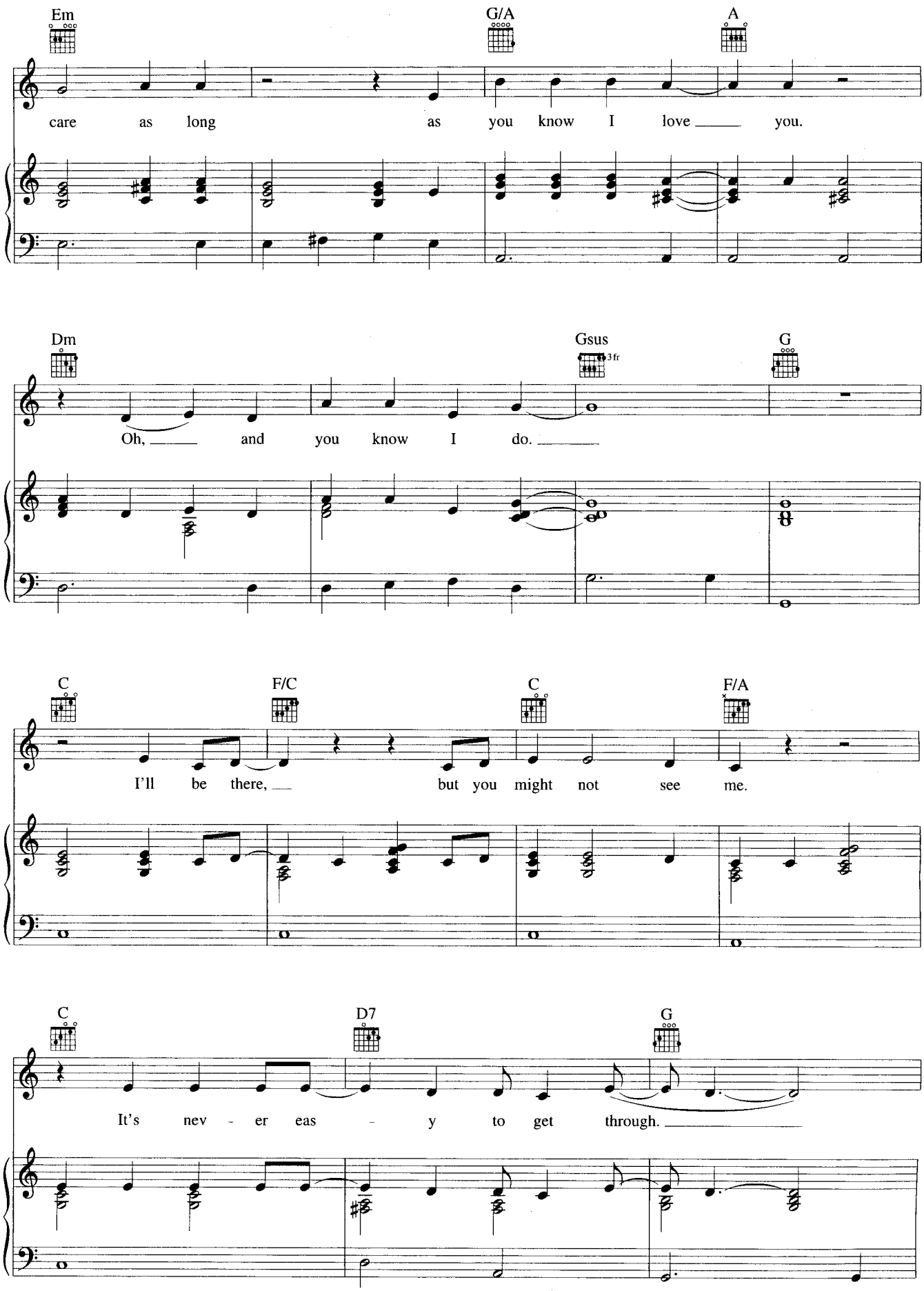
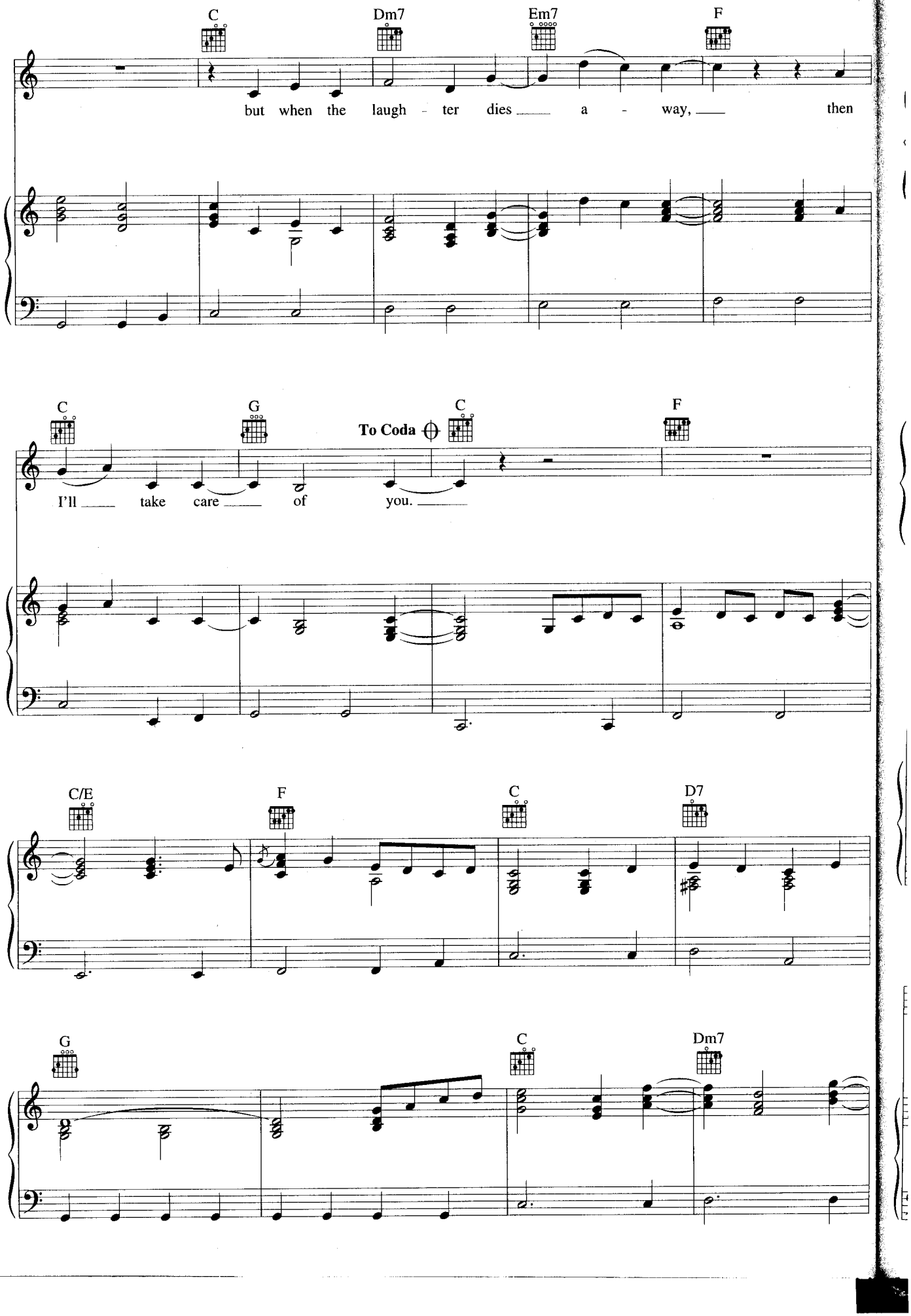
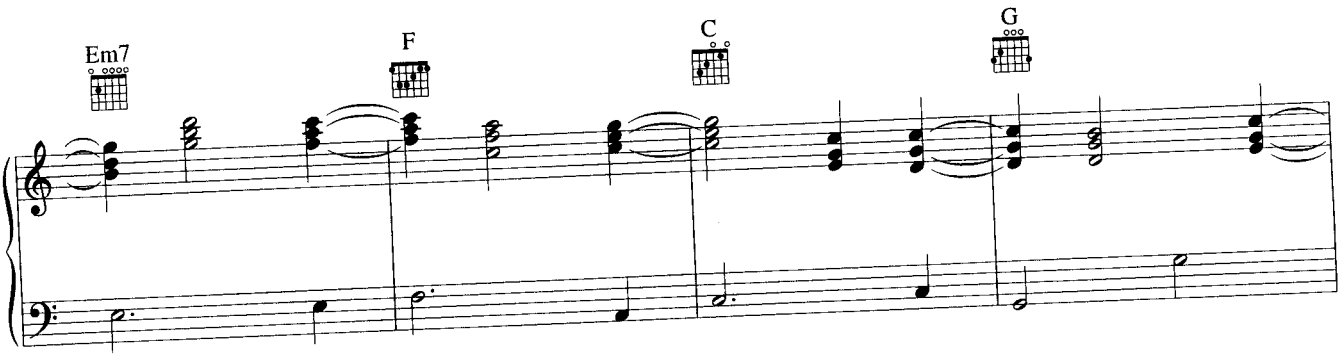
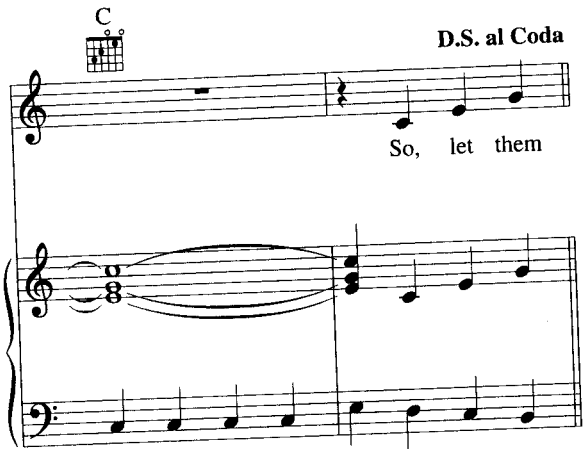

Em7
F
C
G
er day?
Then I'll take care of you.
C
F
C
Nights are long
F
C/E
F
C
and dreams are cold
if they're all
D7
G
C
you wake up to.
But should you

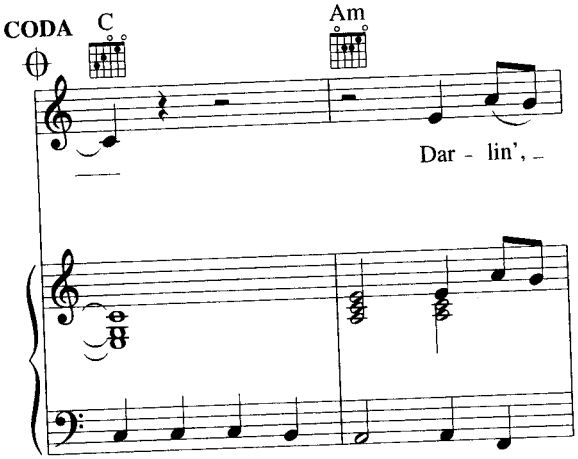

Dm7
Em7
F
C
rise with cry - in' eyes, then I'll take care
G
C
Am
of you.
So, let them talk a - bout us.
C
B7
B7/D♯
Let them call us fun - ny things.
Em
Em/D
C
B
Peo - ple some - times do.
Oh, I don't

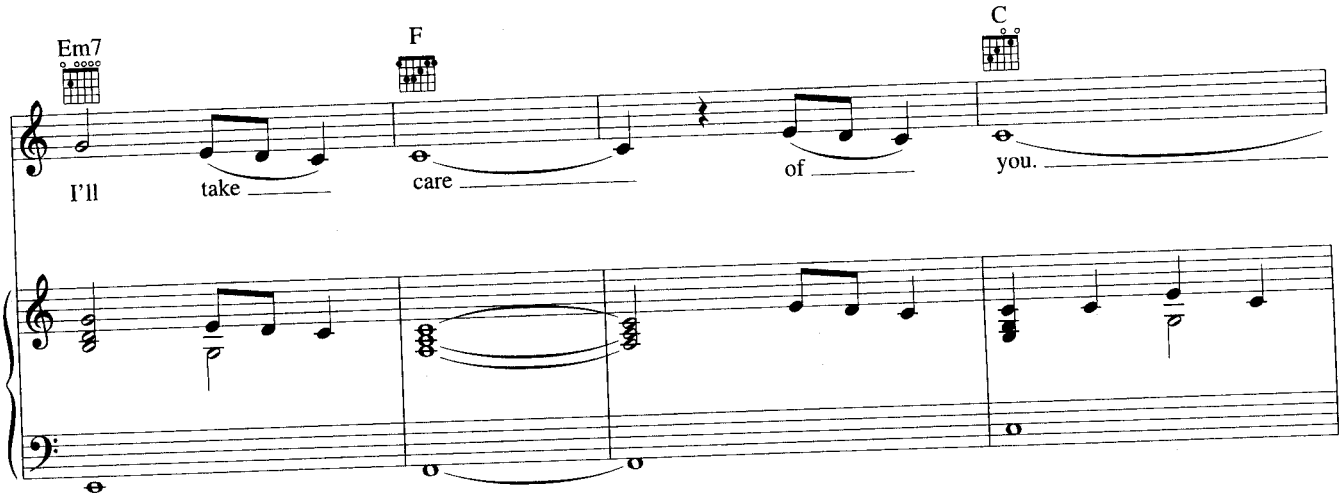

Em
G/A
A
care as long as you know I love you.
Dm
Gsus
3fr
G
Oh, and you know I do.
C
F/C
C
F/A
I'll be there, but you might not see me.
C
D7
G
It's nev - er eas - y to get through.

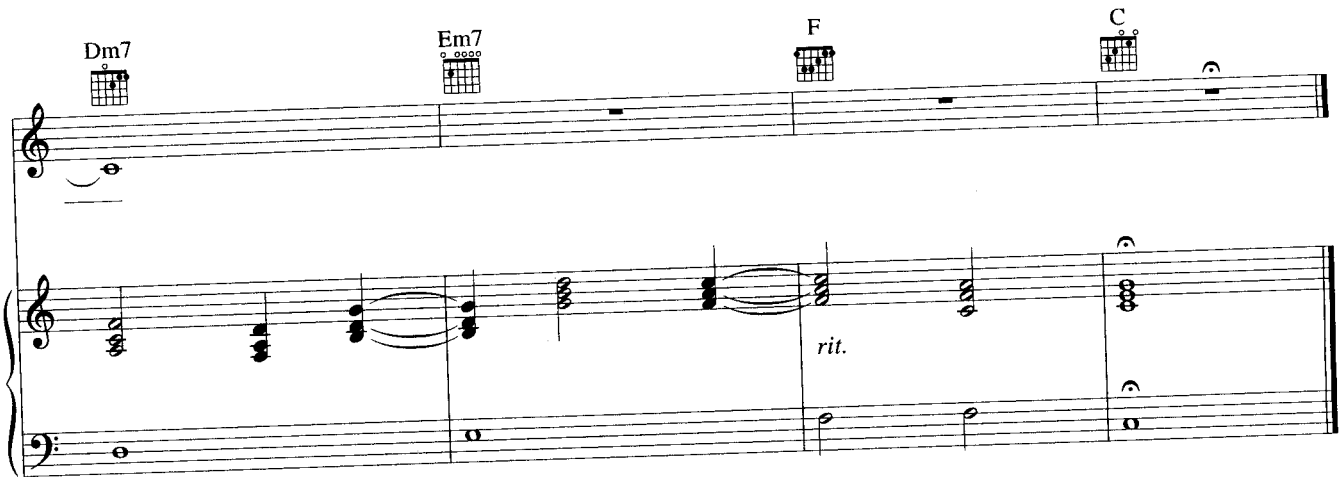

C
Dm7
Em7
F
but when the laugh - ter dies a - way, then
C
G
To Coda
C
F
I'll take care of you.
C/E
F
C
D7
G
C
Dm7


Em7
F
C
G


C
D.S. al Coda
So, let them


CODA
C
Am
Dar - lin', –

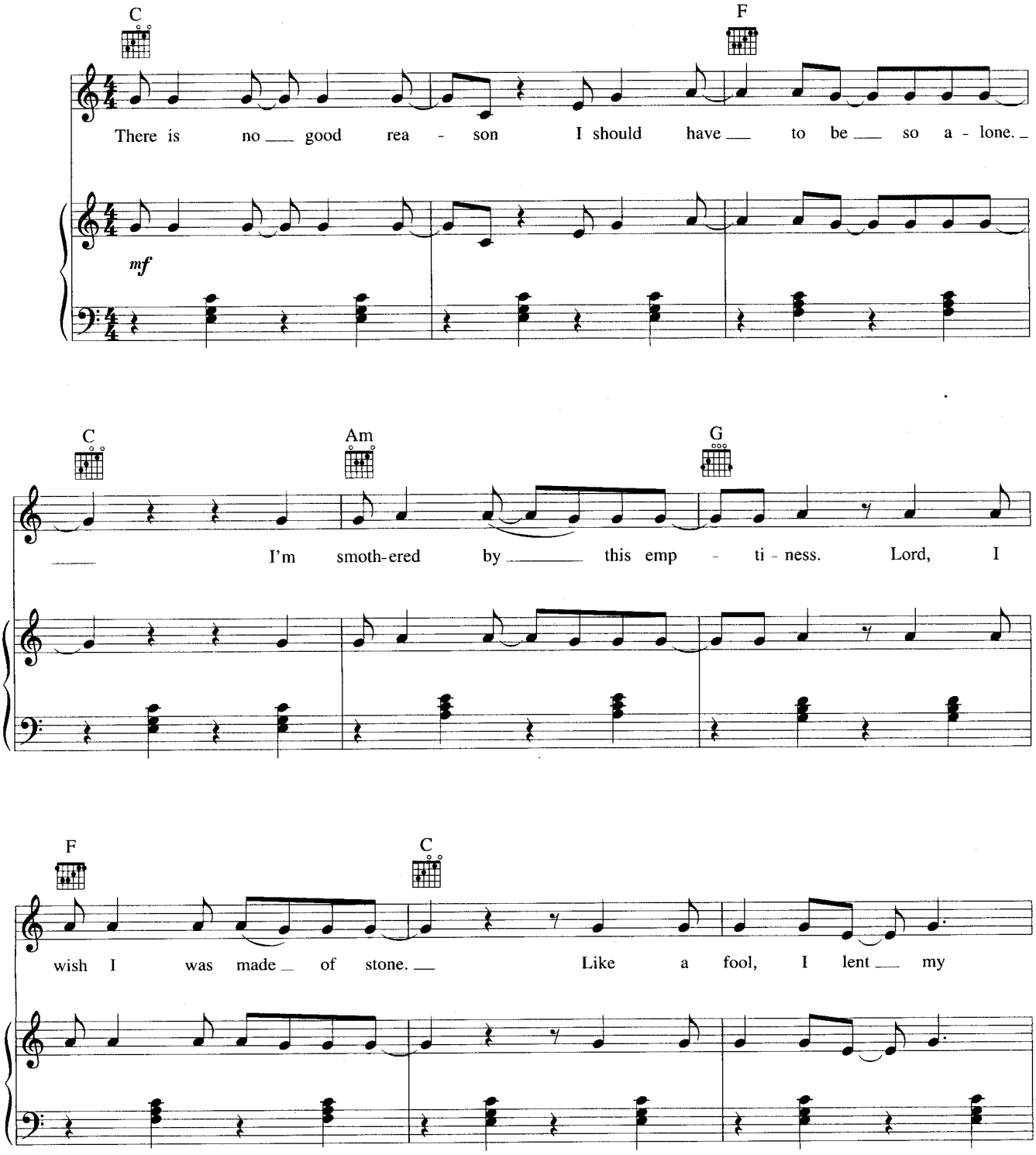

Em7
F
C
I'll
take
care
of
you.


Dm7
Em7
F
C
rit.

AM I THE ONLY ONE
(WHO'S EVER FELT THIS WAY)

Words and Music by
MARIA McKEE

Moderately



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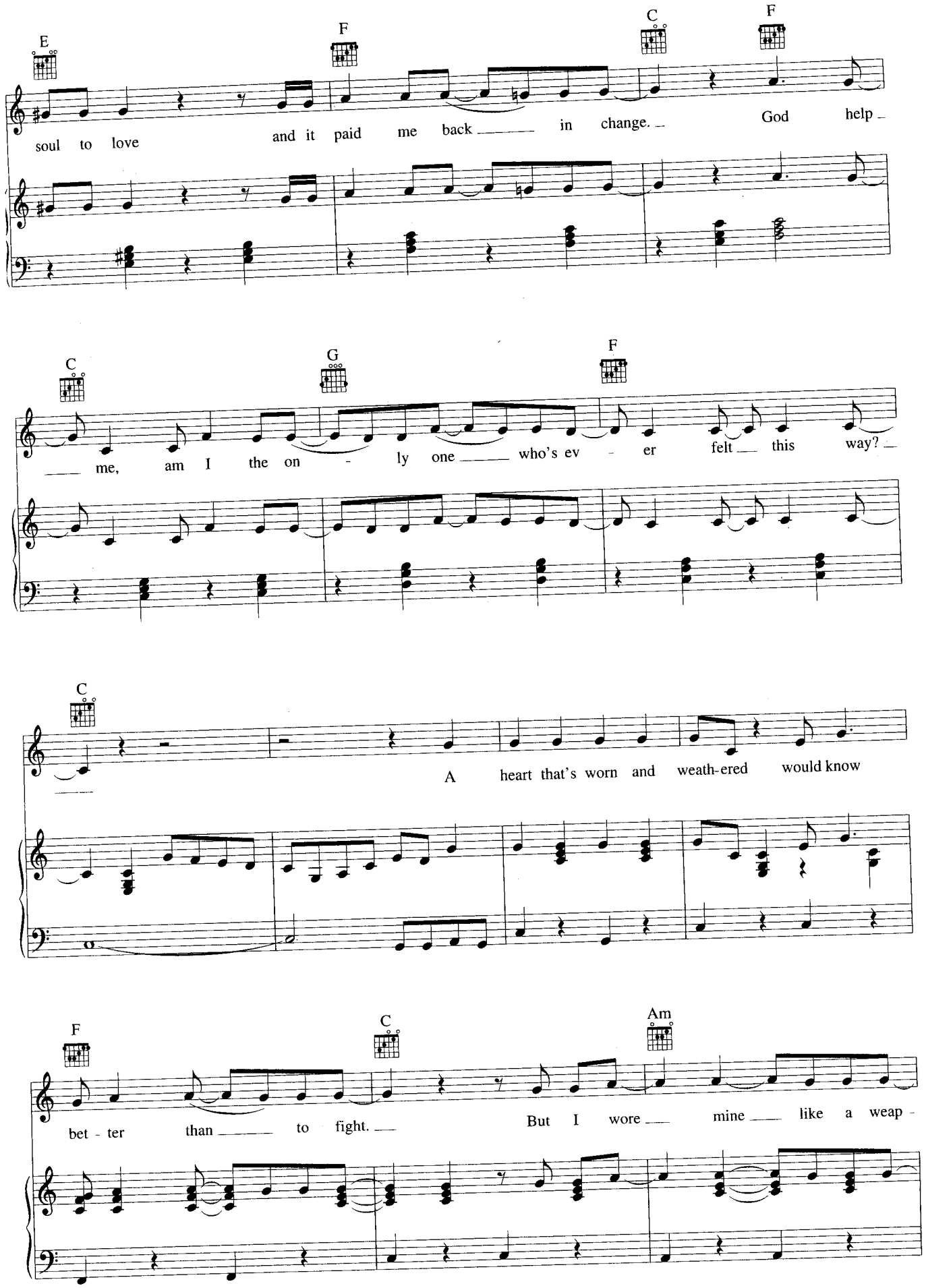
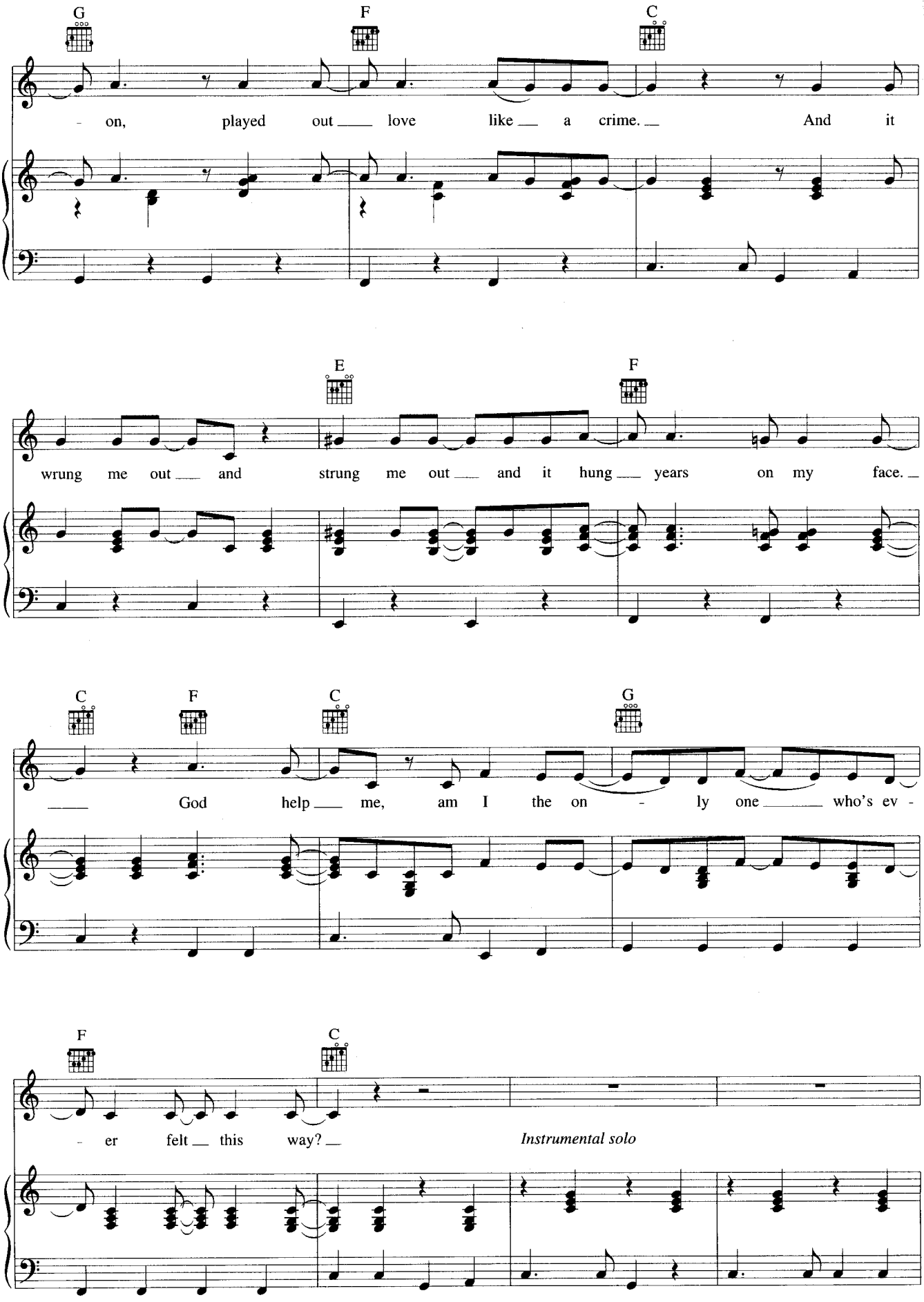
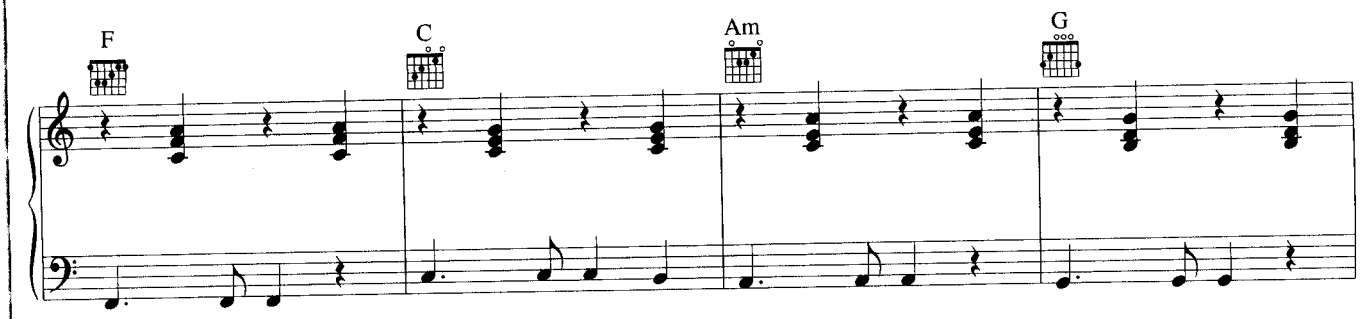
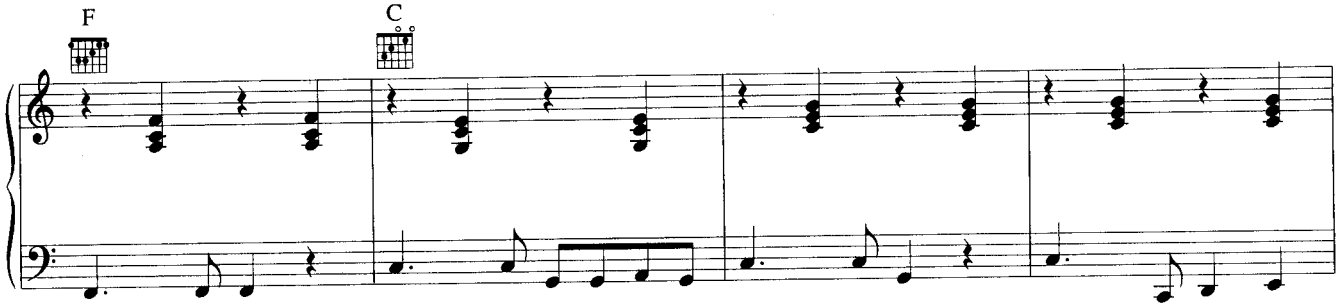
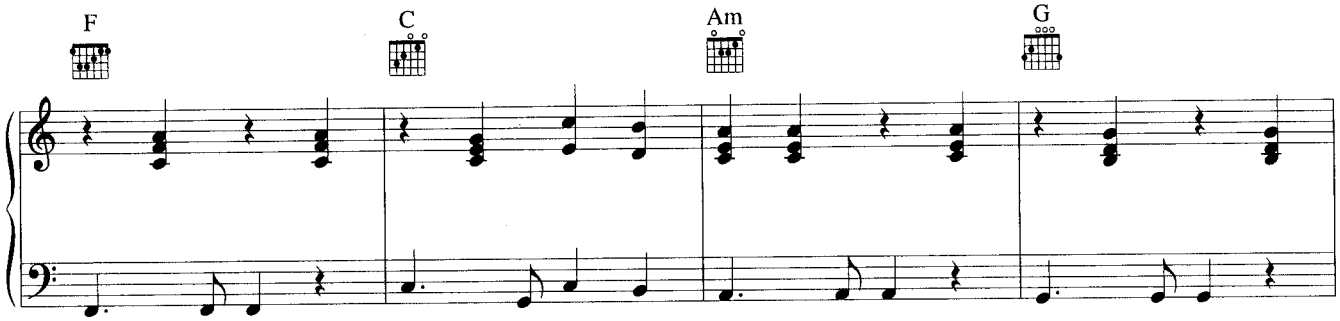
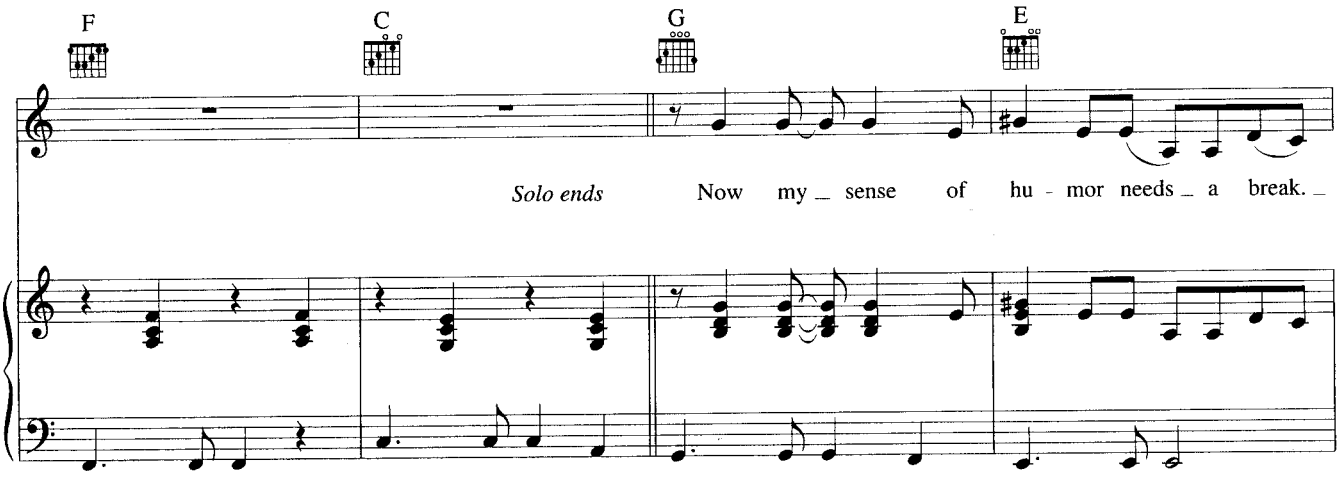

E
F
C
F
soul to love and it paid me back in change. God help
C
G
F
me, am I the on - ly one who's ev - er felt this way?
C
A heart that's worn and weath-ered would know
F
C
Am
bet - ter than to fight. But I wore mine like a weap -

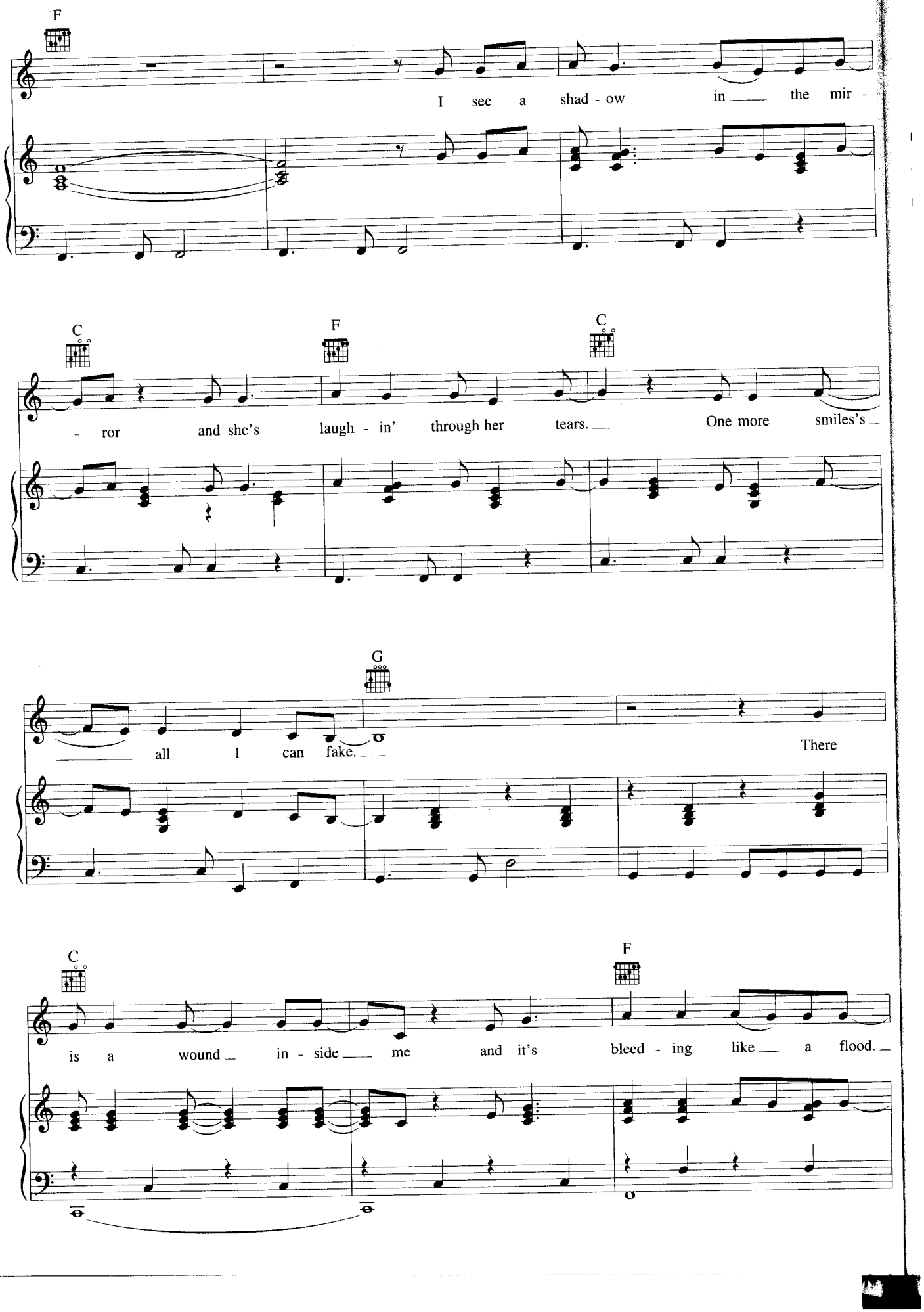

G
F
C
- on, played out love like a crime. And it
E
F
wrung me out and strung me out and it hung years on my face.
C
F
C
G
God help me, am I the on - ly one who's ev -
F
C
- er felt this way?
Instrumental solo

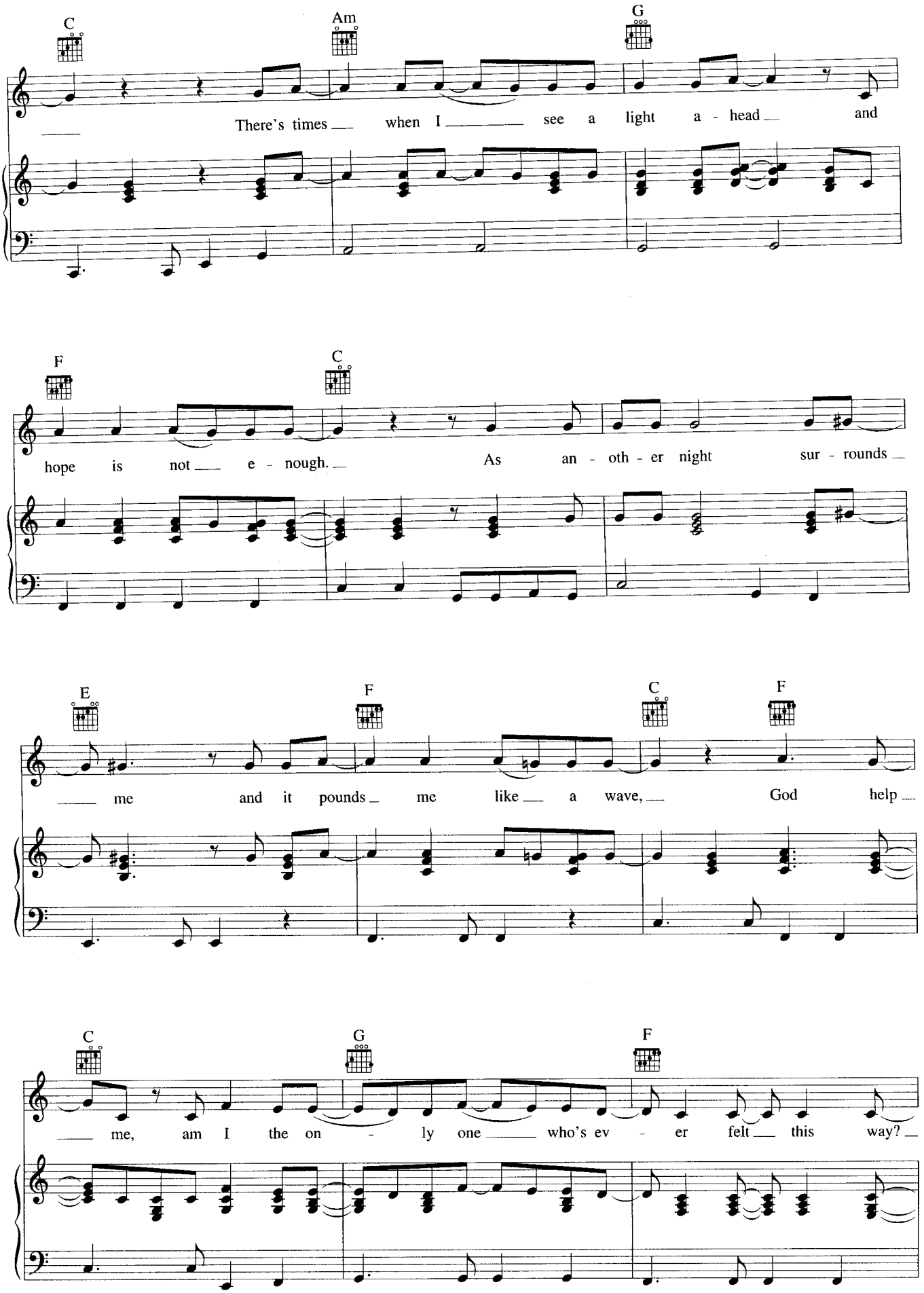

F
C
Am
G

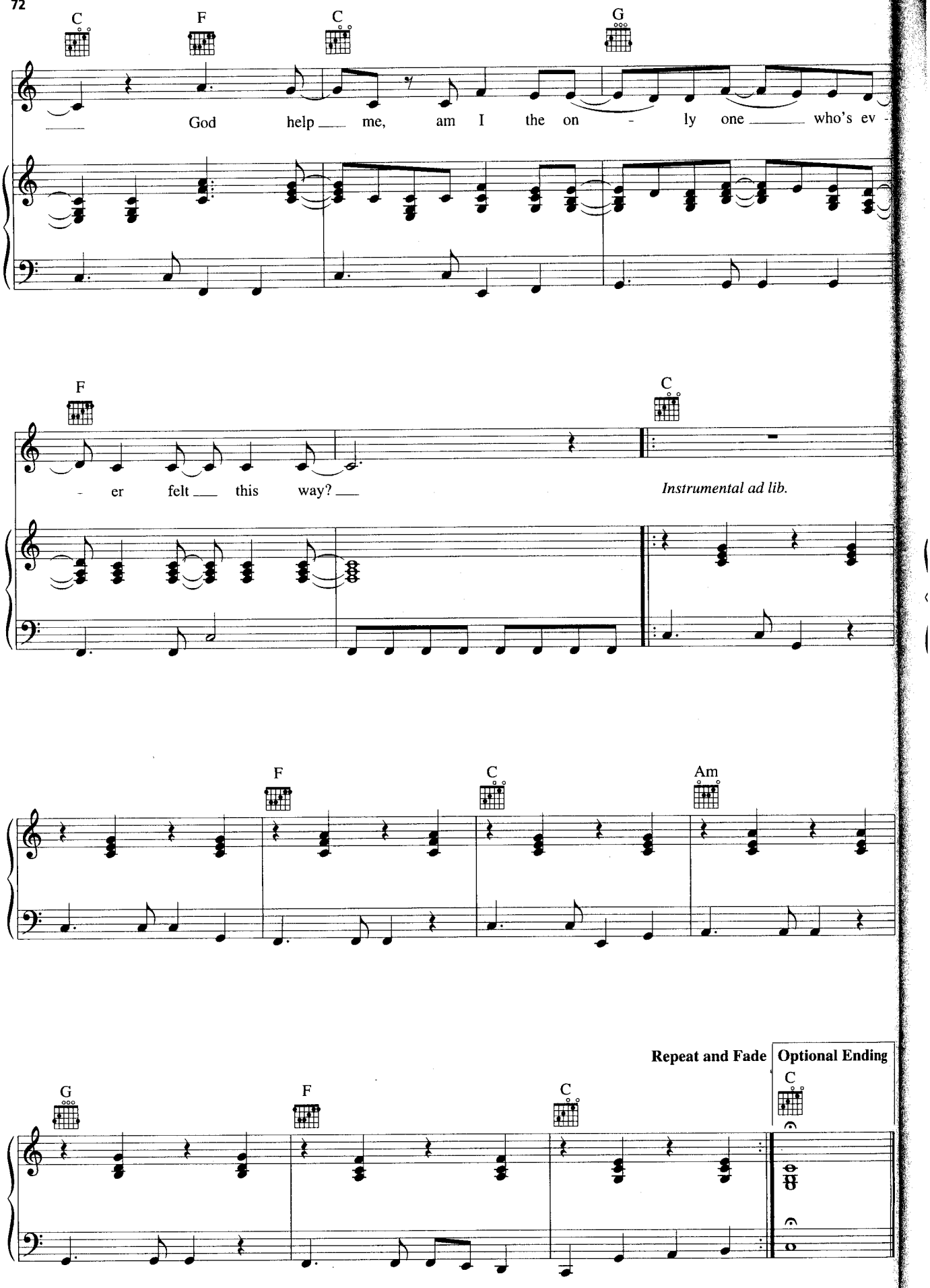

F
C


F
C
Am
G


F
C
G
E
Solo ends
Now my _ sense of hu - mor needs _ a break. _

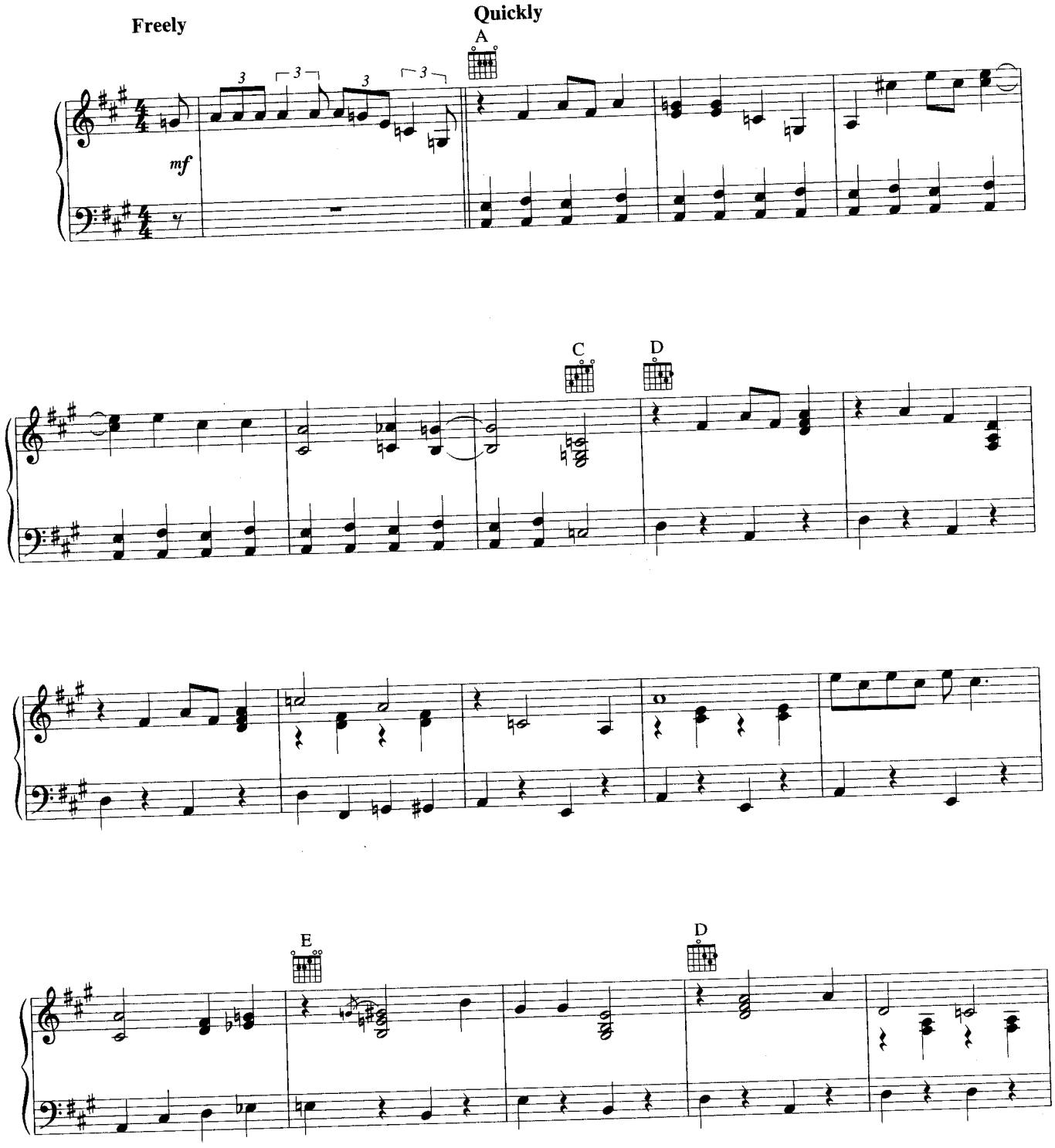

F
I see a shad - ow in the mir -
C
F
C
- ror and she's laugh - in' through her tears. One more smiles's
G
all I can fake.
There
C
F
is a wound in - side me and it's bleed - ing like a flood.


C
Am
G
There's times when I see a light a - head and
F
C
hope is not e - nough. As an - oth - er night sur - rounds
E
F
C
F
me and it pounds me like a wave, God help
C
G
F
me, am I the on - ly one who's ev - er felt this way?


C
F
C
G
God help me, am I the on - ly one who's ev -
F
C
- er felt this way?
Instrumental ad lib.
F
C
Am
G
F
C
Repeat and Fade
Optional Ending
C

GIVE IT UP OR LET ME GO

Words and Music by
BONNIE RAITT



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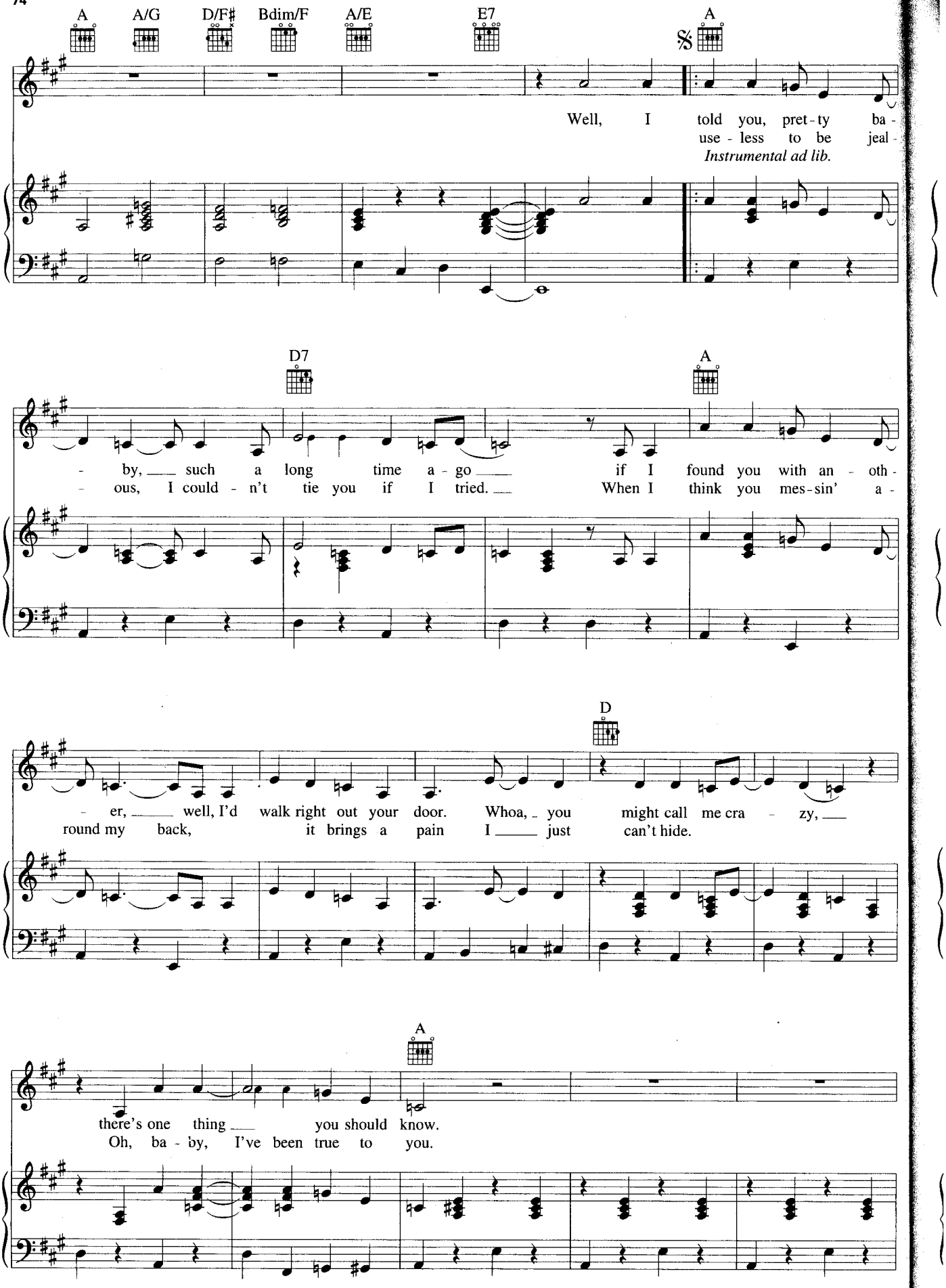
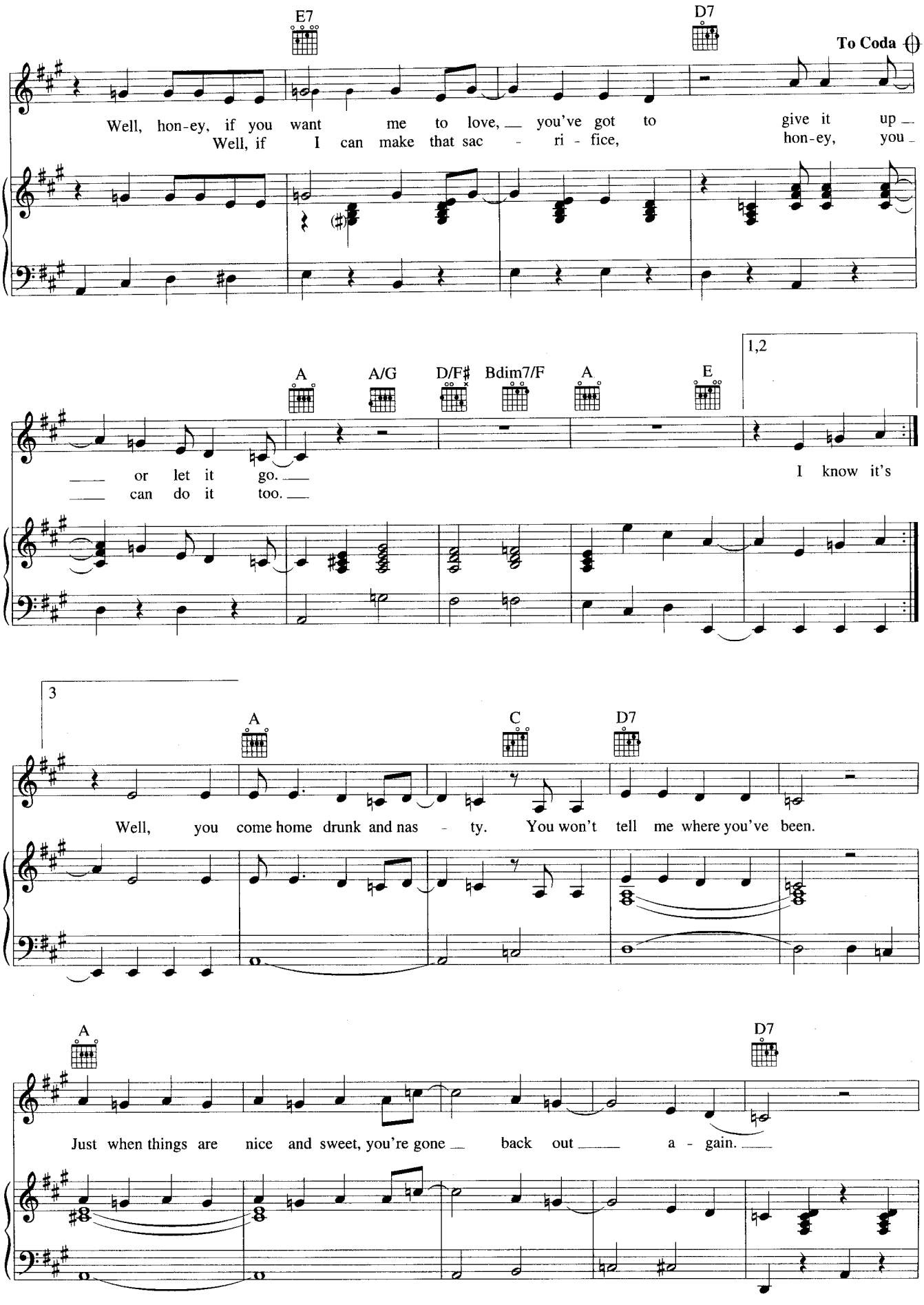
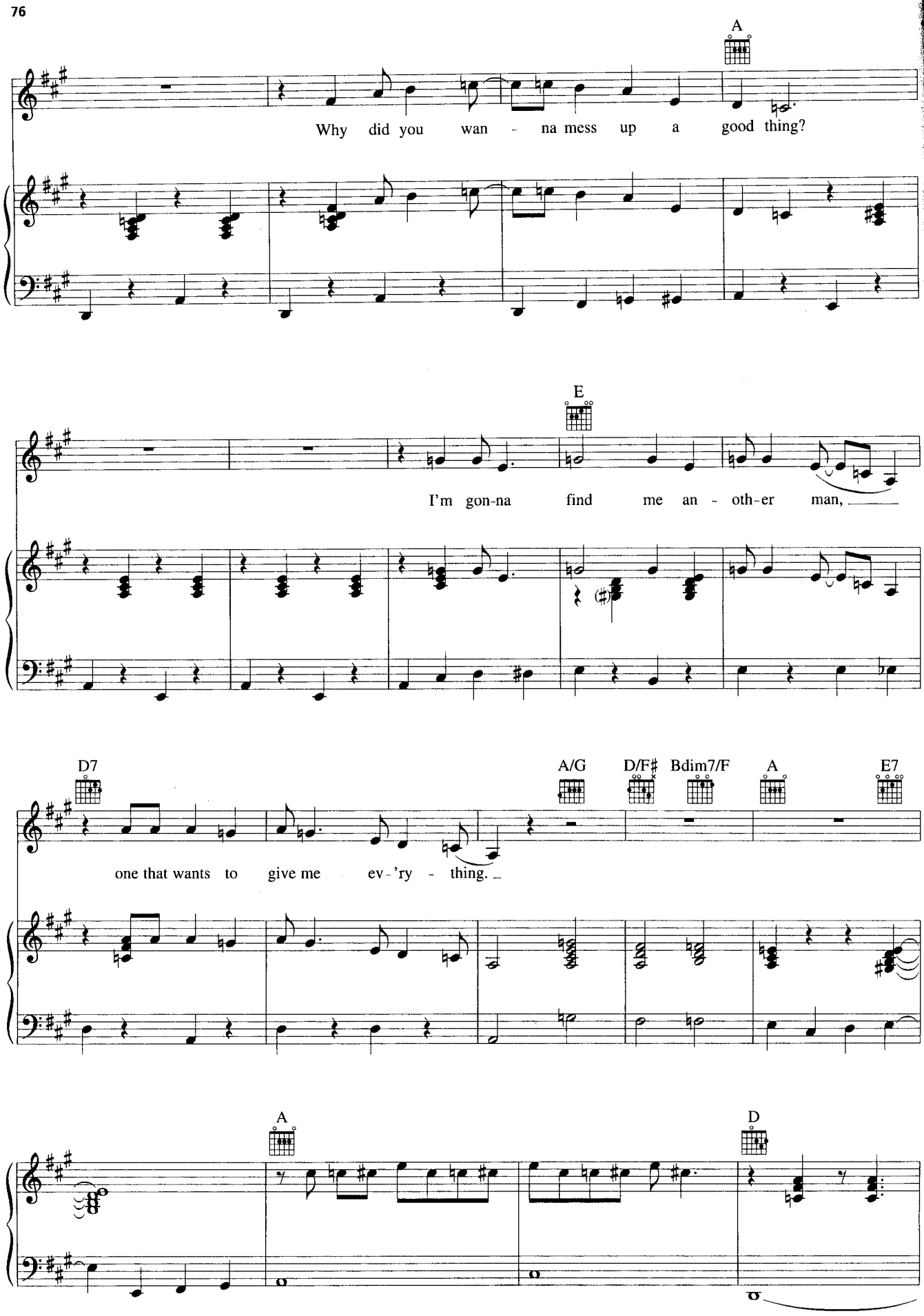
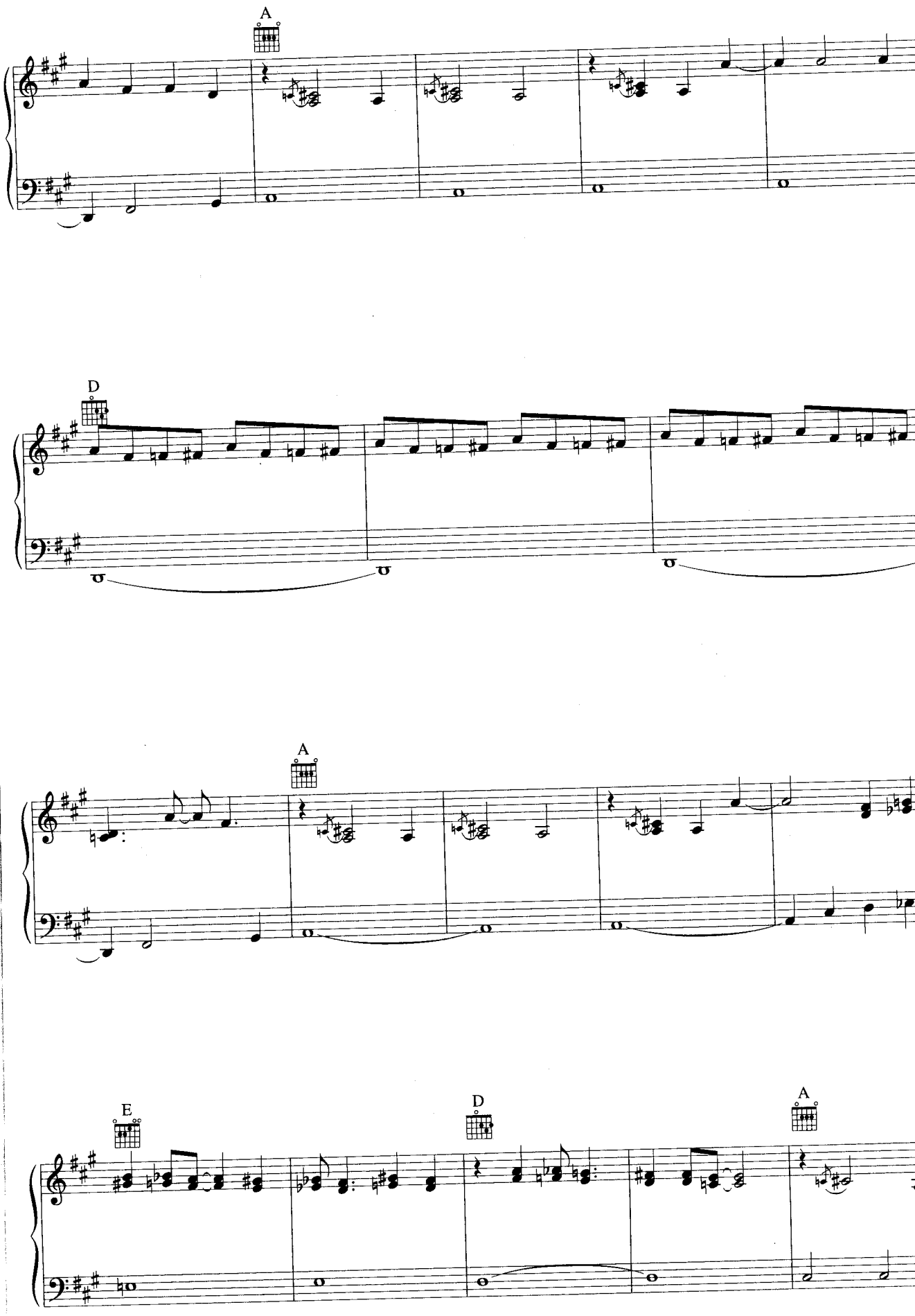
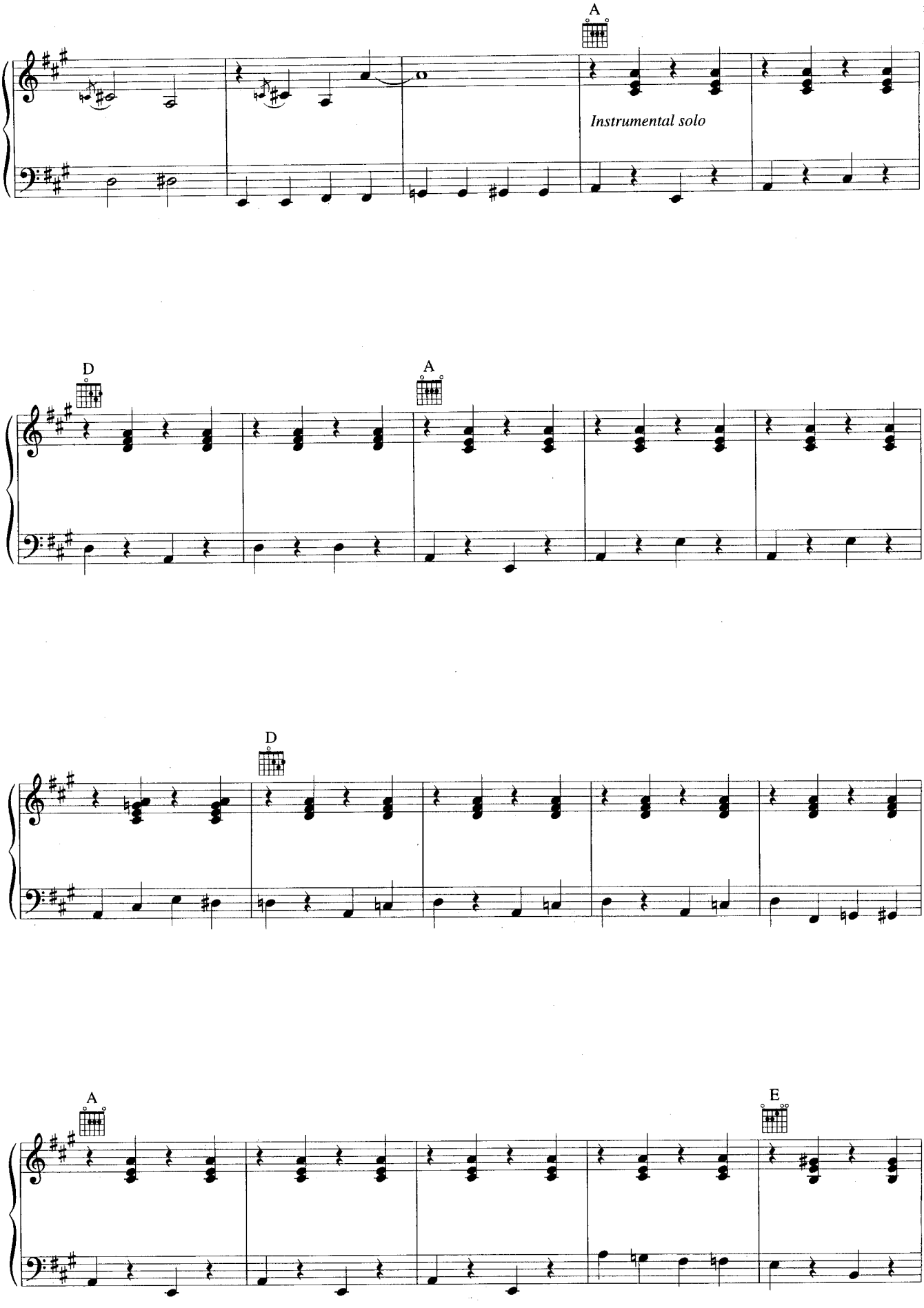
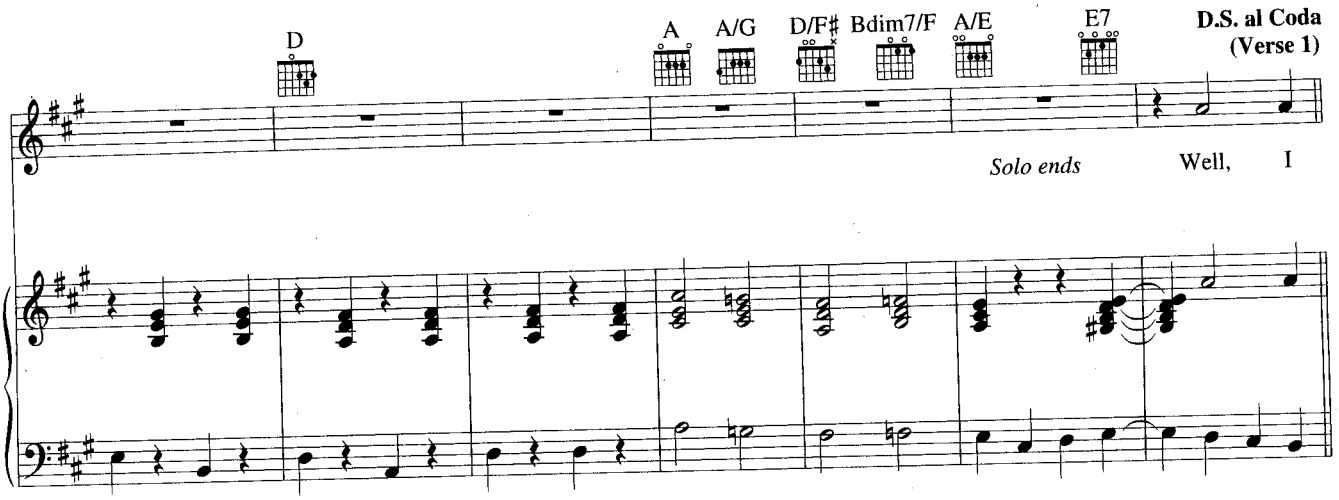

A
A/G
D/F♯
Bdim/F
A/E
E7
A
Well, I told you, pret-ty ba-
use-less to be jeal-
Instrumental ad lib.
D7
A
- by, such a long time a-go if I found you with an-oth-
- ous, I could-n't tie you if I tried. When I think you mes-sin' a-
D
- er, well, I'd walk right out your door. Whoa, you might call me cra-zy,
round my back, it brings a pain I just can't hide.
A
there's one thing you should know.
Oh, ba-by, I've been true to you.

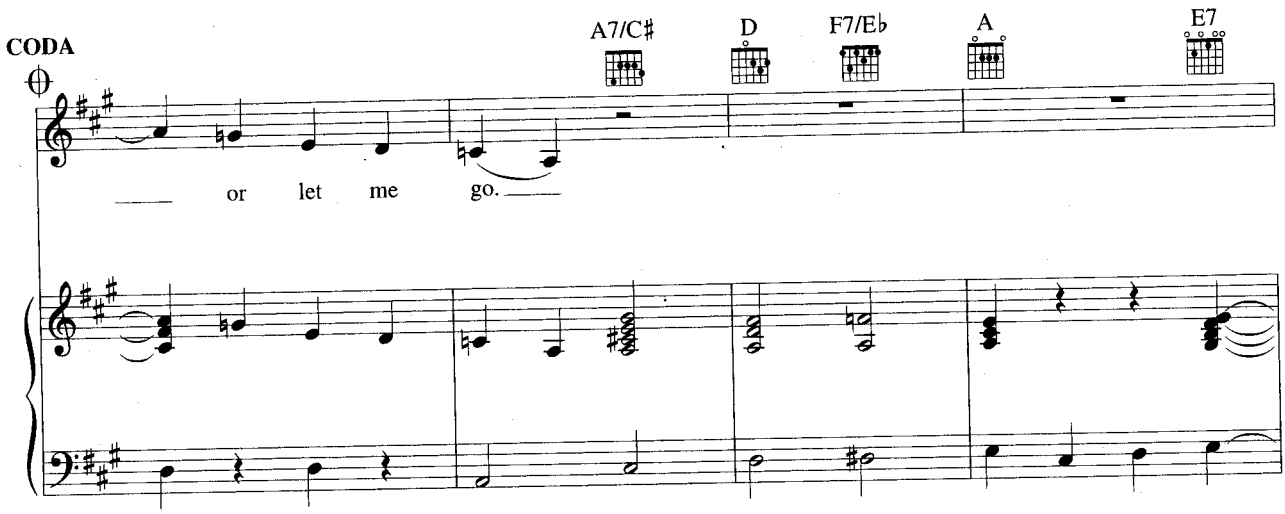

E7
D7
To Coda
Well, hon-ey, if you want me to love, you've got to give it up
Well, if I can make that sac - ri - fice, hon-ey, you
A
A/G
D/F♯
Bdim7/F
A
E
1,2
or let it go.
can do it too.
I know it's
3
A
C
D7
Well, you come home drunk and nas - ty. You won't tell me where you've been.
A
D7
Just when things are nice and sweet, you're gone back out a - gain.

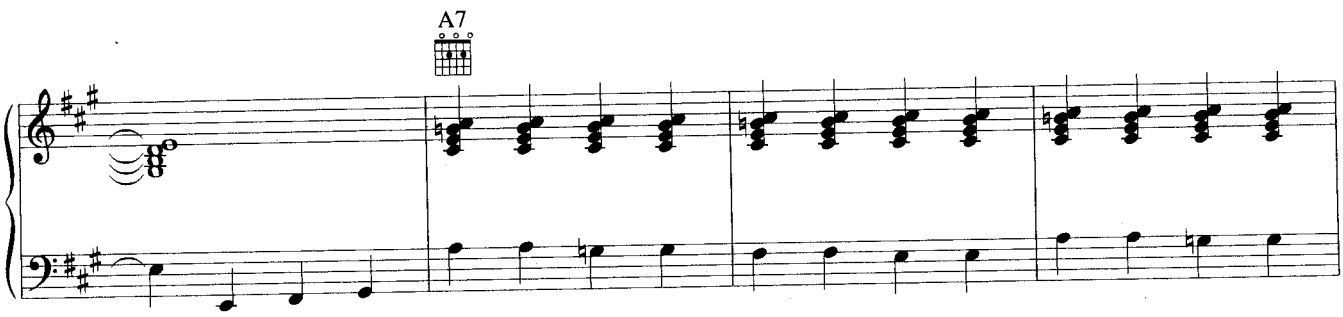

A
Why did you wan - na mess up a good thing?
E
I'm gon-na find me an - oth-er man,
D7
A/G
D/F♯
Bdim7/F
A
E7
one that wants to give me ev-'ry - thing.
A
D

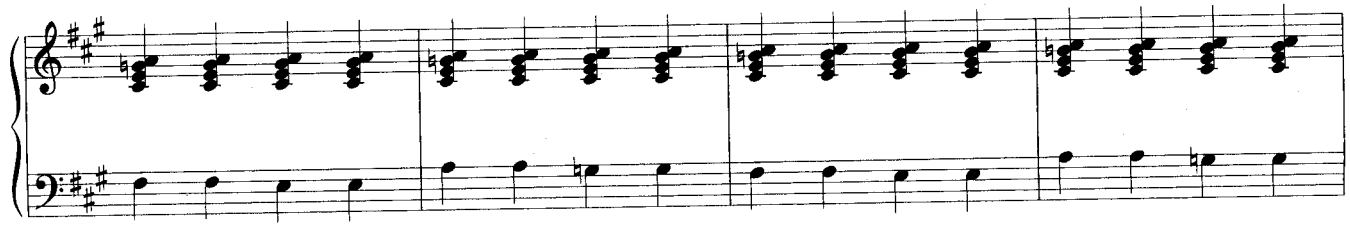

A
D
A
E
D
A

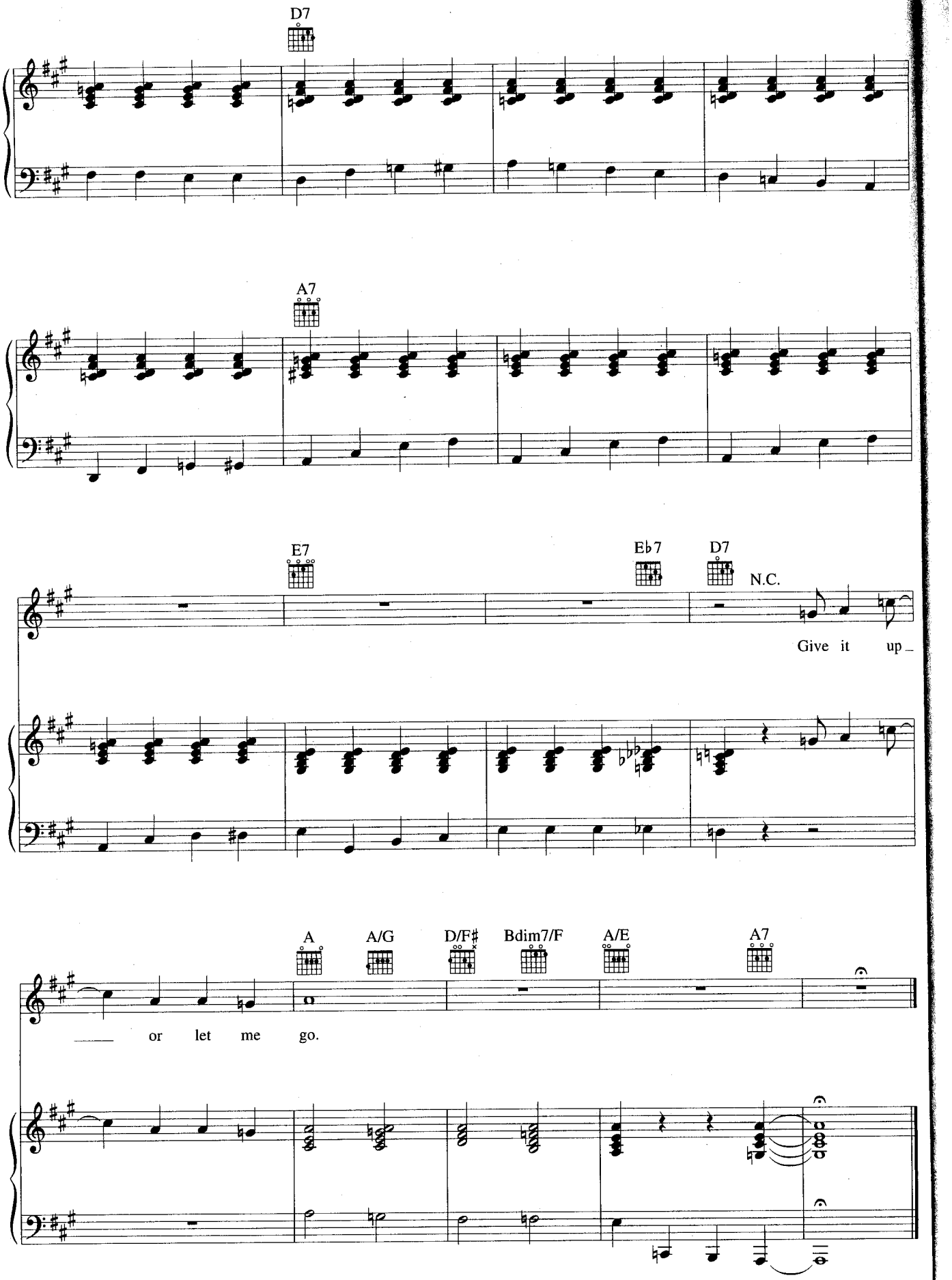

A
Instrumental solo
D
A
D
A
E


D
A
A/G
D/F♯
Bdim7/F
A/E
E7
D.S. al Coda
(Verse 1)
Solo ends
Well, I


CODA
A7/C♯
D
F7/E♭
A
E7
or let me go.


A7




D7
A7
E7
Eb7
D7
N.C.
Give it up_
A
A/G
D/F♯
Bdim7/F
A/E
A7
___ or let me go.