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tied a-round her little finger. She's got you thinkin' you can
You're gonna wake up to find I'm your desire, my in-

never escape. Don't you know your heart's in danger?
tensions are true. Hey, babe, I know in time

There's a devil in that angel face. If you could only see the love
you're gonna see what you mean to me. So, open up your eyes 'cause see-

that you're wastin', I can love you better than that.
Yeah,

I can love you better than that.

I know how to make you forget her.

All I'm askin' is for one little chance 'cause,
baby, I can love you, baby, I can love you. I can love you better than that. I know how to make you forget her.

All I'm askin' is for one little chance 'cause, baby, I can love you, baby, I can love you better.

Repeat and Fade
Optional Ending
WIDE OPEN SPACES

Words and Music by SUSAN GIBSON

Moderately fast

\[ E, A/C#, E, A/C#, E, F#m7, E, P#m7, A/B, E, F#m7, E, \]

Who doesn't know what I'm talking about?
Who's never left home, who's never struck out to find a

dream and a life of their own, a place in the clouds, a founda-
tion of stone? She traveled this road as a

fol-low, child, a young girl's dreams no long-
er wide-eyed and grin-ning, she nev-
er
It takes the shape of a place out west.

But now she won't be coming back with the rest.

But what it holds for her she hasn't yet

If these are life's lessons, she'll take this guessed test.

She needs wide open spaces,

es, room to make her big mis
takes. She needs a new face.

es. She knows the high stakes.

stakes. She knows the high stakes.

F♯m7
As her folks drive away, her dad yells, "Check the oil."

Mom stares out the window and says, "I'm leavin' my girl." She said, "It
it didn't seem like that long ago,
when she stood there and let her own

folks knew she needed wide open spaces,

room to make her big mistakes. She needs

new faces. She knows the high
stake... She knows the high stakes, she knows the high stakes. Wide open spaces.

es, she knows the high stakes,

she knows the high stakes, wide open spaces.
LOVING ARMS

Words and Music by TOM JANS

Moderately

A5

D5/A

A5

D5/A

If you could

see me now:

the one who said that she'd

rather roam,

the one who said she'd rather

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be alone.

if you could only see me now.

If I could hold you now.

just for a moment if I could really make you mine,

just for a while turn back the hands of time.
if I could only hold you now. I've been
too long in the wind, too long in the rain,
tak-in' any comfort that I can.
Lookin' back and longin' for the freedom of my chains.
and lying in your loving arms again.

If you could hear me now,
singing somewhere through the lonely night,
dreaming of the arms that held
me tight,

D.S. al Coda

ly hear me now.

I've been

CODA

gain.
I've been too long in the wind,
too long in the rain, takin' any com-
fort that I can.

Lookin' back and
long in' for the freedom of my chains and

lying in your lovin' arms again.

I can

almost feel your lovin' arms again.
THERE'S YOUR TROUBLE

Words and Music by TIA SILLERS and MARK SELBY

Moderately

D    A/C#    Bm    D/A    G    D/F#

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Em7    A    D    A/C#    Bm    D/A

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G    D/F#    Em7    A    D    A/C#

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It should've been dif-f'rent, but it
So, now you're think-in' bout

Bm    D/A    G    D/F#    D/F#

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was   n't dif-f'rent, was the    same ol'    sto-ry and    dear
all    you're miss-in', how    deep you're    sink-in'    'round

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John and so long. It should've fit like a glove, it should've fit like a ring.
and 'round and draggin' down. Why don't you cash in your chips? Why don't you call it a loss?

like a diamond ring, a token of true love.
Not such a big loss, chalk it up to better luck.

Should've all worked out, but it didn't. She should be here now.
Could've been true love, but it wasn't. It should all add up.

but she isn't. There's your trouble, there's your trouble. You keep...
G  D/F♯  Em7  A
seeing double with the wrong one. And you can

D  A/C♯  Bm  D/A  G  D/F♯
see I love you, you can see she doesn't. But you just keep a holdin' on.

Em7  A  D  A/C♯  Bm  D/A
There's your trouble.

G  D/F♯  Em7  A  D  A/C♯
2 trouble.
Should've all worked out, but it didn't.

She should be here now, but she isn't. There's your trouble, there's...
your trouble. You keep see-in' double with the wrong one. And you can

D A/C# Bm D/A G D/F#

see. I love you, you can see she doesn't. But you just keep holdin' on.

Em7 A D A/C# Bm D/A

There's your trouble. There's your trouble.

g D/F# Em7 A D A/C#

trouble. There's your trouble.
There's your trouble. There is your trouble.
YOU WERE MINE

Written by MARTIE SEIDEL
and EMILY ERWIN

Moderately slow

A5

D

I can't find a reason
took out all the pictures of our

E/G#

E

F#m7

D

to let go, even though you've found a new love and she's
wedding day. It was a time of love and laughter,

F#m7

D

A

what your dreams are made of. But I can find a reason
happy ever after. Even those old pictures
to hang on. What went wrong can be forgiven. With out
have begun to fade. Please tell me she's not real and that you're

F#m7  D  A
you, it ain't worth living alone. Sometime
really coming home to stay.

E  D  A  D  E
I wake up crying at night. And sometimes

E  D  A  D
I scream out your name. What right

does she have to take your away your heart away when for so _

long you were mine? _

I can give you two good reasons to

show you love's not blind. He's
two and she's four and you know they adore you. So,

how can I tell them you've changed your mind? Sometimes

I wake up cryin' at night and sometimes

I scream out your name.

What right
does she have to take your heart away when for so

long you were mine?

ber when you were mine.

Gm7   Esus2   Emaj7

B
NEVER SAY DIE

Words and Music by RADNEY FOSTER and GEORGE DUCAS

Moderately

C

F

C

F

C

Dm7

Ly - in' next to you in
Tears of joy and tears

the dark,
I can feel your beating heart.
You've been here beside

of pain,
tears say more than words explain.
There's no need for words

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me through the test of time.

We've both had our share of doubts,
waited out those old

We've both felt each other's power;

storm clouds,

weep small hours,

Boy, it's nights like this
is strong enough to hold

Gsus
G
Dm7

that I know why

lovers like you and me

time.
F

--- will never say die. ---

'Cause there's a

F

G

C.

long line of folks givin' up on love...

So many hearts get broken in the push and

C

G

I'll believe in you...
will never say die.
TONIGHT THE HEARTACHE'S ON ME

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

Moderately (♩=J=3/4)

N.C.

You could've heard a pin drop when they walked through the door.

I had to turn my eyes away. My heart fell to the floor. Someone

whispered, "Where's her halo?" 'cause she had an angel's face. He
stood there smil - in', hold - in' on to the one who took my place.

So, to - night the heart - ache's on me, on me.

yeah. Let's drink a toast to the fool who could - n't see.

Bartender, pour the
wine 'cause the hurt-in's all mine. To-night the

heart-ache's on me.

wonder if he told her she's the best he's ever known the
way he told me every night when we were all alone.

She'll find out when the new wears off, he'll find somebody new.
She'll learn what heartache's all about and what I'm goin'

through.

CODA
N.C.

But tonight the heartache's on me, on me,

yeah. Let's drink a toast to the fool who couldn't see.
F

Bartender, 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  Bb
the heartache's on me.

Yes, to-night

F/C  C  F  F
the heartache's on me.
LET 'ER RIP

Words and Music by BILLY CRAIN
and SANDY RAMOS

Slowly, freely

I can tell there's some thin' you don't want to tell me. It's kill-in' you 'cause words are hard to find.

I know you want to break it to me gently. Well, sweet baby, say what's on your mind.

Come on, baby, say it. Do you think I'm gonna cry? I ain't a
bout to bawl and I ain't gonna die.

So, if you're gonna say goodbye, don't take all day and night. Let 'er rip.

let it fly.
Why the drama? We don't have to drag out the situation.
It wasn't you, it wasn't me, sometimes the chemistry don't ignite.
There ain't no rings, no mortgage, there ain't any compliance...
cautions. It's just a hyphenated word; get it out. I'm sure I'll be alright.

Let 'er rip,

let it fly. Come on, baby, say it. Do you think I'm gonna cry? I ain't about to bawl and I ain't gonna
E

So, if you're gonna say good-bye, don't take

B

die.

A7

all day and night. Let 'er rip, let it fly.

E

E7

A7
It ain’t no big deal, it ain’t no great loss. You and I are on the same
train of thought. So, you don’t have to tell me where to get off. Maybe

I misunderstood you. If you’re leavin’, baby, would you let ’er rip, let it fly. Come on, baby, say it. Do you

think I’m gonna cry? I ain’t about to bawl and I ain’t gonna
E               B

die._              So, if you're gon-na say good-bye, don't take

A7          E
—all day and night. Let 'er rip,

E

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

Moderately slow

Dm/F        C
I should go out to-night,

Dm/F        C
get on with my life,

Em7        F
break these chains of solitude.

C        G
With a little luck and a little help

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I might even find myself
in the arms of someone

new.
'Cause once you've loved somebody,
it ain't that easy to do,

once you've loved somebody

like
I loved you.

Look what you've gone and done, ruined ev'-ry-thing for any one.

who tries to steal this heart away.

I can't get you off of my mind. Tried to tell my-self a million times
a little time is all it takes. 'Cause once you've

I gave you ev ry thing that

I had to give, and I don't know if I can

go that far again. 'Cause once you've
Oh, once you’ve loved somebody.

it ain’t that easy to do.

I loved you.
I'LL TAKE CARE OF YOU

Words and Music by
JOHN DAVID SOUTHER

Moderately

\[ \text{C} - \text{Dm7} - \text{Em7} \]

\[ \text{F} - \text{C} - \text{F} - \text{C} \]

Times are hard and rents are high.

\[ \text{D7} \]

What can a working girl do

\[ \text{G} - \text{C} - \text{Dm7} \]

but struggle through another

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

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er day? Then I'll take care of you.

Nights are long...

and dreams are cold if they're all...

you wake up to.

But should you
rise with crying eyes, then I'll take care of you.

So, let them talk about us.

Let them call us funny things.

People sometimes do. Oh, I don't
Em    G/A    A

care as long as you know I love you.

Dm      Gsus   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 never easy to get through.
but when the laughter dies away, then

I'll take care of you.

To Coda (C)
Em7                        F                        C                        G
So, let them

D.S. al Coda

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

There is no good reason I should have to be so alone.

I'm smothered by this emptiness. Lord, I wish I was made of stone.

Like a fool, I lent my
soul to love
and it paid me back in change.
God help me, am I the only one who's ever felt this way?
A heart that's worn and weathered would know
better than to fight.
But I wore mine like a weap
-on, played out love like a crime. And it
wrung me out and strung me out and it hung years on my face.

God help me, am I the only one who's ever felt this way?

*Instrumental solo*
Solo ends  Now my sense of humor needs a break.
I see a shadow in the mirror
and she's laughing through her tears.
One more smile's all I can fake.

There is a wound inside me and it's bleeding like a flood.
There's times when I see a light ahead and

hope is not enough. As another night surrounds

me and it pounds me like a wave, God help

me, am I the only one who's ever felt this way?
God help me, am I the only one who's ever felt this way?

Instrumental ad lib.

Repeat and Fade Optional Ending
Well, I told you, pretty base

by, such a long time ago

er, well, I'd walk right out your door.

A/G A A/G D/F# Bdim/F A/E E7 A

useless to be jealous

ous, I couldn't lie you if I tried.

round my back, it brings a pain I just can't hide.

D D7 A

When I think you messin' a-

When I found you with another

there's one thing you should know.

Oh, baby, I've been true to you.
Well, honey, if you want me to love, you've got to give it up—
Well, if I can make that sacrifice, honey, you—

or let it go.
can do it too.

I know it's

Well, you come home drunk and nasty. You won't tell me where you've been.

Just when things are nice and sweet, you're gone back out again.
Why did you wanna mess up a good thing?

I'm gonna find me another man,

one that wants to give me everything...
Solo ends

Well, I

CODA

or let me go.

A7/C#  D  F7/Eb  A  E7

A7

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.