

AMY MACDONALD

PianoVocalGu

THIS IS
THE LIFE

- 5. MR ROCK & ROLL**
- 12. THIS IS THE LIFE**
- 18. POISON PRINCE**
- 26. YOUTH OF TODAY**
- 32. RUN**
- 36. LET'S START A BAND**
- 43. BARROWLAND BALLROOM**
- 52. L.A.**
- 59. A WISH FOR SOMETHING MORE**
- 68. FOOTBALLER'S WIFE**
- 76. THE ROAD TO HOME**

- 81. CALEDONIA** (BONUS SONG)



MR ROCK & ROLL

Words and Music by Amy MacDonald

♩ = 120 **Upbeat**


Guitar Capo 7th fret

Musical notation for the first system (measures 1-4). The key signature is two sharps (F# and C#), and the time signature is 4/4. The guitar part features a capo at the 7th fret. Chord diagrams are provided above the staff: A (x02221) and A/D (x02221) with a 2fr capo. The melody includes a triplet of eighth notes in measure 2 and another triplet in measure 4. The bass line consists of quarter notes.

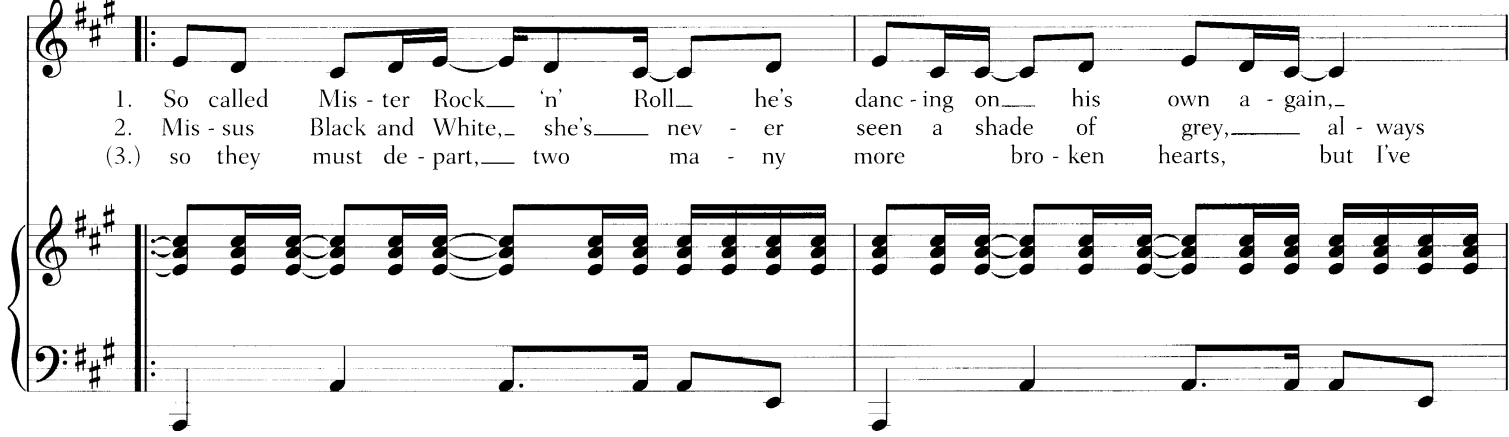
Musical notation for the second system (measures 5-8). The key signature is two sharps (F# and C#), and the time signature is 4/4. The guitar part features a capo at the 7th fret. Chord diagrams are provided above the staff: F#m7 (x02221) with a 2fr capo, A/D (x02221) with a 2fr capo, D (00xx), and Dmaj7 (xx00). The melody includes a triplet of eighth notes in measure 5 and another triplet in measure 6. The bass line consists of quarter notes.

Musical notation for the third system (measures 9-12). The key signature is two sharps (F# and C#), and the time signature is 4/4. The guitar part features a capo at the 7th fret. Chord diagrams are provided above the staff: A (x02221), Asus4 (xx0), Bm/A (xx0000), and A (x02221). The melody consists of a continuous eighth-note strumming pattern. The bass line consists of quarter notes.

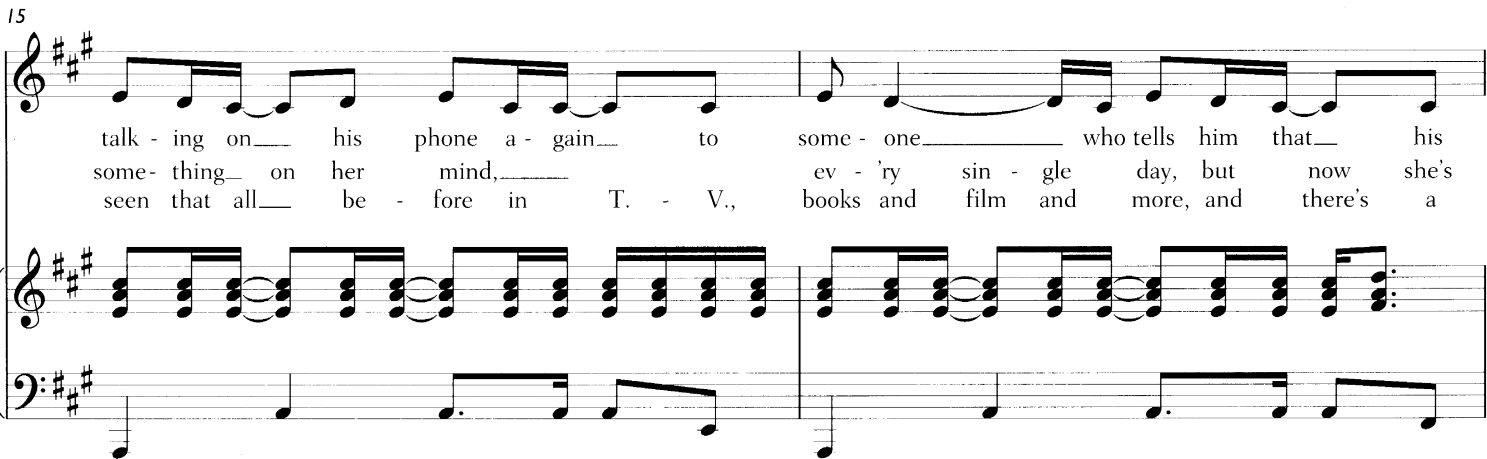
Musical notation for the fourth system (measures 11-14). The key signature is two sharps (F# and C#), and the time signature is 4/4. The guitar part features a capo at the 7th fret. Chord diagrams are provided above the staff: Asus4 (xx0), Bm/A (xx0000), and A (x02221). The melody consists of a continuous eighth-note strumming pattern. The bass line consists of quarter notes.


13 

1. So called Mis - ter Rock 'n' Roll he's danc - ing on his own a - gain,
 2. Mis - sus Black and White, she's nev - er seen a shade of grey, al - ways
 (3.) so they must de - part, two ma - ny more bro - ken hearts, but I've



15 talk - ing on his phone a - gain to some - one who tells him that his
 some - thing on her mind, ev - 'ry sin - gle day, but now she's
 seen that all be - fore in T. - V., books and film and more, and there's a










17 

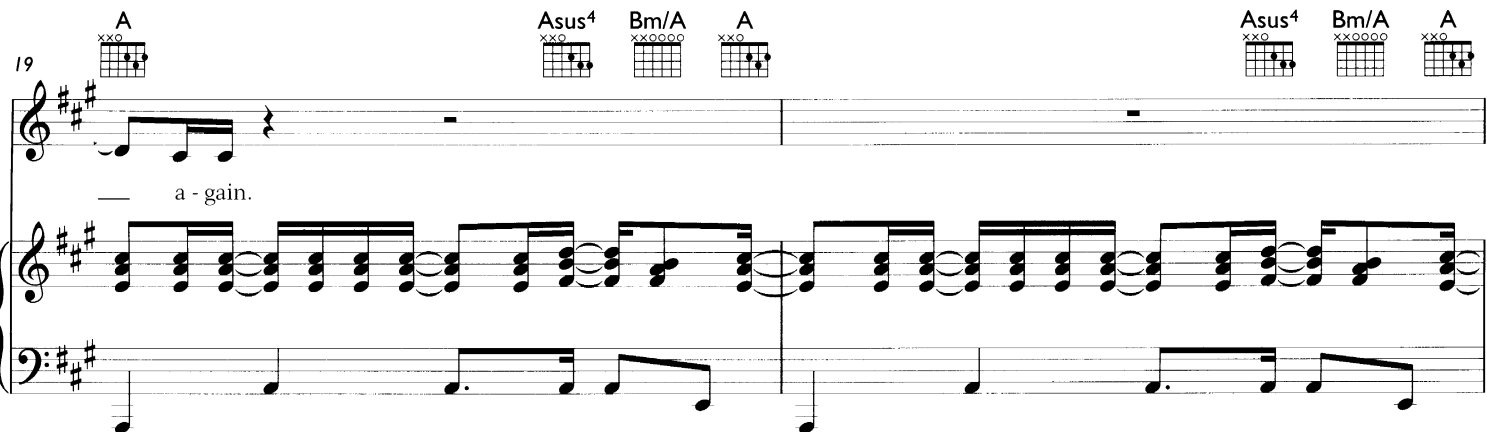
ba - lance is low, he's got no - where to go, he's on his own
 lost her way, and where does she go from here?
 hap - py end - ing ev - er - y sin - gle day.




To Coda ◊

19       

a - gain.



21 


Rock chick of the cen - tu - ry is act - ing like she used to be, he's
 Mis - ter Mul - ti - cul - tu - ral sees all that one could see, he's



23


danc - ing like there's no - one there, be - fore she ev - er seemed to care, now
 liv - ing proof of some - one ve - ry dif - fe - rent to me, but now he



25 

she would - n't dare, it's so rock and roll to be a - lone.
 wants to be free, free, so he can see.





27 

And they'll




Asus⁴  Bm/A  A 

Asus⁴  Bm/A 

29  










meet one day, far a - way — and say, "I wish I — was some-thing

32 

more." And they'll meet one day, far a - way — and say,

35   N.C.    

"I wish I knew you, I wish I knew you be - fore."

38         

2.



41

He'll say, _____ "I wish I knew you, I wish I met you when



44

time was still on my side". She'll say, _____ "I wish I knew you,



47

D. al Coda

I wish I loved you_ be - fore I was his_ bride". 3. And

♠ Coda

Asus⁴ Bm/A E

51

And they'll meet one day _____ far a - way _____ and say,

Bm

E

54

"I wish I _____ was some-thing more." And they'll meet one day, _____

Bm

E

N.C.

57

far a - way _____ and say, "I wish I knew you, I wish I knew you be - fore."

A

Asus⁴Bm/A A

Asus⁴Bm/A A

Asus⁴Bm/A A

60

THIS IS THE LIFE

Words and Music by Amy MacDonald

♩ = 100 **Rhythmically**



Musical notation for the first system, measures 1-3. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.



4

Musical notation for the second system, measures 4-6. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics "1. Oh the wind whis-tles down the" are written under the vocal line. The piano part continues with the same rhythmic pattern.



7

Musical notation for the third system, measures 7-9. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics "cold, dark street to - night, - and the peo-ple, they were danc - ing to the mu-sic vibe. And the" are written under the vocal line. The piano part continues with the same rhythmic pattern.

C#m



A



10

boys chase the girls with the curls in their hair, and the shy, tor-ment-ed youth sit a-way ov-er there, and the songs

E



G#m



12

— they get loud - er, each one bet-ter than be - fore. And you're sing-ing the songs, —



C#m



A



14

— think-ing this is the life, — and you wake up in the morn-ing and your head feels twice the size, where you gon-na go,

E





G#m



16



where you gon-na go? Where you gon-na sleep to - night? — And you're sing-ing the songs, —

18  4fr 

— think-ing this is the life,— and you wake up in the morn-ing and your head feels twice the size, where you gon-na go,

20   4fr

where you gon-na go? Where you gon-na sleep to - night? Where you gon-na sleep to - night?

22  4fr 



To Coda ⊕

24   4fr

2. So you're

26  

head-ing down the road in your ta - xi for four, and you're wait-ing out - side Jim-my's front door but

28  

no - bo - dy's in and no - bo - dy's home 'til four. So you're

30  

sit - ting there with no - thing to do, talk - ing a - bout Ro - bert Ri - ger and his mot - ley crew and

32   **D. al Coda**

where you gon - na go and where you gon - na sleep to - night? And you're sing - ing the songs,

♠ Coda



34

Musical notation for measures 34-36, featuring piano accompaniment in G major with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and sixteenth notes.

E

G[#]m

37

Musical notation for measures 37-38, including vocal lines and piano accompaniment. The lyrics "And you're sing-ing the songs,—" are written under the vocal line.

C[#]m

A



39

Musical notation for measures 39-40, including vocal lines and piano accompaniment. The lyrics "— think-ing this is the life,— and you wake up in the morn-ing and your head feels twice the size, where you gon-na go," are written under the vocal line.

E

G[#]m

41

Musical notation for measures 41-42, including vocal lines and piano accompaniment. The lyrics "where you gon-na go? Where you gon-na sleep to - night?— And you're sing-ing the songs,—" are written under the vocal line.

43 **C#m** (harm 2°, 3° only) **A**

— think - ing this is the life, - then you wake up in the morn - ing and your head feels twice the size, where you gon - na go,

45 **E** **G#m** *Play x3*

where you gon - na go, where you gon - na sleep to - night? — And you're sing - ing the songs, —

3. molto rall. a tempo

47 **G#m** **C#m** **A**

Where you gon - na sleep to - night?

50 **E** **G#m** **C#m**

POISON PRINCE

Words and Music by Amy MacDonald

Original key: B^b minor

♩ = 110 **Upbeat**






13

C F E Am

17

C F E

20




Am C

1. A po - e - tic gen - ius is some-thing I don't see, -


23




F E

why would a gen - ius be trip - pin' on me? And he's


25   

look-ing at me now but— what he can't see— is that I'm look - ing through his eyes,— so man-y lies—



28   




— be-hind his eyes.— And tell me sto-ries from your past— and sing me songs— you wrote be-fore,— I tell you




31  




this my poi-son prince, you'll soon be knock in' on hea-ven's door. Some kind - a




34   

poi - son prince— with your eyes in a daze,— some— kind - a poi - son prince, your



37   

life is like a maze, and what we all want and what we all crave is an






Detailed description: This system contains measures 37, 38, and 39. The vocal line starts with a quarter note 'life', followed by eighth notes 'is like a maze,'. Measure 38 begins with 'and what we all want' and ends with a half note 'and'. Measure 39 starts with 'and what we all crave' and ends with a half note 'is an'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with some chords being dyads.

40  


up-beat song so we can dance the night a - -



Detailed description: This system contains measures 40, 41, and 42. The vocal line has 'up-beat song' in measure 40, 'so we can dance' in measure 41, and 'the night a - -' in measure 42. The piano accompaniment continues with eighth-note bass lines and chords in the right hand.

43   

way.



Detailed description: This system contains measures 43, 44, and 45. The vocal line has a whole note 'way.' in measure 43, followed by rests in measures 44 and 45. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

46   



Detailed description: This system contains measures 46, 47, and 48. The vocal line has rests in all three measures. The piano accompaniment continues with eighth-note bass lines and chords in the right hand.

49 **F** *To Coda* **E**

2. Oh

52 N.C.

who said life was ea - sy? Who said life was fair? Who said no-bo - dy gives a damn_ and

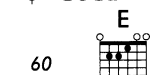
55

no - bo - dy ev - en cares? The way you're act - ing now like_ you've left that all be-hind,_ you've

58 *D.º al Coda*

giv - en up,_ you've giv - en in_ an - o - ther suc - ker of_ that slime. Some kind of

♣ Coda



60



Some kind of poi - son prince — with your



62



eyes in a daze, — some — kind of poi - son prince, your



64



life is like a maze, — and what we all want — and what

66

C F

we all crave is an up - beat song so we can

68

E Am

dance the night a - way.

71

C F E

Repeat to fade

YOUTH OF TODAY

Words and Music by Amy MacDonald

♩ = 90 **Steadily**

Guitar Capo 5th fret

Dm/A

Dm

5

Dm

B \flat

1. May - be if___ you were some___ spear - head - ed guy I would lis - ten to what you have to say,

8


F

— but you're___ just some___ in - ca - pa - ble fi - gure, think - ing you're

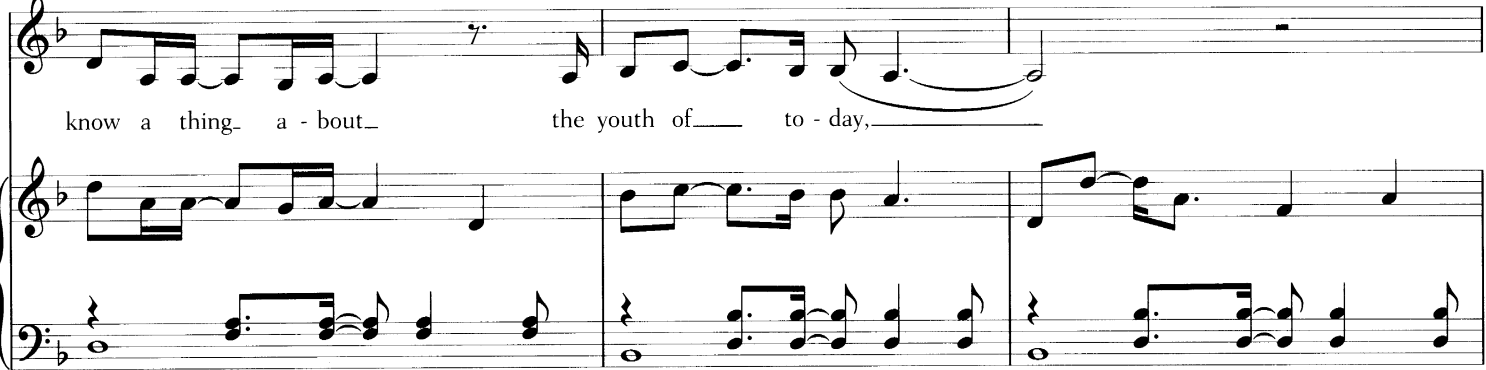
11   

— big-ger— than me,— but you're not,— yet you don't



14 



know a thing- a - bout— the youth of— to - day,—




17  

stat - ing your— o - pi - nion, mak - ing it ring— in my head— all— day..





20  

— And you say, "My child-ren weren't the same,— my child- ren's child-ren; they're the



23  

ones to blame,"_ and you say, "In my day we were bet-ter be-haved,"_

26  




but it's not your day_ no_ more... And_

29  

_ we are the youth of to-day,_ change our hair in ev-'ry way,_ and_ we are the youth of to-day,_

32  **To Coda** 


we'll say_ what we want to say and we are the youth of to-day,_ don't care what you have to say at_

35   

— all. 2. And _____ may - be if _____ you had a

38 

true point of view I would lis - ten to you, — but it's

41  



just your _____ one - sid-ed feel - ings, they keep get - ting in _____ my way. _____

44  

And you, _____ you _____ don't _____ know _____ a sin - gle thing _____ a - bout _____ the

47  

youth of ___ to - day, _ stat - ing your ___ o - pin -

50   *D.º al Coda*

- ion, mak - ing it ring ___ in my head ___ all ___ day. ___ And you say,

Coda   

53 ___ all. And you say, "My child-ren weren't the same,



56 

my child-ren's child-ren; they're the ones to blame," _ and you say,

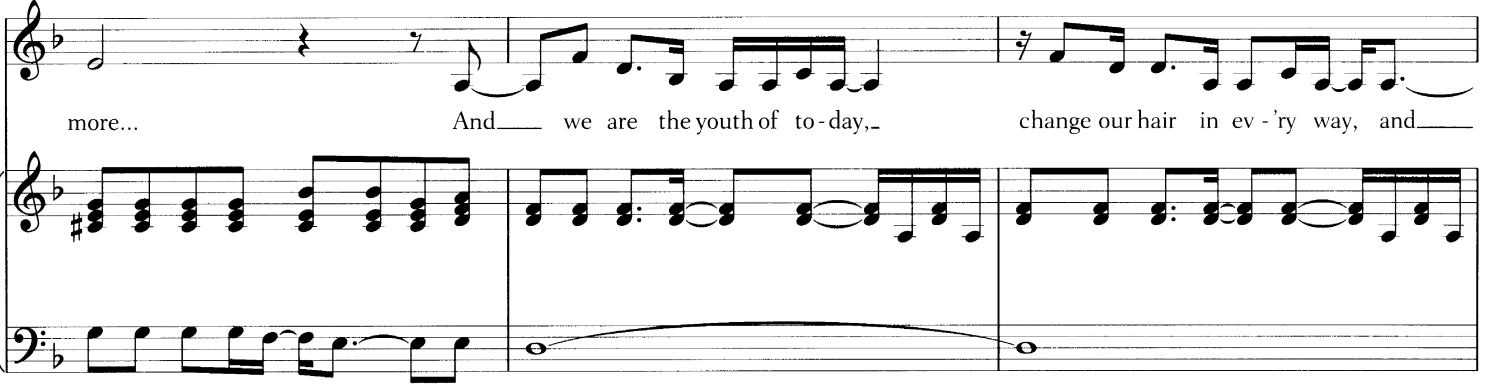
59  

"In my day we were bet-ter be-haved,"_ but it's not your day_ no_



62  




more... And_ we are the youth of to-day,- change our hair in ev-'ry way, and_




65  

_ we are the youth of to-day,- we'll say_what we want to say and we are the youth of to-day,-



68   

don't care what you have to say at_ all.



RUN

Words and Music by Amy MacDonald

♩ = 120 **Brightly**
Guitar Capo 1st fret

The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of three systems of music, each with a vocal line and a piano accompaniment.

System 1 (Measures 1-4): The piano accompaniment features a steady eighth-note bass line. The vocal line has rests in measures 1 and 3, and eighth notes in measures 2 and 4. Chords are indicated above the staff: A^b, A^b(add2), A^b, and A^b(add2).






System 2 (Measures 5-8): The piano accompaniment continues with the same bass line. The vocal line has rests in measures 5, 6, and 7, followed by a quarter note in measure 8. Chords are indicated above the staff: A^b, A^b(add2), A^b, and A^b(add2). The lyrics "1. Will you" are written below the vocal line in measure 8.

System 3 (Measures 9-12): The piano accompaniment continues. The vocal line has a quarter note in measure 9, followed by eighth notes in measures 10, 11, and 12. Chords are indicated above the staff: A^b. The lyrics are: "(2.) tell me when the lights are fading 'cos I can't see, I can't see no / tell me when the fight-ing's ov-er 'cos I can't take, I can't take no".



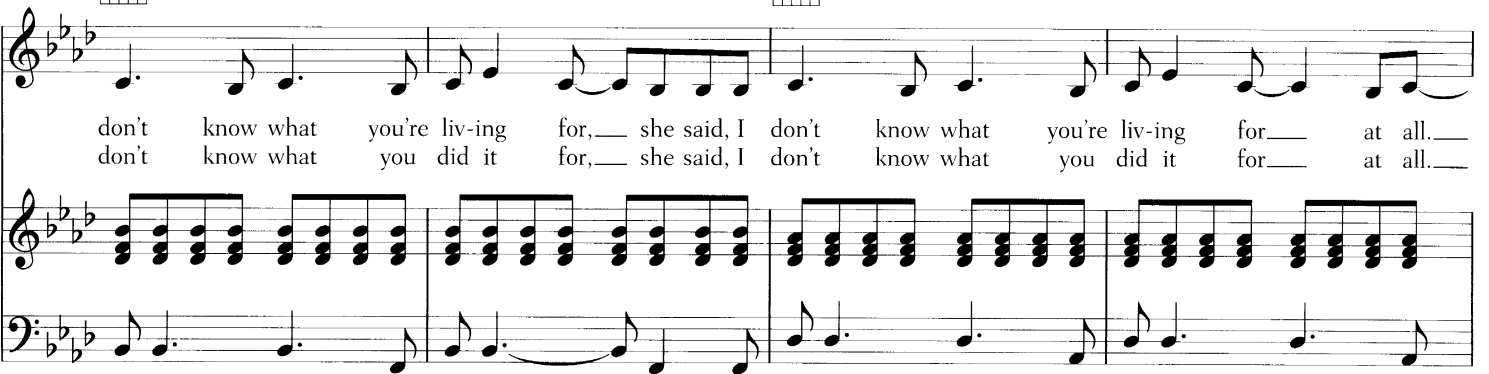
System 4 (Measures 13-16): The piano accompaniment continues. The vocal line has a quarter note in measure 13, followed by rests in measures 14, 15, and 16. Chords are indicated above the staff: D^b, D^badd9, D^b, and D^badd9. The lyrics "more. more." are written below the vocal line in measure 13, and "Will you Will you" are written below the vocal line in measure 16.

17  

tell me when the song— stops play-ing 'cos I— can't hear,— I can't hear— no—
 tell me when the day— is done_ 'cos I— can't run,— I can't run— no more.—

21     



— more. She said, I
 — She said, I

25   


don't know what you're liv-ing for,— she said, I don't know what you're liv-ing for— at all.—
 don't know what you did it for,— she said, I don't know what you did it for— at all.—




29        

He said, I
 He said, I


33  

don't know what you're liv-ing for, he said, I don't know what you're liv-ing for at all.
 don't know what you did it for, he said, I don't know what you did it for at all.



37   






But I will




41 

run un - til my feet no long - er run no more, and I will



45     

kiss un-til my lips no long - er feel no more, and I will love un-til my



50

Cm D^b

heart, it aches, and I will love un-til my heart, it breaks, and I will love un-til there's

54

E^b A^b A^b(add2) A^b

no - thing more_ to live for.

I.

58

A^b(add2) B^bm

2. Will you And I will love un-til my heart, it aches, and I will

2.

62

Cm D^b E^b A^b

love un-til my heart, it breaks, and I will love un-til there's no - thing more_ to live for.

LET'S START A BAND

Words and Music by Amy MacDonald

♩ = 100 **Grandly**

Guitar Capo 4th fret

Chord diagrams: C#m, A, E, G#

Chord diagrams: C#m, A, E, G#

Chord diagrams: C#m, A

9

1. Put a rib-bon round my neck_ and call_ me a li - ber - tine,
2. Give me_ a stage_____ and I'll_ be your rock and roll_ queen,

Piano 2° only

Chord diagrams: E, G#

11

I will sing you songs_ of dreams I used to dream,
your twen - ti - eth cen - tu - ry cov - er of a ma - ga - zine, Rol - ling

13

C#m **A**

I will sail a - way__ on seas__ of sil - ver__ and gold__
 Stone, here I come, watch out ev - 'ry - one,__ I'm sing - ing,

15

E **G#**

un - til I reach__ my__ home.
 I'm sing - ing my__ song.

17

C#m **A**

Give me a gui - tar__ and I'll__ be your trou - ba - dour,__
 Give me a fest - i - val and I'll__ be a Glas - ton - bury star,

19

E **G#**

your strol - ling min - strel,__ twelfth cen - tu - ry, door to door. I don't
 the lights are shin - ing, ev - 'ry - one knows who you are, sing - ing

21 **C#m** **A**

know an - y - more if that feel - ing is past, will it
songs a - bout dreams, a - bout hopes, a - bout schemes,

23 **E** **G#** **1° only**

last? oooh, Oh, how can you be sure? — And —
they just came

25 **G#** **G#7** **2° only**

true. And —

27 **A** **B** **C#m**



— how do I know if you're feel-ing the same_ as_ me? —

30

A  B 

And___ how do I know if that's the on - ly place you want to___

33

C#m  G# 

be?



2.

35

A  B 




And___ how do I know if you're feel-ing the same_ as___

38


C#m  A 

me?___ And___ how do I know if that's the on -



41

B  C#m  G# 


ly place you want to be?






44

A  B  C#m 


(Ah.) (Oh, oh, whoa.)






47

E  A  B 

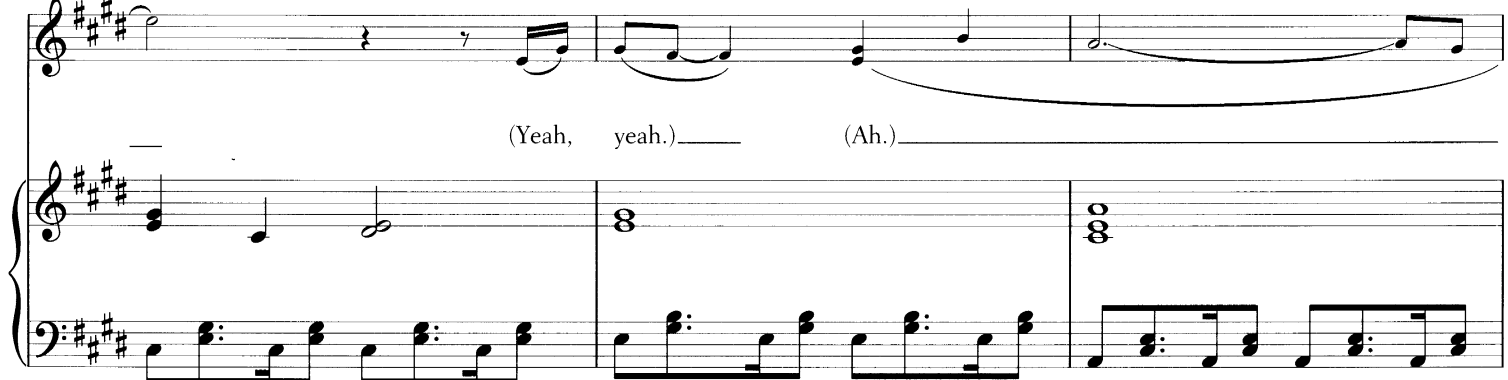
(Ah, ah.)



50

C#m  E  A 

(Yeah, yeah.) (Ah.)



53

B

C#m

E

And if

56

A

B

you want it too, — then there's no - thing left — to do, let's start a band, —

58

C#m

E

— let's start a band, — let's start a band, — let's start a band. — And if

60

A **B**

you want it too, — then there's no-thing left — to do, let's start a band, —

62

C#m **E**

— let's start a band, — let's start a band, — let's start a band. — And if

64

A **B** **C#m**

you want it too, then there's no - thing left to do.

BARROWLAND BALLROOM

Words and Music by Amy MacDonald

♩ = 120 **Brightly**

Guitar Capo 1st fret




4

1. Oh, the lights out - side, they're as bright as the sun,—they're much



7

bright-er than an - y - one. Oh, the girls in the queue, yes, they're



10

wait-ing for you,— well, they're wait - ing for their song to be sung. And when the

13

B^bm D^b A^b

night turns to day_ and all_ the peo-ple go a-way, it's not the same,_ tell me who's to

16

E^b B^bm D^b

blame? And when the stars shine so bright on the cold_ De - cem - ber night_ I wish that I_

19

A^b E^b B^bm

— was on that stage. — Oh, won't you take a ride with me through the

22

E^b A^b D^b

Bar-row-land_ his-to-ry_ and I'll_ sing you a song or two.



25

Peo-ple they may stop and stare but ba-by I, I just don't care, it's on-ly me and



28

you. And the drink and dance and drugs, you know, it's all a part of the show we go to,



31

— may-be I should tell you that peo-ple they may stop and stare but



34

ba-by, I, just don't care, to-night it's on-ly me and you.

To Coda ◊

37 



40 

2. Oh, no - thing beats the feel - ing of the high - Bar - row - land ceil - ing when the



43  

band starts to play. Won't you buy me a drink and I'll






46 

tell her what I think if she gets - in my way. And when the





49   

night turns to day_ and all_ the peo - ple go a - way, it's not the same, tell me, who's to

52   



blame? And when the stars shine so bright on the cold_ De - cem-ber night_ I wish_ that I_

55   **D. al Coda**




— was on the stage. — Oh,

Coda 




57

60  

And when the night turns to day_ and the lights_ they fade a - way_ I wish that

63   

life and love would pass me by, and when the band starts a song_ be - cause there's some -

66   

- thing go - ing on_ well, there is ma - gic in the air I swear. And I

69   

wish that I_ saw Bow - ie, play - ing on_ that stage, I wish that I_ saw some - thing, to make

72

E^b B^bm

— me come of age. — Organ solo

gliss.

75

E^b A^b D^b

78

B^bm E^b A^b D^b

Oh,

82

B^bm **E^b** **A^b**

won't you take a ride with me through the Bar-row-land his - to - ry and I'll sing you a song or

85

D^b **B^bm** **E^b**

two. Peo-ple they may stop and stare but ba - by I, I just don't care,

88

A^b **D^b** **B^bm**

— it's on - ly me and you. And the drink and dance and drugs, you know, it's

91

E^b **A^b** **D^b**

all a part of the show we go to, may - be I should tell you that

94

B^bm

E^b

peo - ple, they may stop and stare but ba - by, I _____ just don't care, to - night

96

D^b

E^b

A^b

_____ it's on - ly _____ me and you. _____

99


N.C.


N.C.


L.A.

Words and Music by Amy MacDonald and Peter Wilkinson

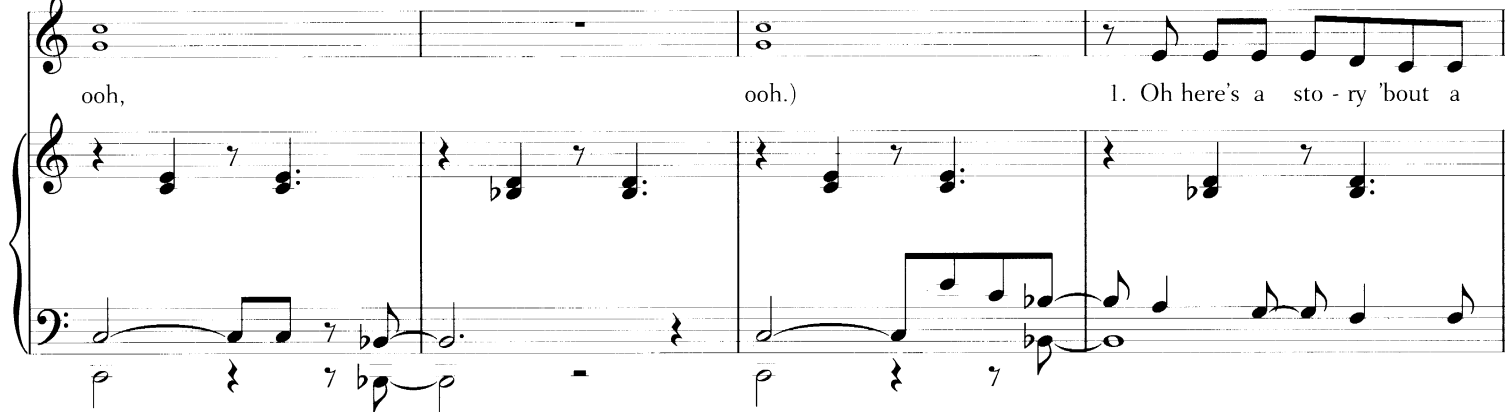
♩ = 120 **Steadily**









5







9





13  



— long way — to go. — I've on - ly ev - er seen his

17  

(1.) face on film, I've on - ly ev - er heard the lines he'd say, but still —
 (2.) face be - fore, I'm try - ing hard 'cos this I can't ig - nore, but there's still a long, —

21  

— they won't — get in — my way. — } I'm al - ways told to be the
 — long way — to go. — }


25  

dream - er kind, wake up one morn - ing and your dreams are life, nev - er let — them,

29  



bring me down, nev - er let them, tear me down. I al-ways thought that I would




33  





fol - low you, ev - 'ry place and ev - 'ry - thing you_ do, but_ I'm hap-py to be




37   **To Coda** ♯

by my - self, I don't_ need no - one else.



I.    

41 Ooh, ooh.) 2. He's nev - er ev - er seen my



2.

45

Am F/A C G

All my dreams are built a - round your face and this place,

49

Am F/A C G

all the times of star - ing at the sun, you're the one.

53

Am F C G

All my dreams are built a - round your face and this place,

57 **Am** **F** **C** **G** **D.º al Coda**

all the times of star - ing at the sun, you're the one. I'm al-ways told to be the

♠ **Coda**

61 **Em** **F**

I'm al-ways told to be the dream - er kind, wake up one morn-ing and your


64 **C** **Dm**

dreams are life, nev-er let them bring me down, nev - er let them


68  

tear me down. I al - ways thought that I would fol - low you,



71 




ev - 'ry place and ev - 'ry - thing you — do, but — I'm hap - py to be




74  

by my - self, I don't — need no - one else.



77   



A WISH FOR SOMETHING MORE

Words and Music by Amy MacDonald

♩ = 100 **Off-beat**

Gm Dm Dsus2(#5) Gm Gm Dm Dsus2(#5)

4

Gm Gm Dm Dsus2(#5) Gm Dm Dsus2(#5)

1. Oh the sun is shin-ing far too bright for it to still be night...

7

Gm Dm Dsus2(#5) Gm Gm Dm Dsus2(#5)

Oh the air feels_ so cold,_ so

10

Gm 3fr Dm Dsus2(#5) Gm 3fr Dm Dsus2(#5) Gm 3fr

cold and old, — how can it be light? Oh, let's

13

Gm 3fr Dm Dsus2(#5) Gm 3fr Dm Dsus2(#5) Gm 3fr Dm Dsus2(#5)

take a walk out - side, see the world — through each oth - er's eyes, I wish I was your on - ly one. —

16

Gm 3fr Dm Dsus2(#5) Gm 3fr Dm Dsus2(#5)

I think you're beau-ti - ful — but your hair is a mess and your shoes —



19

— are un - tied, — but that's what I love best. — And I,



21

I wish I was the one, you lone - ly, lone - ly son, and you looked at me that



24

way, — I wish for long, ling - 'ring glance - es, — fair - y - tale ro-man - ces —

27 **Dm** **Gm** **Cm**

ev - 'ry sing - gle day. — And you look at me and say — I'm your best.

30 **F** **Dm** **Gm**

— friend ev - 'ry day, — but I wish for some-thing, wish for some-thing more, oh, I

33 **Cm** **F** **Dm**

love you like a friend but let's — not pre-tend, how I wish for some-thing, wish for some-thing

36 **Gm** **Dm** **Dsus2(#5)** **Gm**

more.

38

Gm Dm Dsus2(#5) Gm

2. Oh the

40

Gm Dm Dsus2(#5) Gm Dm Dsus2(#5) Gm Dm Dsus2(#5)

grass is— so green but I can't— see an-y - thing, past your— eyes.

43

Gm Gm Dm Dsus2(#5) Gm Dm Dsus2(#5)

I'm fix - a - ted on— your smile, your cher-ry lips— make life— worth - while, I'm

46

Gm 3fr Dm Dsus2(#5) Gm 3fr Gm 3fr Dm Dsus2(#5)

think-ing these things, what I'm try-ing to say, is life gets in my way—

49

Gm 3fr Dm Dsus2(#5) Gm 3fr Dm Dsus2(#5) Gm 3fr

ev - 'ry sin - gle day. — And I,

52




Cm 3fr F Dm

I wish I was the one, you lone - ly, lone - ly son, and you looked at me that

55   




way, — I wish for long, ling - 'ring glanc - es, — fair - y - tale ro - man - ces —



58   



ev - 'ry sing - gle day. — And you look at me and say — I'm your best —



61    **To Coda** ♯

— friend ev' - ry day, — but I wish for some - thing, wish for some - thing more, oh, I



64  

love you like a friend but let's — not pre - tend, how I



66

Dm  Gm  3fr

wish for some-thing, wish for some-thing more. Now, the







8^{va} -----]

3


3









69

Gm  3fr Dm  Dsus2(#5)  Gm  3fr Dm  Dsus2(#5) 


sun is fad - ing and the rain — is com - ing down, — and I'm









71

Gm  3fr Dm  Dsus2(#5)  Gm  3fr Dm  Dsus2(#5) 


look - ing at — your face — but you're look - ing at the ground, — I — see




73

Gm  3fr Dm  Dsus2(#5)  Gm  3fr Dm  Dsus2(#5) 


dia - monds in your dreams, I — see pearls a - round your neck, — I see




75

Gm  3fr

Dm  xxo

Dsus2(#5)  xxo

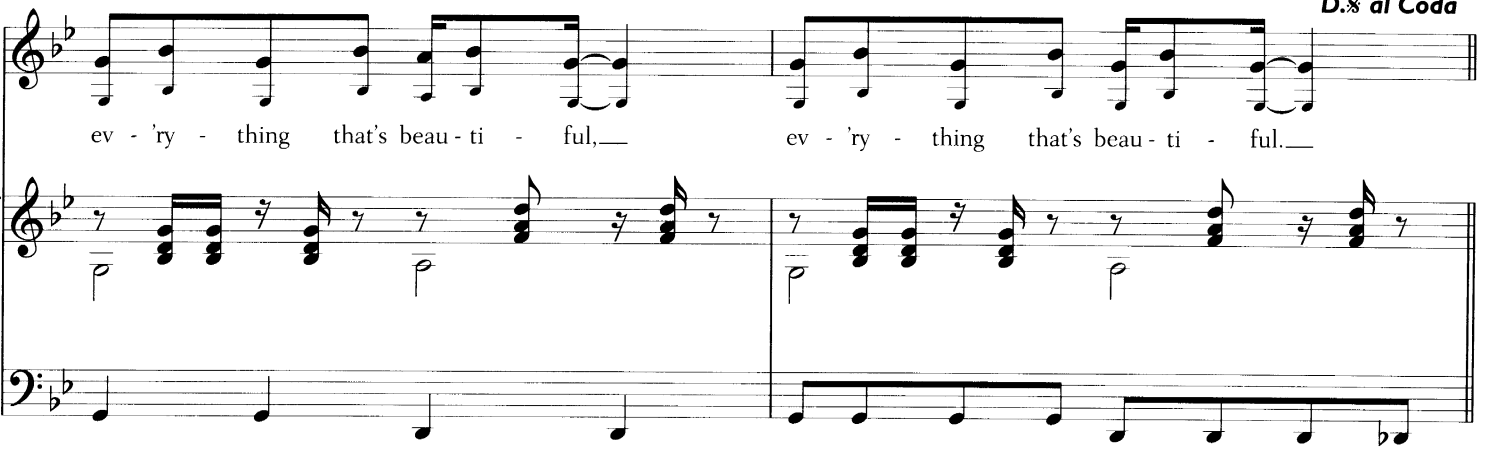
Gm  3fr

Dm  xxo

Dsus2(#5)  xxo


D. al Coda


ev - 'ry - thing that's beau - ti - ful, — ev - 'ry - thing that's beau - ti - ful, —




♠ **Coda**

77

Cm  x 3fr


F 

love you like a friend but let's — not pre - tend, how I



rit.

79

Dm  xxo

Gm  3fr

wish for some-thing, wish for some-thing more.

rit.



THE FOOTBALLER'S WIFE

Words and Music by Amy MacDonald

♩ = 100 **Dramatically**

Guitar Capo 1st fret






The musical score is written for guitar and piano. It consists of four systems of music. Each system includes guitar chords and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked as ♩ = 100 and the mood is 'Dramatically'. The guitar part uses a capo on the 1st fret. The piano part features triplets and various chord voicings.

System 1: Chords: Fm, Fm/G, Fm/A^b, Fm/G, B^bm.


System 2: Chords: Fm/C, C, Fm, Fm/G, Fm/A^b, Fm/G.

System 3: Chords: B^bm, Fm/C, C, Fm.

System 4: Chords: Fm, Cm/E^b.

16     





1. Oh,



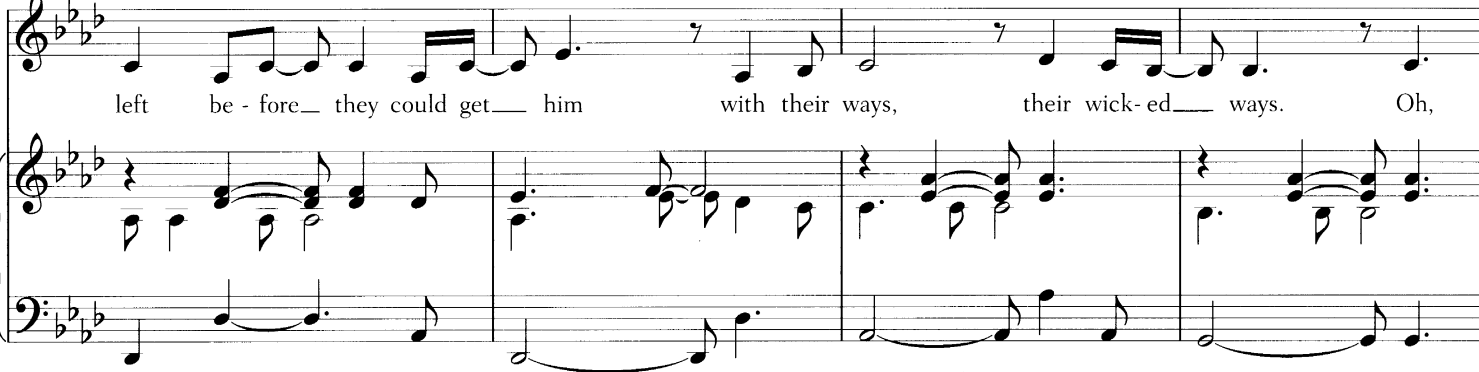
20  



Mis-ter James—Dean, he don't be - long to— an - y - thing,— oh he




24    

left be - fore— they could get— him with their ways, their wick - ed— ways. Oh,



28  

Mar - i-lyn Mon - roe, where— did you go? I did-n't hear all your





32    

sto-ries, I did-n't see all your glor-y. But the ^{8va}

36  


foot - bal - ler's wife tells her trou - bles and strife, I just don't care in the end, who is

39  




she to pre - tend that she's one of them? I don't

42   



think so. And the girl from that show, yes, the

45 

one we all know, she thinks she's some kind - a star, yes you know who you are, — I don't

48   

think so, I don't think so. 2. Oh,

52  

Gin - ger Ro - gers, Fred As - taire, — won't you dance — for me — 'cos I just — don't care — what's go - ing

56    

on to - day, I think there's some - thing more, — some - thing more. And I'm

60

Fm Cm/E^b

gone with the wind like they were be - fore - but I be - lieve in my - self, I think there's some - thing more, there must be

64

D^b D^badd9 A^b A^b(add2)/G

some - thing more, I think there's some - thing more, — some - thing more. But still the

68

Fm Cm/E^b

foot - bal - ler's wife tells her trou - bles and strife, — I just don't care in the end, who is

71

D^b


she to pre - tend — that she's one of them? I don't

74

A^b  **A^b(add2)/G**  **Fm** 

think so. And the girl from that show, yes, the




77

Cm/E^b 

one we all know, — she thinks she's some kind of star, yes, you know who you are, — I don't

To Coda ◊

80

D^b  **A^b**  **A^b(add2)/G** 

think so, I don't think so. 3. Oh, I

84

Fm  **Cm/E^b** 

don't be - lieve in the tel - ling of your sto - ries through - out your life, there's just

87

D^b **D^badd9**

some-thing un- ap- peal- ing, it don't catch my eye, it don't

90

A^b **A^b(add2)/G** **Fm**

catch my eye. — Oh, I don't be- lieve in the

93

Cm/E^b

sel- ling of your glo- ries be- fore you leave this life there's so much more to see, I

96

D^b **D^badd9** **A^b** **A^b(add2)/G** **D. al Coda**

don't be- lieve this is how the world should — be. But still the

♠ Coda

100

$A^b(\text{add}2)/G$

Fm

The foot - bal - ler's wife tells her

102

Cm/E^b

trou - bles and strife, - I just don't care in the end, who is she to pre - tend - that she's

105

D^b

$D^b\text{add}9$

A^b

$A^b(\text{add}2)/G$

Fm

one of them?

THE ROAD TO HOME

Words and Music by Amy MacDonald

♩ = 90 **Calmly**
Guitar Capo 3rd fret

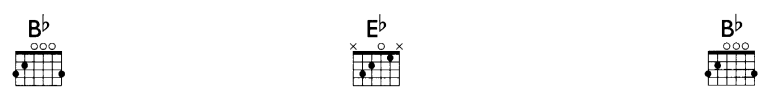


The first system of music consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The music begins with a guitar strum indicated by a '7' above the treble staff. The melody in the treble staff is a series of eighth notes, and the bass line consists of quarter notes.



3

The second system of music continues the grand staff notation. It includes a vocal line starting at measure 3 with the lyrics "1. Oh, the". The piano accompaniment continues with the same rhythmic pattern as the first system.



5

The third system of music continues the grand staff notation. It includes a vocal line with lyrics: "leaves are fall - ing from the trees, and the (2.) sound is fad - ing in my ears, and I (3° verse instrumental) (4.) light is fad - ing all the time, and this". The piano accompaniment features a more complex rhythmic pattern with some chords marked with a '7'.

7

B \flat E \flat B \flat

snow _____ is com-ing, don't you know?—
 can't be - lieve I've last - ed all these _____ years, }
 life I'm in, it seems to pass me by, } But I'll

9

E \flat E \flat add9 B \flat

still re - mem - ber which way to _____ go, _____ I'm on the

11

F B \flat B \flat /G

road, the road to home. _____ 2.,4. Oh, the

1.2.3. *Play 4 times*

4.

13

B \flat B \flat E \flat

5. Now I must say good

15

B \flat B \flat E \flat

- bye, keep tel - ling my - self, now, don't - you

17

B \flat E \flat Ebadd9

cry, but I'm here where I be - long,

19



B \flat F

I'll see you soon, it won't be long, —


21  

I'll see you soon, it won't be long,—



23  






I'll see you soon,




25   

it won't be long.—



27     



CALEDONIA

Words and Music by Dougie MacLean

♩ = 110 **Sweetly**

Guitar Capo 8th fret





B^b **B^bsus⁴** **B^b** **B^bsus⁴**

5 **B^b** **F** **B^b** **E^b**

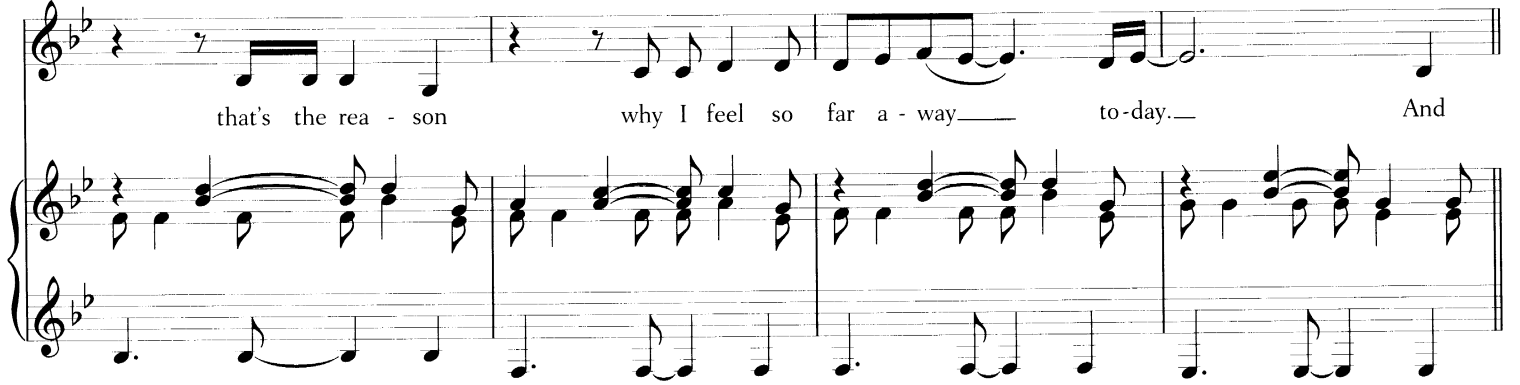
9 **B^b** **F** **B^b** **E^b**

13 **B^b** **F** **B^b** **E^b**

I don't know_ if you can see the chang-es that_ have come_ o - ver me,_ in these
 last few days I've been a-fraid that I_ might drift a -way,_ so I've been_
 _ tel-ling those sto-ries and sing-ing songs_ that made me think_ a-bout where I came_ from_ and


17    





that's the rea - son why I feel so far a - way — to-day. — And




21    

let me tell_ you — that I — love_ you, — that I think a - bout_ you all — the time,



25    

Ca - le - do - nia's_ been call - ing me, now I'm go - - - ing home. And



29   

if I should be - come — a strang - er you know that it would make me more_ than_ sad,



33

F  B^b 

Ca - le - do - nia's been ev - 'ry - thing I've ev - er had.



Musical notation for measures 33-35. The system includes a vocal line with lyrics and a piano accompaniment. The key signature has two flats (Bb and Eb). The guitar chord diagrams for F and Bb are shown above the staff.

36


B^bsus⁴  E^b  F  B^b 

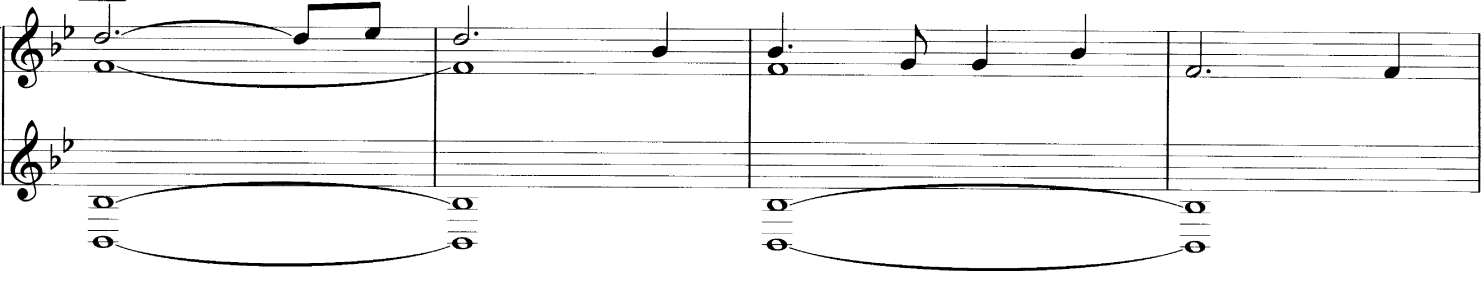
Ca - le - do - nia's been ev - 'ry - thing I've ev - er had.



Musical notation for measures 36-39. The system includes a vocal line with lyrics and a piano accompaniment. The guitar chord diagrams for Bbsus4, Eb, F, and Bb are shown above the staff.

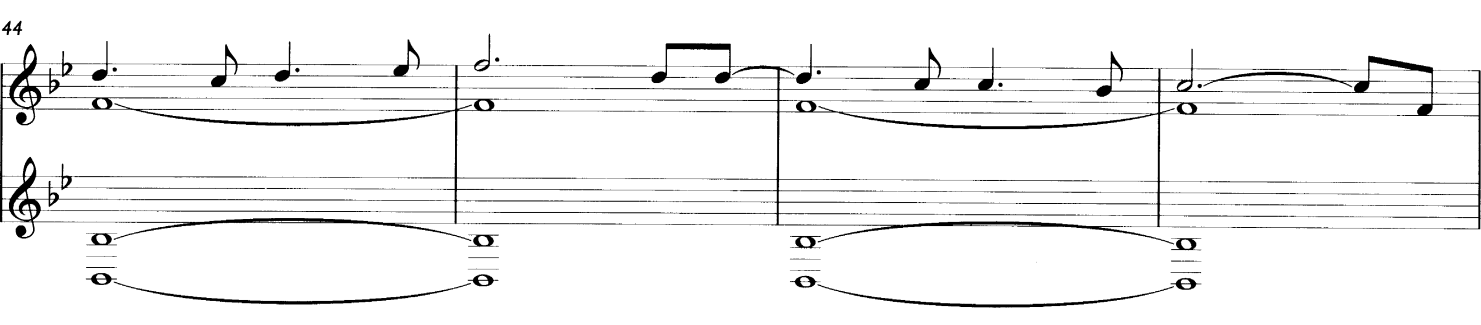
40

B^b 



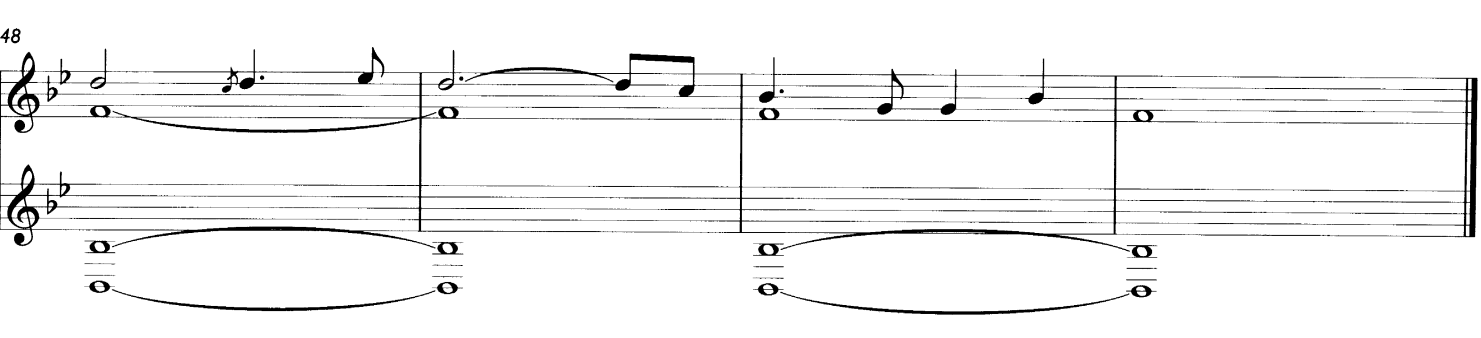
Musical notation for measures 40-43. The system includes a vocal line and a piano accompaniment. The guitar chord diagram for Bb is shown above the staff.

44



Musical notation for measures 44-47. The system includes a vocal line and a piano accompaniment.

48



Musical notation for measures 48-51. The system includes a vocal line and a piano accompaniment.

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THE ROAD TO HOME
(BONUS SONG)
CALEDONIA



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