

TALKING HEADS
ANTHOLOGY

MORE SONGS ABOUT
BUILDINGS AND FOOD

TALKING HEADS 77

STOP MAKING SENSE

Fear of Music

TALKING HEADS 77

Fear of Music
Fear Of Music

REMAIN IN LIGHT

STOP MAKING SENSE

Little Creatures

Little Creatures

SPEAKING IN TONGUES

REMAIN IN LIGHT

TALKING HEADS ANTHOLOGY

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DON'T WORRY ABOUT THE GOVERNMENT

Words and Music by
DAVID BYRNE

Moderately bright

No chord



I see the clouds that move a -
I see the states a -

mf

cross the sky. — I see the wind that moves the clouds a - way. —
cross this big na - tion. I see the laws — made in Wash - ing - ton, D. — C.

It moves the clouds o - ver by the build - ing. I pick the build - ing that
I think of the ones I con - sid - er my fa - v'rites. I think of the peo - ple that are

F/G Am C A

I want to live in. I smell the pine trees and the peach-es in the woods.
work-ing for me. Some civ-il ser-vants are just like my loved ones.

C A G

I see the pine cones that fall by the high-way. That's the high-way that
They work so hard and they try to be strong. I'm a luck-y guy to

F/G Am G F/G Am

goes to the build-ing. I pick the build-ing that I want to live in. It's
live in my build-ing. They all need build-ings to help them a-long. It's

C Dm7 G/A D

o-ver there. It's o-ver there. } My build-ing has
o-ver there. It's o-ver there. }

G/D D G/D

ev - 'ry con - ven - ience. It's gon - na make life eas - y for me.

D G/D D

It's gon-na be eas - y to get things done. — I will re - lax a -

G/D E E/F# Dmaj7 Bm7

long with my loved ones. Loved ones, loved ones vis - it the build - ing; take the

E E/F# Dmaj7 Bm7 E E/F#

high - way, park, and come up and see me. I'll be work - ing, work - ing. But

Dmaj7

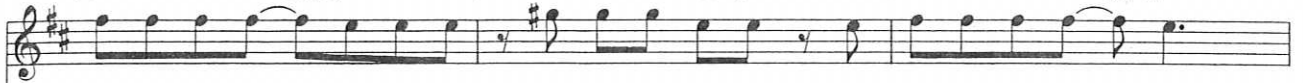
Bm7

E

E/F#

Dmaj7

Bm7



if you come vis - it, I'll put down what I'm do - ing. My friends are im - por - tant.



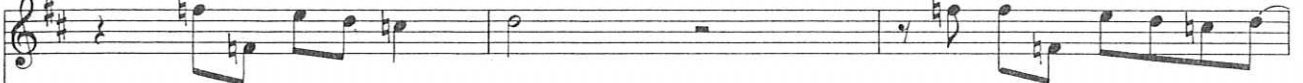
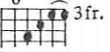
Dm7

G/A

D

Dm7

G/A



Don't you wor - ry 'bout me. I would-n't wor - ry a - bout.



D

Dm7

G/A

D



me. Don't you wor - ry 'bout me.

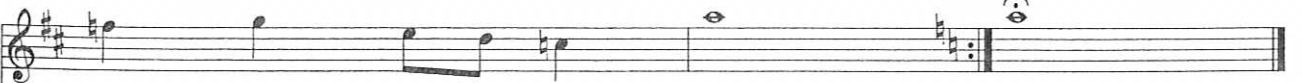
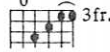


Dm7

G/A

1. D

2. D



Don't you wor - ry 'bout me. me.



PULLED UP

Words and Music by
DAVID BYRNE

Moderately bright

A
B
E
Esus4

E
E
Esus4

E
Esus4
E

Mum-my, Dad - dy, come and look at me now. —
 I drift a - way to an - oth - er land, —
 Cast a shad - ow on the liv - ing room wall, —

I'm a big man in a great big town. Years a - go, who would be -
 sleep-ing, dream-ing, such a sim - ple thing. I think of things that
 dark and sav - age, with a pro - file so sharp. Deep and won - der - ful, —



lieve it's true? Goes to show what a lit - tle
 I might be. I see my name go down in
 food on the ta - ble. There's real - ly no hur - ry. I'll



faith can do. }
 his - to - ry. } I was com-plain-ing, I was down in the dumps.
 eat in a while. }



I feel so strong now, 'cause you pulled me up. Pulled me up, up, up, up,



up, up, up, up.



I slipped, and I got pulled,

pulled up. I tripped, and then you pulled,

you pulled me up. I slipped, and I got pulled,

pulled up. I slipped, and then you pulled,

A B

you pulled me up. Pulled me up, pulled me up.

E Esus4 E Esus4 A

Pulled me up, up, up, up,

B To Coda E Esus4 1. E Esus4

up, up, up, up.

2. E A7

I got up. You pulled me

G7
x000

A7
000

up. I stood up.

G7
x000

You _____ pulled me up. I got



A7
000

G7
x000

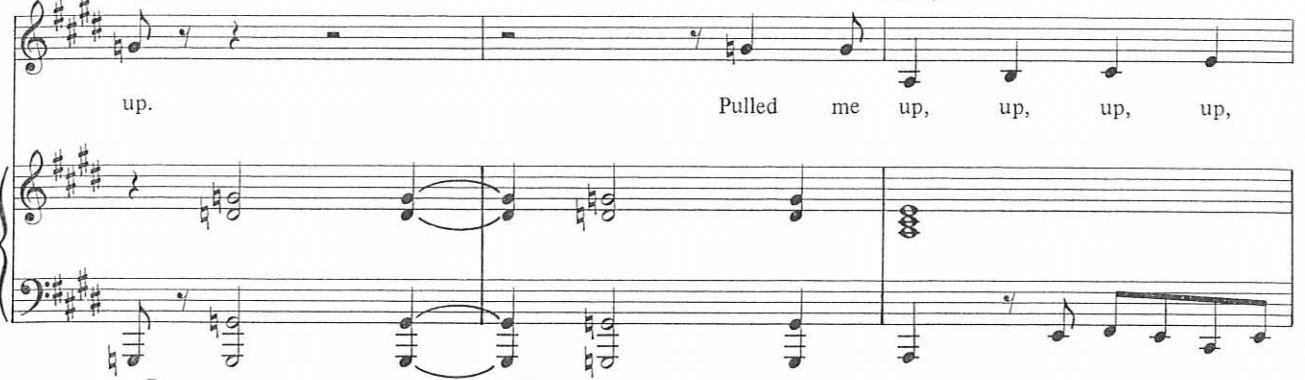
up. That was be - cause you pulled me up.



A7
000

I got up. In a lit - tle while, you pulled me


G  A 




up. Pulled me up, up, up, up,



B  E 


up, up, up, up. Pulled me




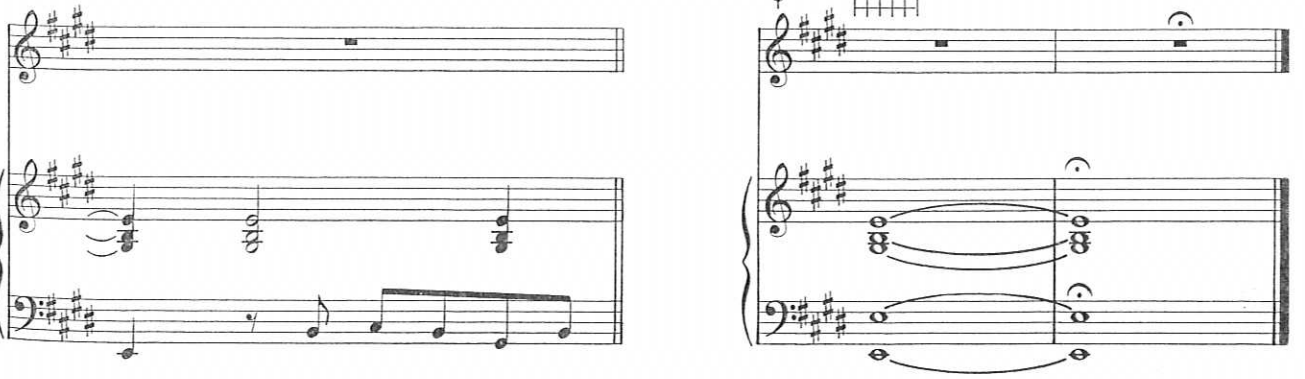
A  B  E 

up, up, up, up, up, up, up, up.



D.S. al Coda 

Coda 



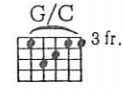
THE BOOK I READ

Words and Music by
DAVID BYRNE

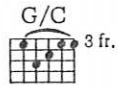
Medium Rock beat



mf



I'm writ - ing 'bout the book I read... I



have to sing a - bout the book I read... I'm em - bar-rassed to ad-mit it hit the

G/C 3 fr. Am G/C 3 fr.

soft spot in my heart_ when I found out you wrote the book I read._ So

A Dm/C Dm A



feel my shoul-ders as they touch your arms. I'm a lit-tle cau-tious, but I_

Dm/C Dm A Dm/C Dm Gm7 3 fr. F

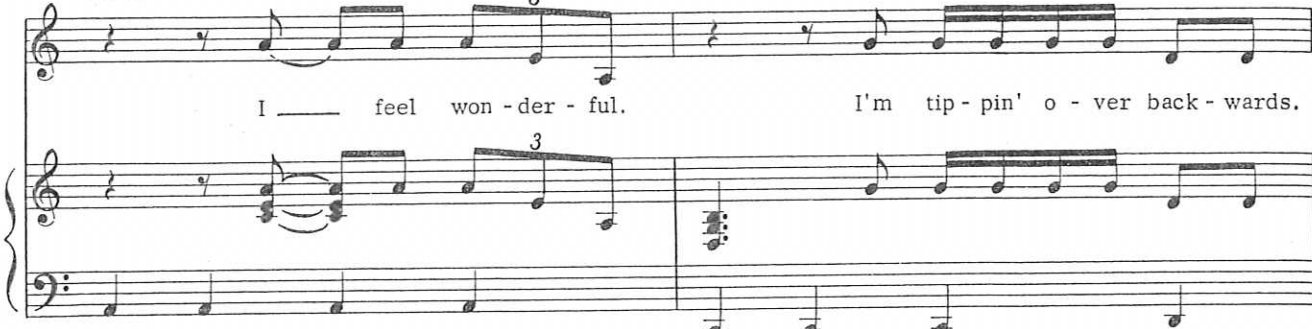
_ feel all right. The book I read was in your eyes. Mm_ hmm,



Gm7 3 fr. F Gm7 3 fr. F Am G/C 3 fr.

mm_ hmm, oh_ oh. Oh, I'm liv-in' in the fu-ture.

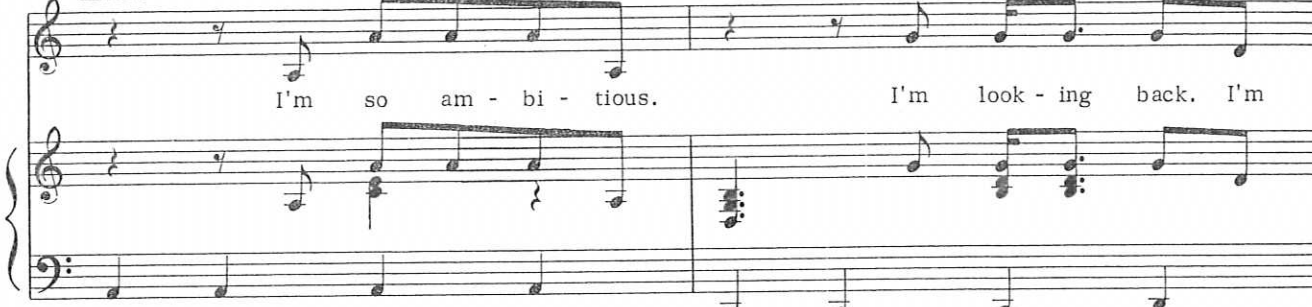
Am  G/C  3 fr.


I — feel won - der - ful. I'm tip - pin' o - ver back - wards.



Am  G/C  3 fr.





I'm so am - bi - tious. I'm look - ing back. I'm



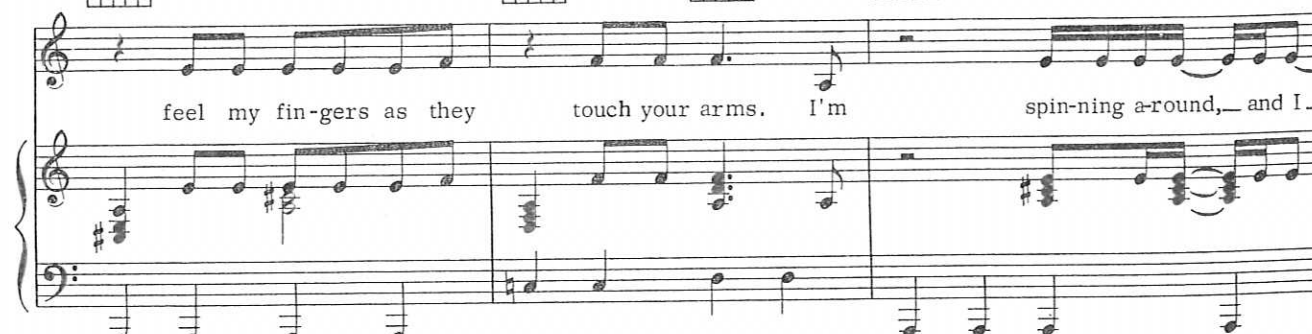
Am  G/C  3 fr.






run - ning a race,— and you're the book I read. So



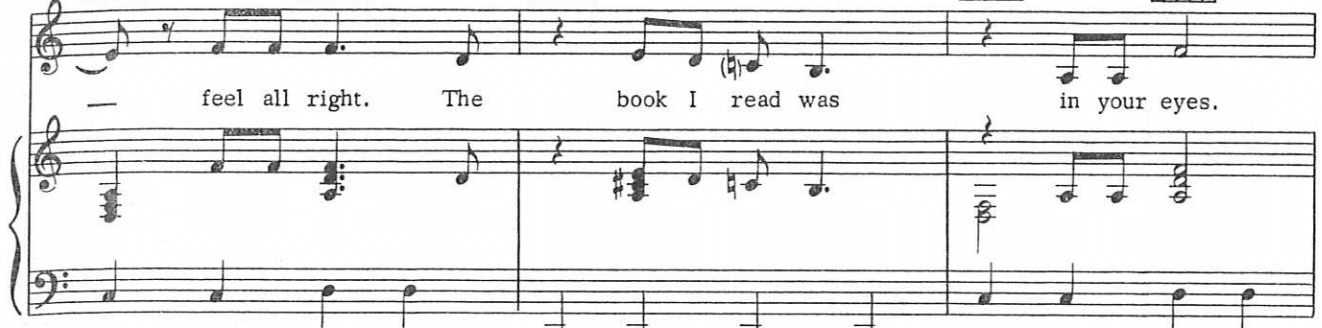
A  Dm/C  Dm  A 


feel my fin - gers as they touch your arms. I'm spin - ning a - round,— and I—



Dm/C  Dm  A  Dm/C  Dm 

— feel all right. The book I read was in your eyes.



Gm7  F  Gm7  F  Gm7  F  Am 

Ooh — ooh, ah — ah, oh — oh, ooh. Na na na










Repeat ad lib

Gm7  F6 

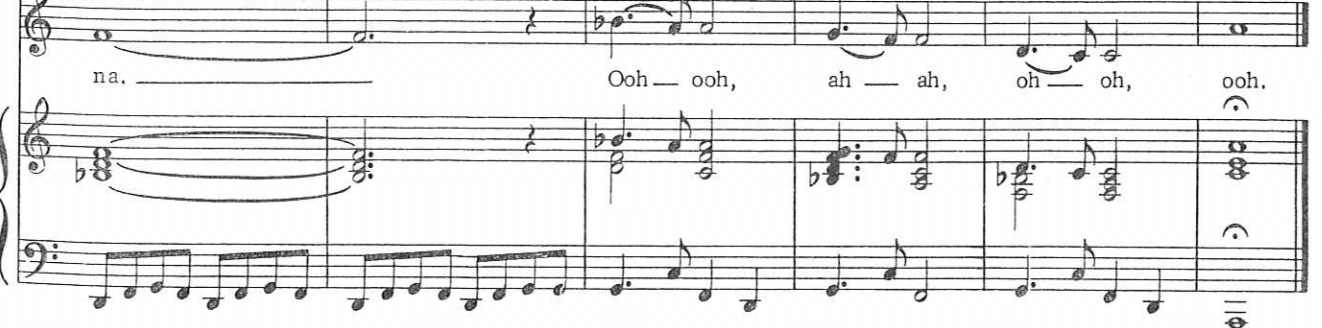
na na na na na na na. Na na na

Repeat ad lib



Gm7  F  Gm7  F  Gm7  F  Am 

na. Ooh — ooh, ah — ah, oh — oh, ooh.



PSYCHO KILLER

Words by
DAVID BYRNE, CHRIS FRANTZ
and TINA WEYMOUTH

Music by
DAVID BYRNE

Moderate Rock beat

Am(no 3rd)



mf



I can't seem to face up to the facts.—
(spoken) You start a conversation. You can't even finish it.



I'm tense and nerv-ous and I can't re-lax.—
You're talking a lot. But you're not saying anything.

I can't sleep 'cause my
When I have nothing to say,

G x000 A7 0 0 0 G x000

bed's on fire.— Don't touch me. I'm a real live wire.—
 my lips are sealed. Say something once. Why say it again? }

F G x000 Am 0 0 0



Psy - cho kill - er. Qu'est-ce que c'est? Fa fa fa fa fa fa

F G x000

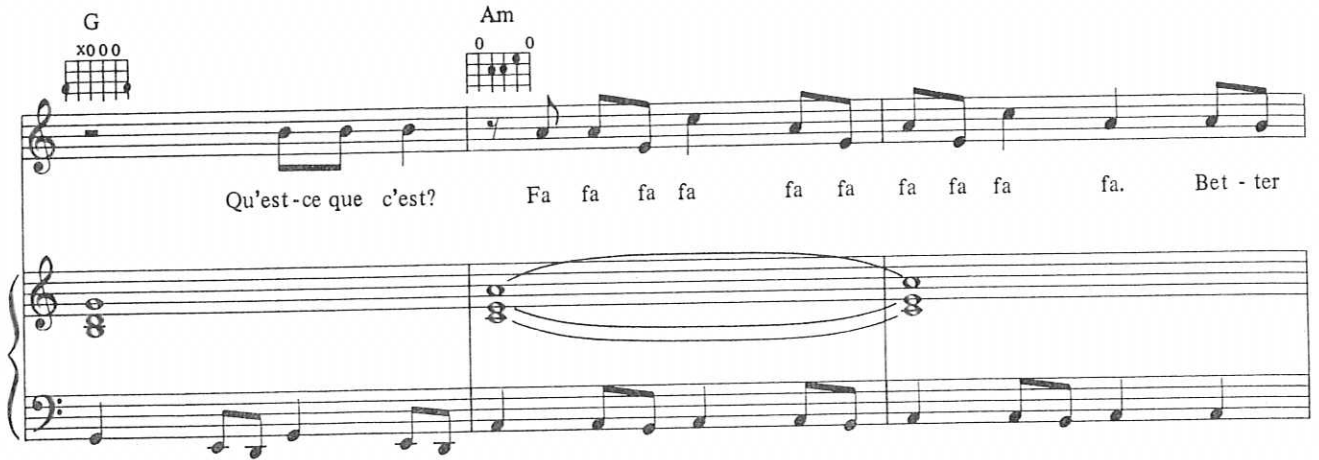
fa fa fa fa. Bet - ter run, run,— run, run,— run, run,— run a -




C 0 0 0 F

way. Oh. _____ Psy - cho kill - er.

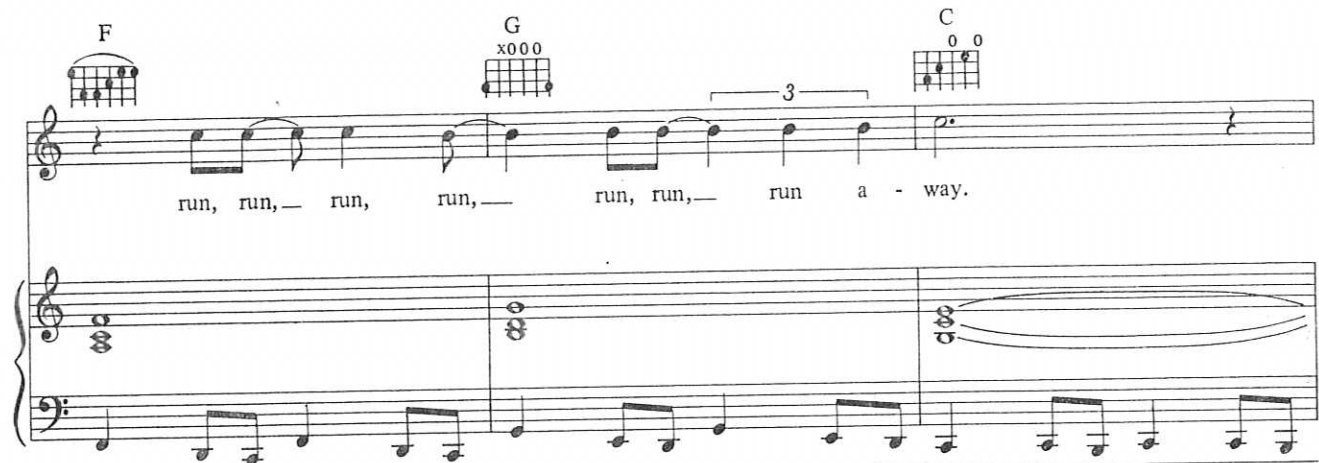
G  Am 




Qu'est-ce que c'est? Fa fa fa fa fa fa fa fa fa. Bet - ter



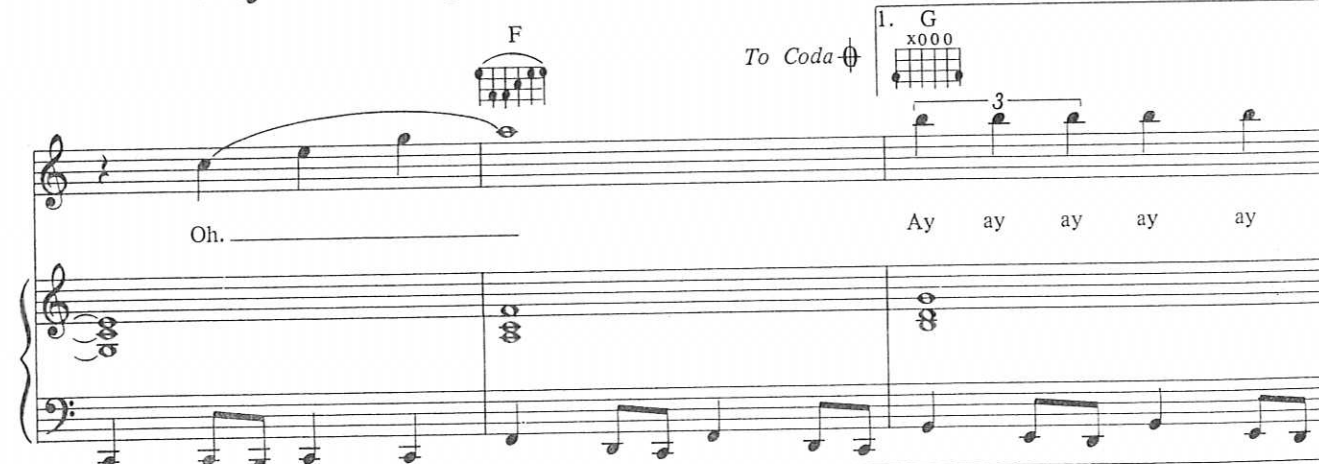
F  G  C 

run, run, — run, run, — run, run, — run a - way.



F  To Coda  1. G 

Oh. _____ Ay ay ay ay ay



Am(no 3rd) 

ooh.



2. G
x000

Bm

Ay ay ay ay ay. Ce que j'ai fait ce soir

G
x000

Bm

là; ce qu'elle a

sim.

G
x000

dit ce soir là,

A
0 0

G
x000

re - al - i - sant mon es - poir, — je me lance

A G A

0 0 x000 0 0

vers la gloire. O K. _____ Ya ya ya ya ya ya ya

G A G A

x000 0 0 x000 0 0

ya ya ya ya ya. We are vain and we are blind. I hate peo-ple when they're

D.S. al Coda

G G Am(no 3rd)

x000 x000 0 x0

not po - lite. Ay ay ay ay ay ooh.

Repeat and fade

Am(no 3rd)

0 x0

Repeat and fade

THE BIG COUNTRY

Words and Music by
DAVID BYRNE

Moderately

The musical score is written in 4/4 time and is marked 'Moderately'. It features a guitar part with four chords: C (0 0 0), D (0), F (5 5 5), and G (x 0 0 0). The piano accompaniment is marked 'mf' and consists of a melody in the right hand and a bass line in the left hand. The lyrics are: 'I see the shapes — I re - mem - ber from maps. I see the shore - line, I see the white - caps.'

C 0 0 0

D 0

F

A base - ball dia - mond, nice weath - er down

there. I see the school—

F

G x 0 0 0

C 0 0 0

D 0




and the hous - es where the kids are, plac - es to park

D 0

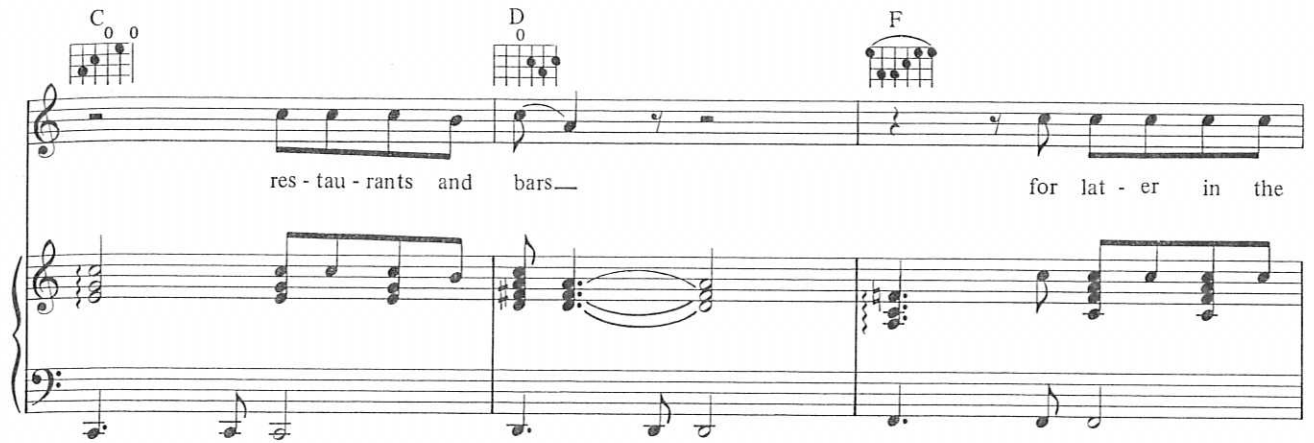
F

G x 0 0 0

by the fac - t'ries and build - ings,

C  D  F 




res - tau - rants and bars_ for lat - er in the



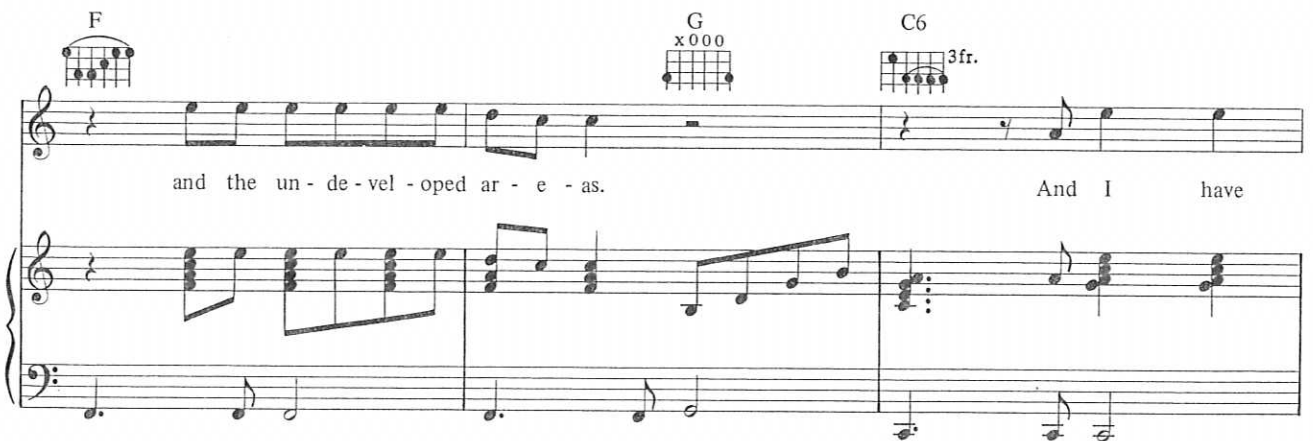
G  C6  3fr.



eve - ning. Then we came to the farm - lands



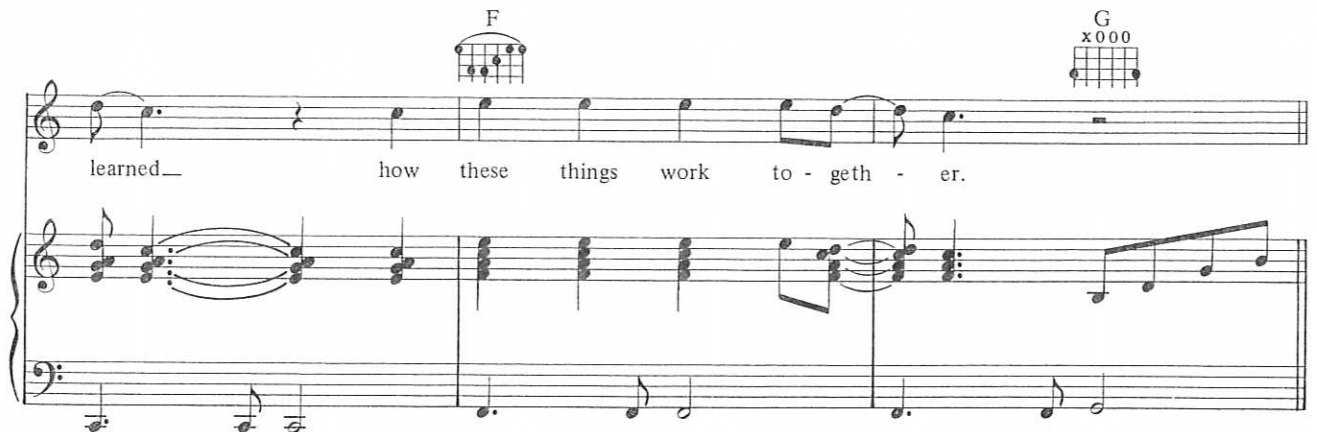
F  G  C6  3fr.

and the un - de - vel - oped ar - e - as. And I have



F  G  x000

learned_ how these things work to - geth - er.



C6 F

3fr.

I — see the park - way that pass - es through them
They grow it in those farm-lands, then they bring it to the

G C6

x 0 0 0 3fr.

all. store. And I have learned—
They put it in the car trunk,—

F G Bb

x 0 0 0

how to look at these things. } And I say I would-n't
then they bring it back home. }

F Eb

live there — if you paid — me.

Bb F Eb

I would - n't live like that, no sir - ee!

Bb F




I would - n't do the things_ the

Eb Bb

way those_ peo - ple do. I would - n't

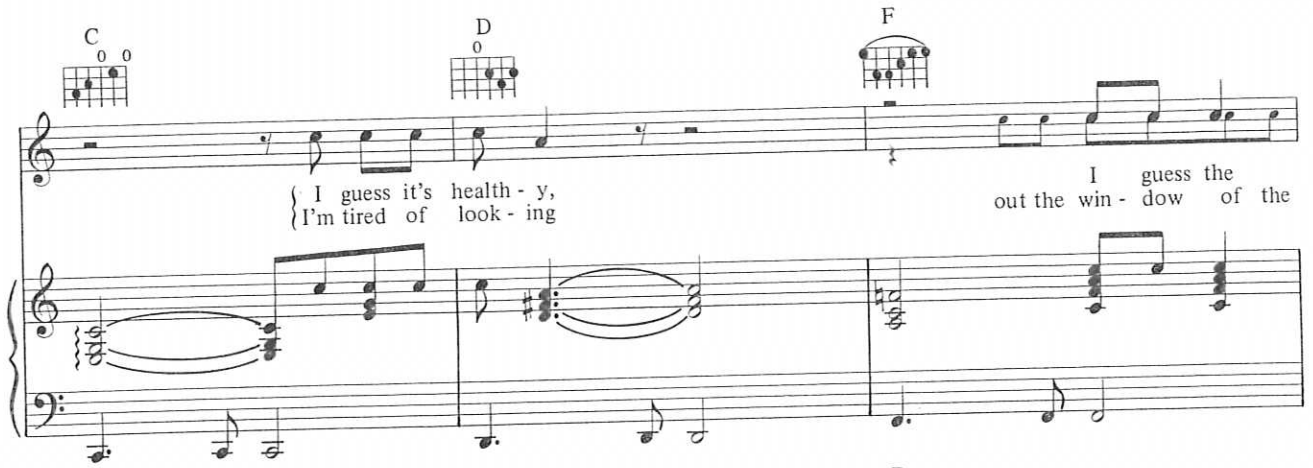
F Eb




live there_ if you paid me to.

C  D  F 

I guess it's health - y,
I'm tired of look - ing

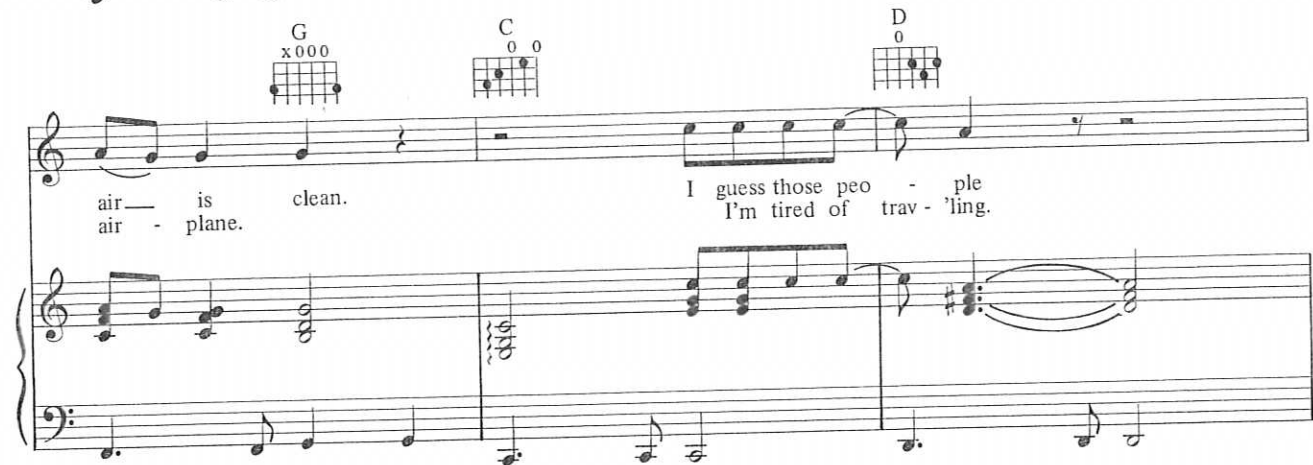
I guess the
out the win - dow of the





G  C  D 

air — is clean.
air - plane.

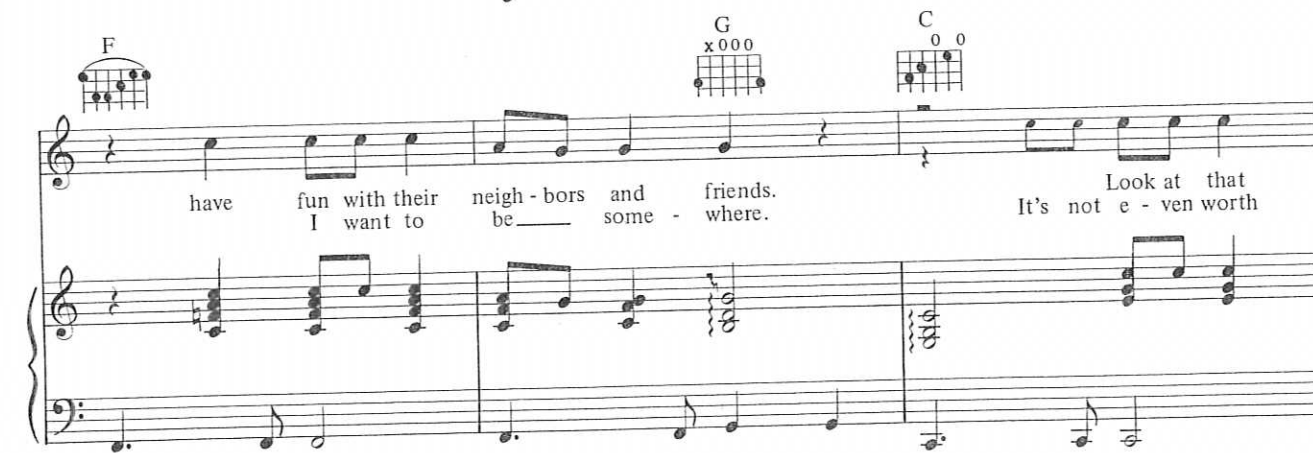
I guess those peo - ple
I'm tired of trav - 'ling.






F  G  C 

have fun with their neigh - bors and friends.
I want to be — some - where.

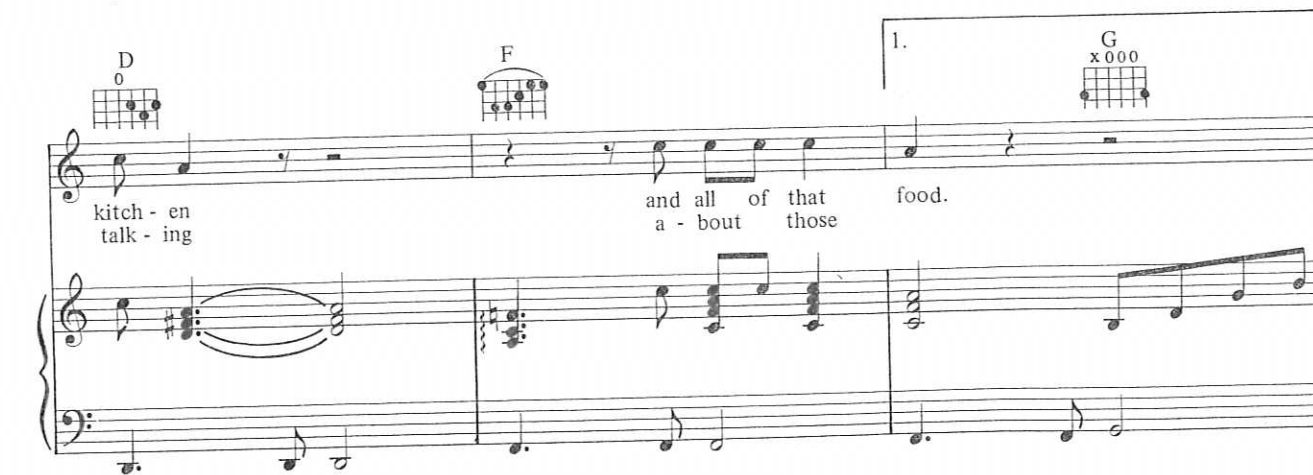
Look at that
It's not e - ven worth






D  F  1. G 

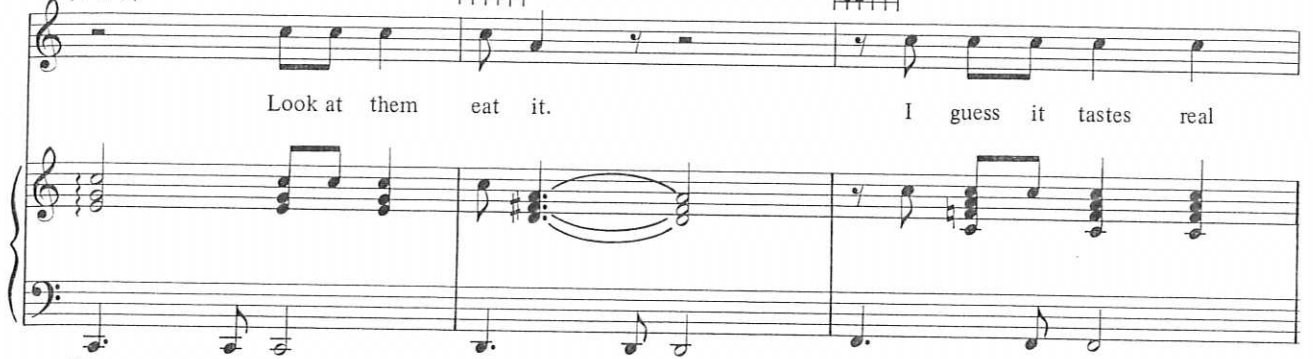
kitch - en
talk - ing

and all of that food.
a - bout those



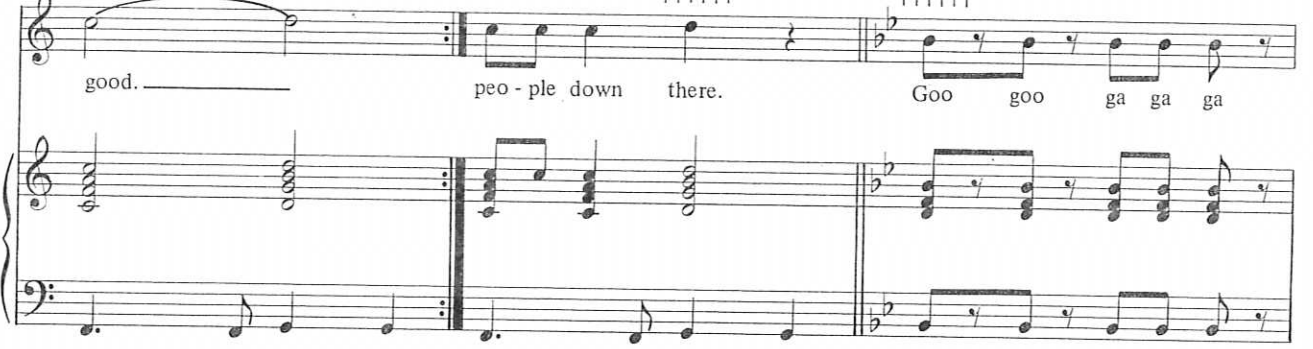
C  D  F 


Look at them eat it. I guess it tastes real




G  2. G  Bb 


good. peo - ple down there. Goo goo ga ga ga




F  Eb 

Goo goo ga ga ga. Goo goo ga ga ga. Goo goo ga ga ga.



Bb 



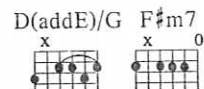
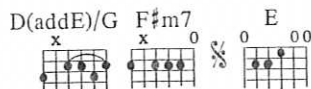
TAKE ME TO THE RIVER

Words and Music by
AL GREEN and MABON HODGES

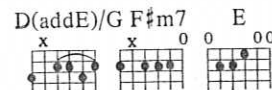
Moderately



mf



I don't know why I love you like I do,
I don't know why you treat me so bad.
I don't know why I love you like I do,



with all the chang-es you put me through. Take my mon-ey,
Think of all the things that we could have had. Love is a no - tion that
with all the trou - ble you put me through. Six - teen can - dles

D(addE)/G F#m7 0 E 00

D(addE)/G F#m7 0

my cig - a - rettes.
I can't for - get.
there on my wall,

I have - n't seen the worst of it yet.
My sweet six - teen, I would nev - er re - gret. } I - wan - na
and here am I, the big - gest fool of them all.

C 0 0 0 3 G x000 3 A 0 0

know, can you tell me I'm ... I love to stay..

Em7 0 0 0 0 E 0 0 0

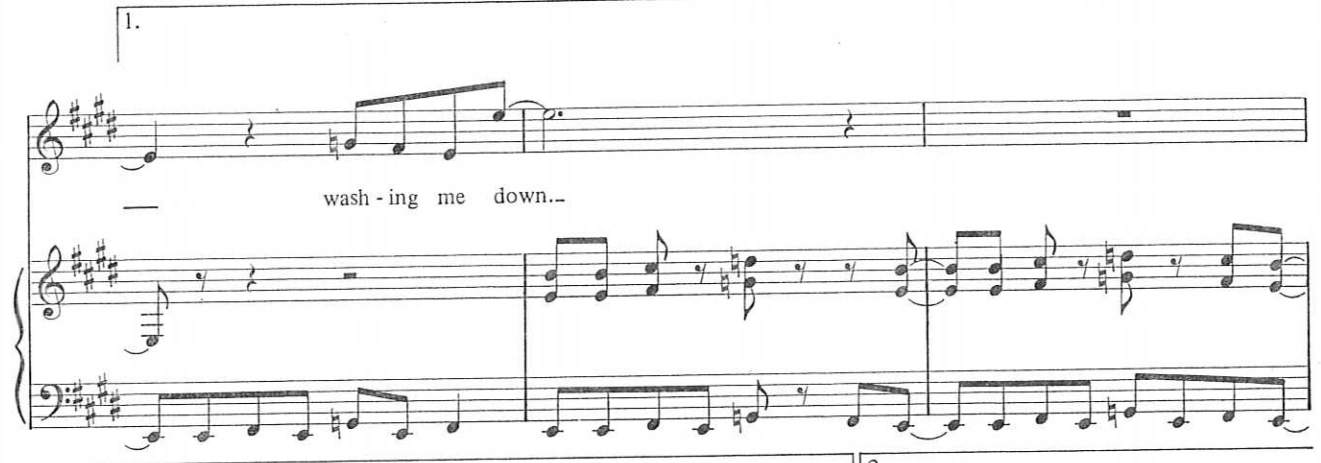
Take me to the riv - er.

Drop me in the wa - ter. Take me to the

riv - er. — Dip me in the wa - ter, — wash - ing me down, —



1. wash - ing me down...



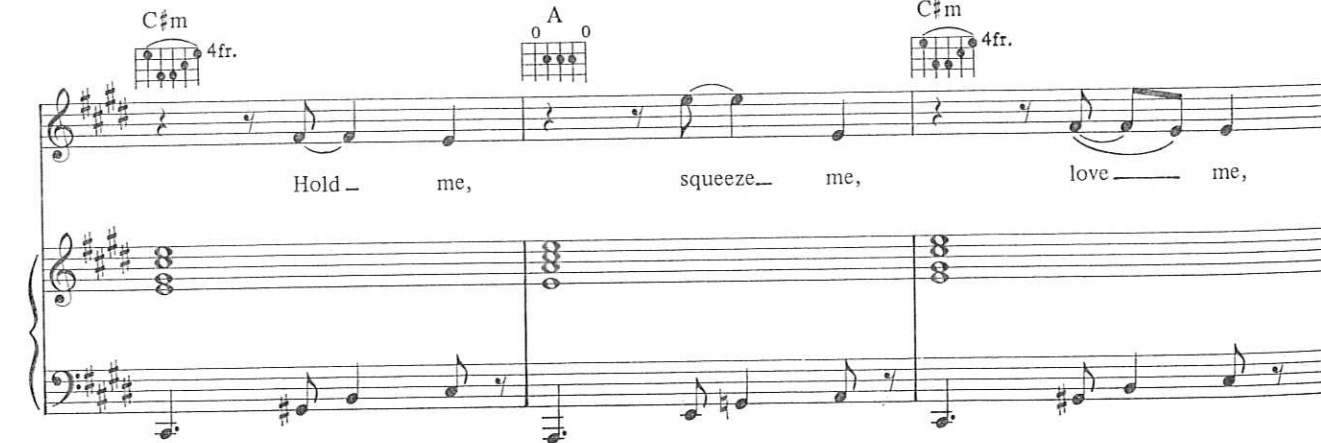
2. wash - ing me.

D(addE)/GF#m7




C#m 4fr. A C#m 4fr.

Hold — me, squeeze — me, love — me,



A Em7

tease_ me till I can't, till I can't,

E

I can't take_ no more. Take me in the wa - ter._

Drop me in the riv - er._ Push me in the

wa - ter._ Drop me in the riv - er, wash-ing me down, -

wash - ing me down. -

D.S. al Coda

D(addE)/G

F#m7

Coda

wash - ing me down. -

D(addE)/G

F#m7

E

rit.

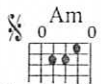
LIFE DURING WARTIME

Words and Music by
DAVID BYRNE, CHRIS FRANTZ,
JERRY HARRISON and TINA WEYMOUTH

Moderately bright



mf



Heard of a van that's load - ed with weap - ons, packed up and read - y to go. —
Heard a - bout Hous-ton? Heard a - bout De - troit? Heard a - bout Pitts-burgh, P. A. —

Heard of some grave-sites out by the high-way,
You ought - a know not to stand by the win - dow.

a place where no - bod - y knows.—
Some-bod - y see you up there.—

The sound of gun-fire
I got some gro - ceries,

off in the dis - tance:
some pea - nut but - ter

I'm get - ting used to it now.—
to last a cou - ple of days.—

But I

Lived in a brown-stone,
ain't got no speak - ers,

lived in a ghet - to.
ain't got no head - phones,

I've lived all o - ver this town.
ain't got no rec - ords to play..



—

This ain't no par - ty,
Why stay in col - lege?

this ain't no dis - co,
Why go to night school?

this ain't no fool-ing a - round...
Gon - na be dif - f'rent this time...
No time for danc-ing
Can't write a let - ter,

or lov - ey - dov - ey.
can't send no post-card.
I ain't got time for that now...
I ain't got time for that now...

Am 0
town - play -
Trans - mit the mes - sage
Trou - ble in trans - it,
to the re - ceiv - er.
got through the road - block.
Hope for an an - swer some day..
We blend - ed in with the crowd..

I got three pass - ports, a
We got com - put - ers, we're
cou - ple of vi - sas.
tap - ping phone lines.

You don't e - ven know my real name.—
I know that that ain't al - lowed.—

High— on a hill - side,
We— dress like stu - dents,

the trucks are load - ing.
we dress like house-wives,

Ev - 'ry - thing's read - y to roll.—
or in a suit and a tie.—

To Coda ⊕

I sleep in the day - time, I work in the night - time. I might not ev - er gethome.—
I changed my hair-style so man - y times, now. I don't know what I looklike!—



— This ain't no par - ty, this ain't no dis - co,

- side,
- dents,

To Coda

er gethome..
I looklike!

this ain't no fool - ing a - round. — This ain't The Mudd Club

or C. B. G. B. I ain't got time for that now. — *D.S. al Coda*

Repeat (melody ad lib) and fade

Coda



Am

Lyric for ad lib melody

You make me shiver, I feel so tender.
 We make a pretty good team.
 Don't get exhausted, I'll do some driving.
 You ought to get you some sleep.
 Burned all my notebooks. What good are notebooks?
 They won't help me survive.
 My chest is aching, burns like a furnace.
 The burning keeps me alive.

AIR

Words and Music by
DAVID BYRNE and BRIAN ENO

Moderately

E7 C7

Air, _____

mf

E7 C7 Abm 4fr.

air. _____

Fm Abm 4fr. Fm

Hit me in the face.—
It can break your heart.—

D7 0 2 3 2 1

E 0 2 2 0 0

A^bm 4fr. 2 3 4 5 4 3 2 1

I run fast - er,
So re - mem - ber,

fast - er,
re - mem - ber,

fast - er, fast - er,
re - mem - ber, re - mem -

Fm 2 3 4 5 4 3 2 1

A^bm 4fr. 2 3 4 5 4 3 2 1

Fm 2 3 4 5 4 3 2 1

fast - er,
ber, re - mem - ber,

fast - er in - to the
when the weath - er gets

air. —
rough, —

I say to my - self,
you'll say to your - self,

C 0 0 0 0




F 2 3 4 5 4 3 2 1

"What — is hap - pen - ing
to — my

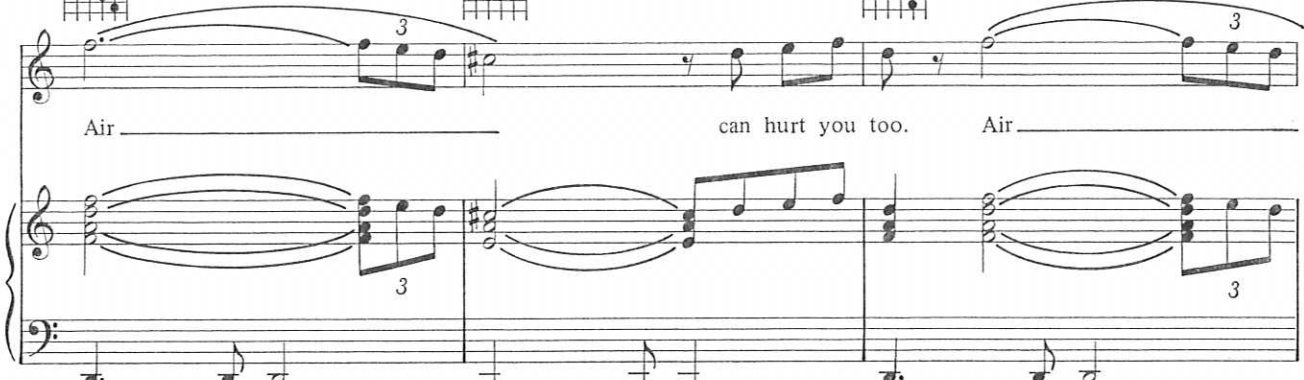
C 0 0 0 0







F 2 3 4 5 4 3 2 1

skin?
Where is that pro - tec - tion that I need - ed?" —

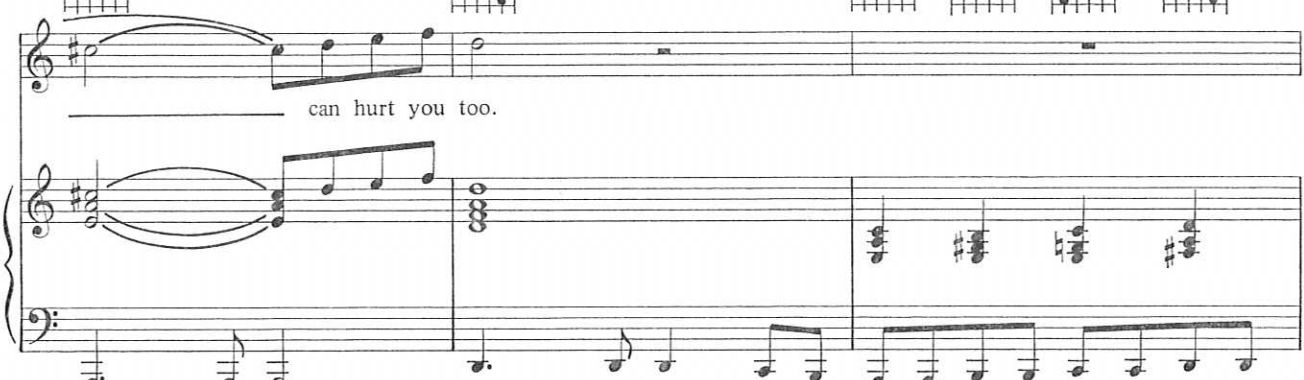
Dm  A  Dm 




Air _____ can hurt you too. Air _____



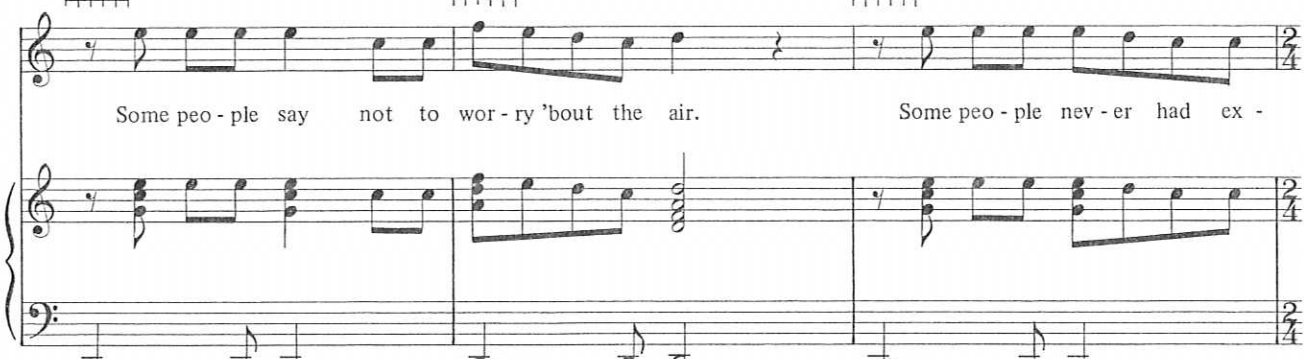
A  Dm  Am  E  C  D 




_____ can hurt you too.




C  Dm  C 

Some peo - ple say not to wor - ry 'bout the air. Some peo - ple nev - er had ex -



Dm  E7  C7 

pe - ri - ence with air, _____



The musical score is arranged in three systems, each with a guitar staff and a piano accompaniment. The guitar staff features chord diagrams for E7 and C7, with a '0' indicating the open string. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic bass line. The first system includes the instruction 'air.' with a long horizontal line. The second system includes 'Repeat and fade' and another 'air.' instruction. The third system concludes the piece with a double bar line. The piano accompaniment is written in a 2/4 time signature.

HEAVEN

Words and Music by
DAVID BYRNE and JERRY HARRISON

Moderately

D
0

Em
0 000


A
0 0

G
x 000

D
0



Em
0 000

Ev - 'ry - one is try - ing to get to the bar.
There is a par - ty. Ev - 'ry - one is there.
When this kiss is o - ver, it will start a - gain.


A  G  D 

The name of the bar, —
 Ev - 'ry - one will leave — at ex - act - ly the bar is called heav - en.
 Would not be an - y dif - f'rent, would be ex - act - ly the same time. —



Em  Em7 

The band in heav - en, they play my fa - vor - ite song.
 It's hard to i - mag - ine that noth - ing at all
 It's hard to i - mag - ine that noth - ing at all



A  G  D 

Play it once a - gain, — play it all night long. —
 could be so ex - cit - ing, could be so much fun. —
 could be so ex - cit - ing, could be this much fun. —



Bm Bbm Am₀

Heav - en is a place,-- a place where

C G

noth - ing, noth - ing ev - er hap - pens.

Bm Bbm Am₀ C

Heav - en is a place,-- a place where noth - ing,

1. 2. G x000 3. G x000

noth - ing ev - er hap - pens. pens.

rit.

ONCE IN A LIFETIME

Words and Music by
DAVID BYRNE, CHRIS FRANTZ,
JERRY HARRISON, TINA WEYMOUTH
and BRIAN ENO

Moderately bright

A7sus4
0 0 0

mf

A7sus4
0 0 0

3

And you may find your-self liv - ing in a shot-gun shack.

3

And you may find your-self in an-oth-er part of the world. And you may find your-self

3 3 3 3

be - hind the wheel of a large au - to - mo - bile. And you may find your - self in a beau - ti - ful

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a triplet of eighth notes, followed by another triplet, and then two more triplets. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

3 3

house, with a beau - ti - ful wife. And you may ask your - self, "Well,

The second system continues the vocal line with two more triplets. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody.

D
0

how did I get here?" Let - ting the days go - by, let the

The third system introduces a guitar chord diagram for a D major chord (D0). The music features a time signature change from 4/4 to 2/4, indicated by a double bar line with the new time signature below. The vocal line continues with the lyrics "how did I get here?" and "Let - ting the days go - by, let the".

G x000 D G x000

wa - ter hold me down. Let - ting the days go - by, wa - ter flow - ing un - der - ground. In - to the

The fourth system includes guitar chord diagrams for G major (G x000) and D major (D). The music continues with the lyrics "wa - ter hold me down. Let - ting the days go - by, wa - ter flow - ing un - der - ground. In - to the". The piano accompaniment features a consistent eighth-note bass line and a treble line with chords.

D 0
G x000
D 0

-ful
blue a - gain, af - ter the mon - ey's gone. Once - in a life - time, - wa - ter

G x000
A7sus4 0 0 0

flow-ing un - der - ground. *And you may ask your-self, "How do I work this?"* *And you may*

ask your-self, "Where is that large au - to - mo - bile?" *And you may tell your-self,* "This is

not my beau - ti - ful house." *And you may tell your-self, "This is not my beau - ti - ful wife."* Let - ting the

D 0
G x000
D 0

days go— by, let the wa - ter hold me down. Let - ting the days go— by, wa - ter

G x000
D 0
G x000

flow - ing un - der - ground. In - to the blue a - gain, af - ter the mon - ey's gone. Once— in a

D 0
G x000
D 0

life - time,— wa - ter flow - ing un - der - ground, same as it ev - er was,

3 3 3 3 3 3

same as it ev - er was, same as it ev - er was, same as it ev - er was,

same as it ev - er was, same as it ev - er was, same as it ev - er was,

A7sus4
0 0 0

same as it ev - er was. Wa - ter dis - solv - ing and wa - ter re - mov - ing. There is wa - ter

at the bot - tom of the o - cean. Un - der the wa - ter, car - ry the wa - ter.

Let - ting the

D 0
G x000
D 0

days go— by, let the wa - ter hold me down. Let - ting the days go— by, wa - ter

G x000
D 0
G x000

flow-ing un - der-ground. In - to the blue a - gain, in - to the si - lent wa - ter, un - der the

D 0
G x000
D 0

rocks and— stone, there is wa - ter un - der-ground. Let - ting the days go— by, let the

G x000
D 0
G x000

wa - ter hold me down. Let - ting the days go— by, wa - ter flow - ing un - der-ground. In - to the



blue a - gain, af - ter the mon - ey's gone. Once in a life - time, wa - ter



flow - ing un - der - ground. And you may ask your - self, "What is that beau - ti - ful house?" And you may

ask your - self, "Where does that high - way go to?" And you may ask your - self, "Am I

D.S. and fade

right, am I wrong?" And you may say to your - self, "My God, what have I done?" Let - ting the

HOUSES IN MOTION

Words and Music by
DAVID BYRNE, CHRIS FRANTZ,
JERRY HARRISON, TINA WEYMOUTH
and BRIAN ENO

Moderately

No chord

Em7
0 0 0

3

For a long time, I felt with-out

mf

3

style or grace, wear-ing shoes with no socks, in

cold weath-er. I knew my heart was in the

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems. Each system has a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. The first system includes a guitar part with a 'No chord' instruction and an Em7 chord diagram (0 0 0). A triplet of eighth notes is marked with a '3' and a bracket. The lyrics are: 'For a long time, I felt with-out'. The second system continues the piano accompaniment and includes another triplet of eighth notes. The lyrics are: 'style or grace, wear-ing shoes with no socks, in'. The third system concludes the piano accompaniment and includes the lyrics: 'cold weath-er. I knew my heart was in the'.

right place.— I knew I'd be a - ble

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics "right place.— I knew I'd be a - ble" are written below the notes. A triplet of eighth notes is marked with a "3" above it. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

to do these things. Nev - er As we get to

Em7
0 0 0

The second system continues the musical piece. The vocal line has the lyrics "to do these things. Nev - er As we get to". A guitar chord diagram for Em7 (0 0 0) is shown above the staff. A triplet of eighth notes is marked with a "3" above it. The piano accompaniment continues with a consistent rhythmic pattern.

watch him dig - ging his own grave, nev - er get to talk.

say much,

The third system of music shows the vocal line with the lyrics "watch him dig - ging his own grave, nev - er get to talk." and "say much,". The piano accompaniment features a more complex chordal structure in the right hand, including some dyads and triads.

it was im - por - tant to know that was where he's
Tell us a lit - tle bit, but not too

The fourth system concludes the page with the vocal line lyrics "it was im - por - tant to know that was where he's" and "Tell us a lit - tle bit, but not too". The piano accompaniment maintains the established harmonic and rhythmic framework.

at.
much.

He can't af - ford to stop.
Right a - bout then

That is what he be - lieve.
is where she give up.

He'll keep on
She has closed her

dig - ging
eyes,

for a thou - sand years.
she has give up hope.

Em7
0 0 0

I'm walk - ing a line,
I'm walk - ing a line,
I'm walk - ing a line,

I'm think - ing a - bout
I hate to be dream -
I'm vis - it - ing hous -

emp - ty mo - tion._
 ing in mo - tion._
 es in mo - tion._

I'm walk-ing a line, just bare-ly e-nough
 I'm walk-ing a line, just bare-ly e-nough
 I'm walk-ing a line, just bare-ly e-nough

to be liv - ing._
 to be liv - ing._
 to be liv - ing._

Get out - a the way, - no time to be - gin.
 Get out - a the way, - no time to be - gin.
 Get out - a the way, - no time to be - gin.

This is - n't the time, - so noth - ing was done. Not talk - ing a - bout,
 This is - n't the time, - so noth - ing was done. Not talk - ing a - bout,
 This is - n't the time, - so noth - ing was done. Not talk - ing a - bout,

not man - y at all. I'm turn - ing a - round, no trou - ble at all.
 not man - y at all. I'm turn - ing a - round, no trou - ble at all.
 not man - y at all. I'm turn - ing a - round, no trou - ble at all.

You no - tice there's noth - ing a - round you, a -
 I'm keep - ing my fin - gers be - hind me, _____
 Two dif - fer - ent hous - es sur - round you, _____

To Coda

round you... I'm walk - ing a line... Di - vide and dis - solve..
 'hind me... I'm walk - ing a line... Di - vide and dis - solve..
 'round you... I'm walk - ing a line... Di - vide and dis - solve..

1. | 2. *D.S. al Coda*

Repeat and fade
 Em7
 0 0 0

n.
n.
n.

ut,
ut,
ut,

all.
all.
all.

LISTENING WIND

Words and Music by
DAVID BYRNE, CHRIS FRANTZ,
JERRY HARRISON, TINA WEYMOUTH
and BRIAN ENO

Moderately slow, in 2



Mo - jique sees his vil - lage from a near - by hill.
jique buys his e - quip - ment in the mar - ket - place.



Mo - jique thinks of days be - fore A -
Mo - jique plants de - vic - es in the



mer - i - cans came. He sees the
free trade zone. He feels the

for - eign - ers in grow - ing num - bers. He sees the for - eign - ers in fan - cy hous - es.
wind is lift - ing up his peo - ple. He calls the wind to guide him on his mis - sion.

D

Em

He dreams of days that he can still re - mem - ber now.
He knows his friend the wind is al - ways stand - ing by.

Mo - jique holds a pack - age in his
Mo - jique smells the wind that comes from

D

quiv - er - ing hands. Mo - jique sends the
far a - way. Mo - jique waits for



pack - age to the A - mer - i - can man. Soft - ly, he
news in a qui - et place. He feels the

glides a - long the streets and al - leys. Up comes the wind that makes them run for cov - er.
pres - ence of the wind a - round him. He feels the pow - er of the past be - hind him.

D
0 0 0 0

He feels the time is sure - ly now or nev - er - more. }
He has the knowl - edge of the wind to guide him on. }

Em
0 000

The wind in my heart, _____ the wind in my heart. _____



he
the

The dust in my head, _____ the dust in my head. _____



er.
lim.

The wind in my heart, _____ the wind in my heart _____ come to



drive them a - way, _____ drive them a - way. _____



Mo - _____

1. *D.S. and fade*

BURNING DOWN THE HOUSE

Words by
DAVID BYRNE

Music by
DAVID BYRNE, CHRIS FRANTZ,
JERRY HARRISON and TINA WEYMOUTH

Medium Rock

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems of music. The first system shows the piano introduction with a mezzo-piano (*mp*) dynamic. The second system continues the piano accompaniment. The third system includes a vocal line with lyrics: "Ah, _____ watch out,". Above the vocal line, a guitar chord diagram for G major is shown: $\begin{matrix} G \\ x000 \\ \begin{array}{|c|c|c|c|c|c|} \hline \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\ \hline \end{array} \end{matrix}$. The piano accompaniment in the third system begins with a mezzo-forte (*mf*) dynamic.

MUTH

5

4

3

2

1



you might get what you're af - ter. Cool ba - bies,





strange but not a stran - ger. I'm an



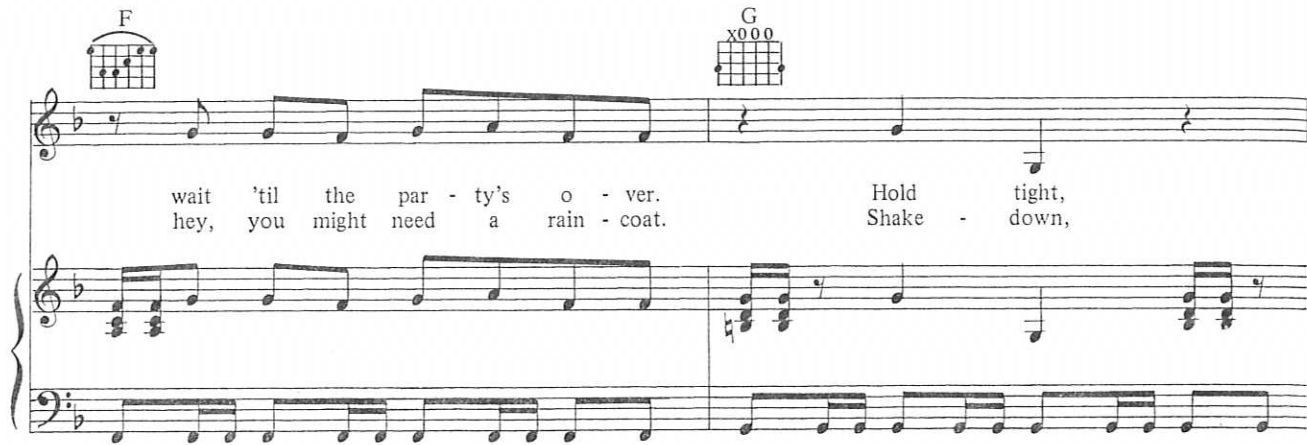
or - di - nar - y guy, burn - ing down the house.



1. Hold tight,
2. All wet,

F G
 

wait 'til the par - ty's o - ver. Hold tight,
 hey, you might need a rain - coat. Shake - down,



F G
 

we're in for nas - ty weath - er. Three There has
 dreams walk - ing in broad day - light. hun - dred



F G A
  

got to be a way, burn - ing down the house...
 six - ty - five de - grees, burn - ing down the house...



F G(no3rd)
 

Here's your tick - et, pack your bags.
 It was once up - on a place, some -



F(no3rd)

Bb(no3rd)/F G(no3rd)

Time for jump - ing o - ver - board. — The trans - por - ta - tion is here. —
 times I lis - ten to my - self. — Gon - na come in first place. —

F(no3rd)

Bb(no3rd)/F G(no3rd)

Close e - nough but not too far,
 Peo - ple on their way to work;

F(no3rd)

Bb(no3rd)/F 1. G(no3rd)

may - be you know where you are. Fight - in' fi - re with fire. —
 ba - by, what do you ex - pect,

F(no3rd)

Bb(no3rd)/F 2. G(no3rd)

F(no3rd)

Bb(no3rd)/F

gon - na burst in - to flames. —

3. G(no3rd) F(no3rd) Bb(no3rd)/F G(no3rd)

Fight - in' fi - re with fire. —

F(no3rd) Bb(no3rd)/F G(no3rd) F(no3rd) Bb(no3rd)/F

3. My house's out of the ordinary.
That's right, don't want to hurt nobody.
Some things sure can sweep me off my feet,
Burning down the house.

No visible means of support
And you have not seen nothing yet.
Everything's stuck together.
I don't know what you expect
Staring into the TV set.
Fightin' fire with fire.

STOP MAKING SENSE

(a/k/a Girlfriend Is Better)

Words by
DAVID BYRNE

Music by
DAVID BYRNE, CHRIS FRANTZ,
JERRY HARRISON and TINA WEYMOUTH

Medium tempo

Dm(no3rd)
5 fr.



mf
R.H.

Dm(no3rd)
5 fr.



I
I
Down,

who took the mon - ey,
takes o - ver slow - ly
down in the base - ment,

who took the mon - ey a - way,
but does - n't last ver - y long,
we hear the sound of ma - chines,

— and I, ———— it's al - ways show - time —
— and I, ———— no need to wor - ry. —
— and I, ———— I'm driv - in' in cir - cles.



here at the edge of the stage...
 Ev - 'ry-thing's un - der con - trol...
 Come to my sens - es in time...

And I, I, I
 O - U - T,
 Why, why, why,



wake up and won - der,
 but no hard feel - ings.
 why start it o - ver?

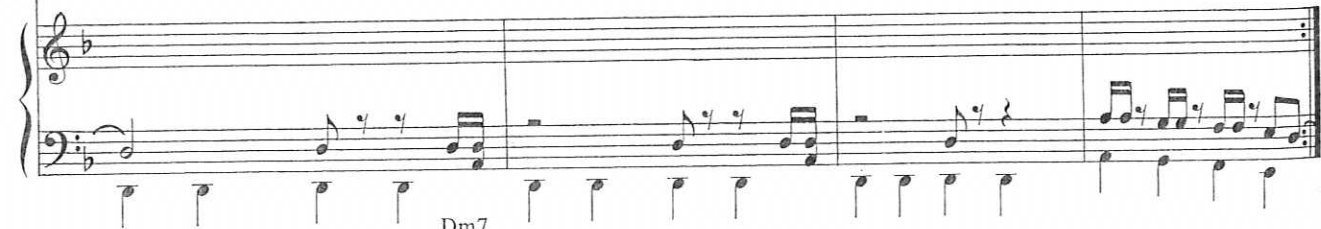
what was the place?
 What do you know?
 Noth - in' was lost.

What was the name?_
 Take you a - way...
 Ev - 'ry-thing's free..._



We run — a - way — but here — we go — a - gain. —
 We're be - in' tak - en for — a ride — a - gain. —
 I don't — care how — im - pos - si - ble — it seems. —

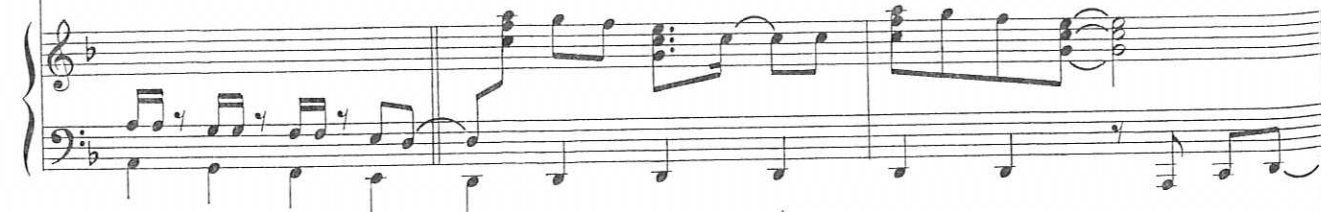
To Coda \oplus 1.



2.



I got a girl - friend — that's bet - ter than that. —



She has the smoke in her eyes. — She's mov - in' up, go - in'

right through my heart. — She's gon - na give me sur - prise. —

Bet - ter than this, know that it's right. — I think you can if you like. —

I got a girl - friend — with bows in her hair, — and

D. S. ♩ al Coda ♩

Coda

noth-in' is bet-ter than that. — (Is it?)

Dm7



Some-bod - y calls you, — but you can - not hear. — Get
I got a girl - friend — that's bet - ter than that, — and

clos - er to be far a - way. — On - ly one look and that's
you don't re-mem-ber at all. — As we get old - er and

all that it takes. — May-be that's all that we need. —
stop mak - in' sense, — you won't find her wait - in' long. —

All that it takes, — all that it takes, — all that it takes, — all it takes. —
 Stop mak - in' sense, — stop mak - in' sense, — stop mak - in' sense, — mak - in' sense. —

I got a girl - friend that's bet - ter than that. — and
 I got a girl - friend that's bet - ter than that, —

She goes wher - ev - er she likes. — (There she goes.) —
 noth - in' is bet - ter than this. — (Is it?) —

Dm (no chord)

Repeat ad lib. Last time Dm7

rit.

SLIPPERY PEOPLE

Words by
DAVID BYRNE

Music by
DAVID BYRNE, CHRIS FRANTZ,
JERRY HARRISON and TINA WEYMOUTH

Medium tempo

No chord

mf

Am7
0 0 0
| | |

What a - bout the time —
I re - mem - ber when, —

you were roll - in' o - ver? Fall on your face. — You
sit - tin' in the tub, — pulled out the plug. —

UTH

must be hav - in' fun. —
 Wa - ter was run - nin' out. Walk light - ly.
 Cool down.

Think of a time. ————
 Stop act - in' cra - zy. You'd best be - lieve —
 They're gon - na leave, — and

this thing is real. —
 we'll be on our own. Put a - way that gun. —
 Sev - en times five, —

This part is sim - ple.
 they were liv - in' crea - tures. Try to rec - og - nize —
 Watch 'em come to life —

what is in your mind. — God help us.
right be - fore your eyes. — Back - slid - ing.

Help us loose our minds. — These slip - p'ry peo - ple
How do you do? — These slip - p'ry peo - ple

help us un - der - stand. — What's the mat - ter with him? (He's all right.) I see his
gon - na see you through. — What's the mat - ter with him? (He's all right.) How do you

Am7
0 0 0 0

face. (The Lord won't mind.) Don't play no } games. (He's all right.) Love from the bot -
know? (The Lord won't mind.) Don't know no }

tom to the top. — Turn like a wheel. (He's all right.) See for your -

self. (The Lord won't mind.) We're gon - na move. — (Right now.) Turn like a wheel —

— in - side a wheel. —

Em7/A
00000

F#m7-5/E
00 0

Am7/D
00 0

Em7/A
00000

Am7
0 0 0

D/A
00

Em7/A F#m7-5/E Am7/D Em7/A

000000 00 000000 000000

D (no chord) C (no chord) Am7

0 00 0000

D. S. ff (lyric 1) and fade

What's the mat - ter with

MAKING FLIPPY FLOPPY

Words by
DAVID BYRNE

Music by
DAVID BYRNE, CHRIS FRANTZ,
JERRY HARRISON and TINA WEYMOUTH

Medium tempo
F(no3rd)/G



Noth - in' can come be - tween - us.
 Doc - tor, doc - tor,

mf

Noth - in' gets you down. —
 we have noth - in' in — our pock - ets.

Noth - in' strikes your fan - cy.
 We con - tin - ue,

fade

Noth - in' turns you on. —
 but we have noth - in' left to of - fer.

You don't have to wait — for more in - struc - tions.
 Fac - es pressed — a - gainst the win - dow.

No one makes a mon - key out of me. We
 They, they are just my friends.

lie — on — our backs, feet in the air, —
 Check — this out. Don't be so slick. —

rest and re - lax - a - tion, rock - et to my brain. Let it
Break our backs. It goes like this. We are

snap in - to po - si - tion. We are
born with - out eye - sight.

Bounce till you ache. — You
born with - out sin. — And our

step out of line — and you end up in jail. —
ma - ma pro - tects us from the cold and the rain. —



Bring me a doc - tor. I have a
 We're in no hur - ry.



hole in my head. — But they are just peo - ple
 Sug - ar and spice. — We sing in the dark - ness.



and I'm not a - fraid. —
 We o - pen our eyes. —



(O - pen up!) I can't be - lieve — it and
 no big se - crets. Don't be -

Fmaj7

G

F/G



peo - ple are strange. _
lieve what you read. _

Our pres - i - dent's cra - zy.
We have great big bod - ies,

Fmaj7

G



Did you hear what he said? _
we got great big heads. _

F/G



Bus - 'ness and pleas - ure
Run - a - run - a - run it all to - geth - er. lie


Fmaj7

G




right to your face. _
Check it out, it still don't make no sense. Di -

F/G




vide it in sec - tions
Mak - in' flip - py flop - py, tryin' to do — my best. and then




1.


Fmaj7



G




give it a - way. — There are
Lock the door. —




2.


Fmaj7



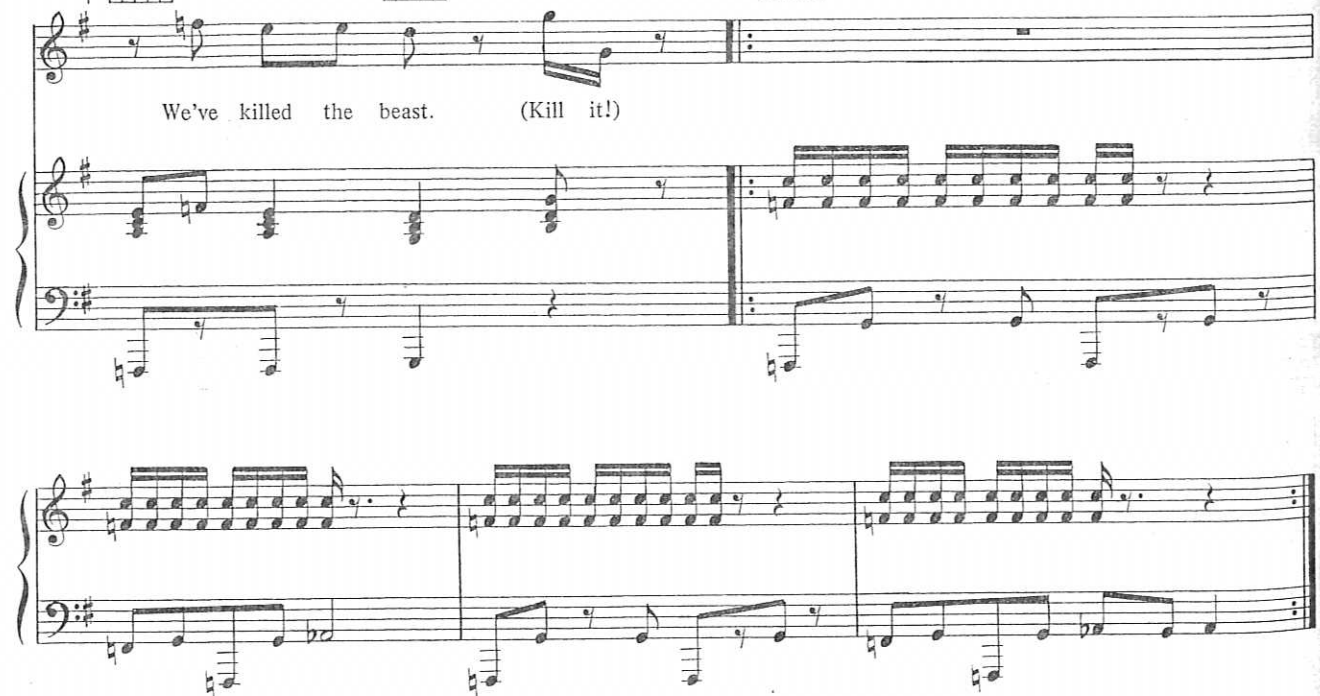
G



Repeat and fade
F(no3rd)/G



We've killed the beast. (Kill it!)



THIS MUST BE THE PLACE

(Naive Melody)

Words by
DAVID BYRNE

Music by
DAVID BYRNE, CHRIS FRANZ,
JERRY HARRISON and TINA WEYMOUTH

Medium tempo

G/D Em C Em G/D Em

The musical score is arranged in three systems. Each system includes a vocal line, a piano accompaniment (right and left hand), and guitar chord diagrams. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Medium tempo' and the piano part starts with a dynamic marking of 'mf'. The lyrics are: 'Home Home is where I want to be. Pick me up and turn me 'round. I feel numb, guess I'm al - read - y there. I come home. but I She'.

C Em G/D Em C Em

Home Home is where I want to be. Pick me
is where I want to be, but I

G/D Em C Em G/D Em

up and turn me 'round. I feel numb,
guess I'm al - read - y there. I come home. She

C Em G/D Em

born with a weak heart. I guess I must be hav - ing fun. _____
 lift - ed up her wings. I guess that this must be the place. _____

C Em G/D Em

The less we say a - bout it the bet -
 I can't tell a - bout one from an - oth -

C Em G/D Em

ter. Make it up as we go a - long. _____
 er. Did I find you or you find me? _____

C Em G/D Em C Em

Feet on the ground, head in the sky. _____
 There was a time be - fore we were born. _____ If

G/D



Em



C



Em



It's O. K. I know noth - ing's wrong, noth where - ing. —
some - one asks, this is where I'll be, be, where I'll —



G/D



Em



C



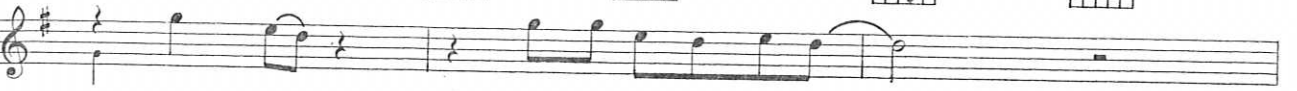
Em



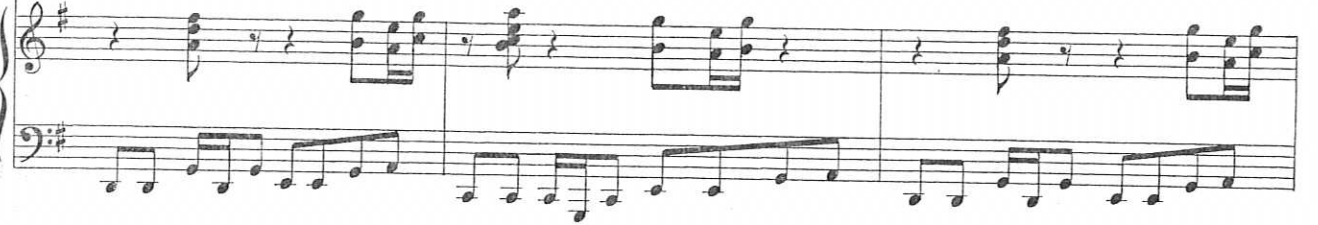
G/D



Em



be. Hi yo, — I got plen - ty of time. —
Hi yo, — we drift in and out. —



C



Em



G/D



Em



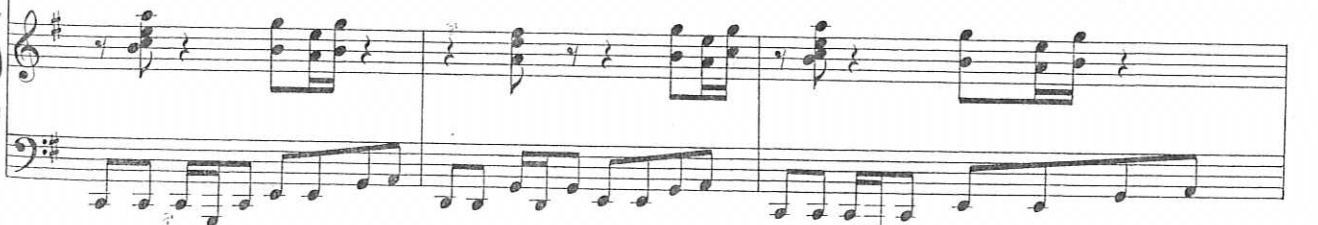
C



Em



Hi yo, — you got light in your eyes. —
Hi yo, — sing in - to my mouth. —



G/D



Em



C



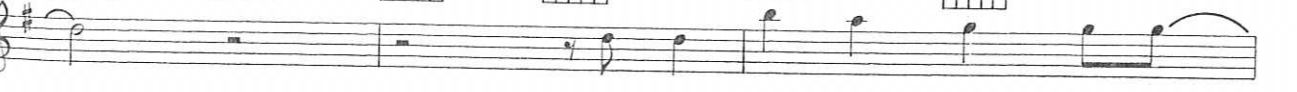
Em



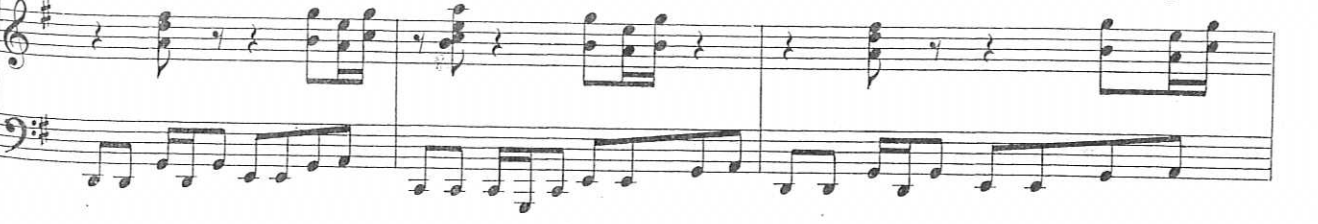
G/D



Em



And you're stand - ing here be - side —
Out of all those kinds of peo -



C 0 0 0 0 0 0 Em 0 0 0 0 0 0 G/D 0 0 0 0 0 0 Em 0 0 0 0 0 0 C 0 0 0 0 0 0 Em 0 0 0 0 0 0

— me. I love the pass - ing of time. —
 ple, you got a face with a view. —

G/D 0 0 0 0 0 0 Em 0 0 0 0 0 0 C 0 0 0 0 0 0 Em 0 0 0 0 0 0

Nev - er for mon - ey, al - ways for love.
 I'm just an an - i - mal look - in' for a home. We

1. G/D 0 0 0 0 0 0 Em 0 0 0 0 0 0 C 0 0 0 0 0 0 Em 0 0 0 0 0 0

Cov - er up and say good - night, — say good -

G/D 0 0 0 0 0 0 Em 0 0 0 0 0 0 C 0 0 0 0 0 0 Em 0 0 0 0 0 0 G/D 0 0 0 0 0 0 Em 0 0 0 0 0 0

night.

C Em 2. G/D Em

share the same space for a

min - ute or two. And you love me till my heart

— stops. Love me till I'm dead.

— Eyes that light up,

Detailed description: This is a page of sheet music for guitar, page 87. It features a single melodic line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The music is divided into four systems. Each system begins with a guitar chord diagram above the treble clef staff. The chords are C, Em, G/D, and Em. The lyrics are: 'share the same space for a minute or two. And you love me till my heart stops. Love me till I'm dead. Eyes that light up,'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. The melody is simple and follows the chord changes.



eyes look through you. — Cov - er up the blank spots.



Hit me on the head. Ah — ooh.



Repeat and fade





LOVE GOES BUILDING ON FIRE

Words and Music by
DAVID BYRNE

Moderately bright

0 D x000 G D 0

mf lightly

When my love stands next to

your love, I can't $\left. \begin{matrix} \text{com - pare} \\ \text{de - fine} \\ \text{de - fine} \end{matrix} \right\}$ love

G x000 D 0 G x000

when it's not love. It's

D 0 G x000 D 0 G x000

not love, _____ it's not love _____ which is

D 0 G x000 D 0 G x000 *To Coda* ♯

my face which is a build - ing which is on

1. D 0 G x000 D 0 G x000

fire, on fire. When

2. F C

Diagram for F: A major chord with the 2nd fret on the 1st string, 3rd fret on the 2nd string, 4th fret on the 3rd string, 4th fret on the 4th string, 3rd fret on the 5th string, and 2nd fret on the 6th string.

Diagram for C: A major chord with the 3rd fret on the 1st string, 2nd fret on the 2nd string, 3rd fret on the 3rd string, 3rd fret on the 4th string, 2nd fret on the 5th string, and 1st fret on the 6th string.

It's fire.

The first system of music features a vocal line starting with the lyrics "It's fire." and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and a melody of eighth and quarter notes in the right hand.

G F C

Diagram for G: A major chord with the 3rd fret on the 6th string, 2nd fret on the 5th string, 3rd fret on the 4th string, 2nd fret on the 3rd string, 2nd fret on the 2nd string, and 3rd fret on the 1st string.

Diagram for F: A major chord with the 2nd fret on the 1st string, 3rd fret on the 2nd string, 4th fret on the 3rd string, 4th fret on the 4th string, 3rd fret on the 5th string, and 2nd fret on the 6th string.

Diagram for C: A major chord with the 3rd fret on the 1st string, 2nd fret on the 2nd string, 3rd fret on the 3rd string, 3rd fret on the 4th string, 2nd fret on the 5th string, and 1st fret on the 6th string.

is

The second system of music continues the vocal line with the lyric "is" and the piano accompaniment. The piano part maintains the same rhythmic pattern as the first system.

G D

Diagram for G: A major chord with the 3rd fret on the 6th string, 2nd fret on the 5th string, 3rd fret on the 4th string, 2nd fret on the 3rd string, 2nd fret on the 2nd string, and 3rd fret on the 1st string.

Diagram for D: A major chord with the 2nd fret on the 4th string, 3rd fret on the 5th string, 2nd fret on the 6th string, 2nd fret on the 1st string, 3rd fret on the 2nd string, and 2nd fret on the 3rd string.

s on

The third system of music continues the vocal line with the lyrics "s on" and the piano accompaniment. The piano part continues with the same rhythmic pattern.

G D G

Diagram for G: A major chord with the 3rd fret on the 6th string, 2nd fret on the 5th string, 3rd fret on the 4th string, 2nd fret on the 3rd string, 2nd fret on the 2nd string, and 3rd fret on the 1st string.

Diagram for D: A major chord with the 2nd fret on the 4th string, 3rd fret on the 5th string, 2nd fret on the 6th string, 2nd fret on the 1st string, 3rd fret on the 2nd string, and 2nd fret on the 3rd string.

Diagram for G: A major chord with the 3rd fret on the 6th string, 2nd fret on the 5th string, 3rd fret on the 4th string, 2nd fret on the 3rd string, 2nd fret on the 2nd string, and 3rd fret on the 1st string.

When I've got

The fourth system of music concludes the vocal line with the lyrics "When I've got" and the piano accompaniment. The piano part continues with the same rhythmic pattern.

two loves. _____ I've got two loves, _____ and they go

tweet, tweet, tweet, tweet, tweet, tweet, tweet, tweet tweet like lit - tle birds. — They're my

two loves, _____ and they go tweet, tweet, tweet, tweet, tweet, tweet, tweet, tweet,

tweet like lit - tle birds. — They're my two loves. _____ I got

D 0 2 3 2 1 | G x000 2 3 2 1 | D 0 2 3 2 1 | G x000 2 3 2 1

two loves, I got two loves, which is

D 0 2 3 2 1 | G x000 2 3 2 1 | D 0 2 3 2 1 | G x000 2 3 2 1

my face which is a build - ing which is on

D 0 2 3 2 1 | G x000 2 3 2 1 | D 0 2 3 2 1

fire, on fire.

G x000

D.S. al Coda

When

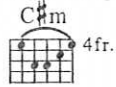
Coda D 0 2 3 2 1

fire.

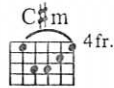
GIVE ME BACK MY NAME

Words and Music by
DAVID BYRNE

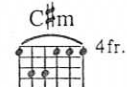
Medium tempo



mf




Let X There's a word for it. —
make a state - ment.

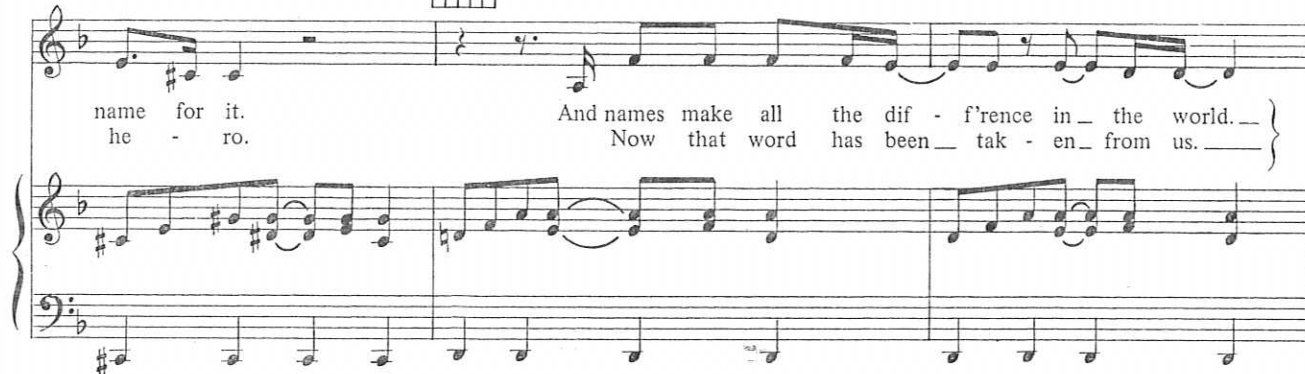


Words don't mean a thing.
Let breath pass through those cracked lips. That man There's a
was my



Dm
0




name for it. And names make all the dif - f'rence in the world. —
he - ro. Now that word has been tak - en from us. —





Gm 3 fr. Eb/Bb

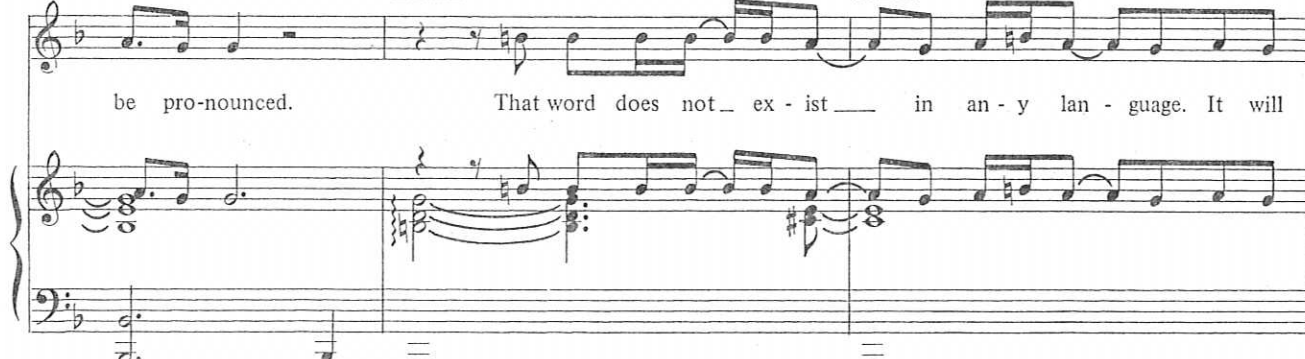
Some things can nev - er be spo - ken. Some things can - not






G A

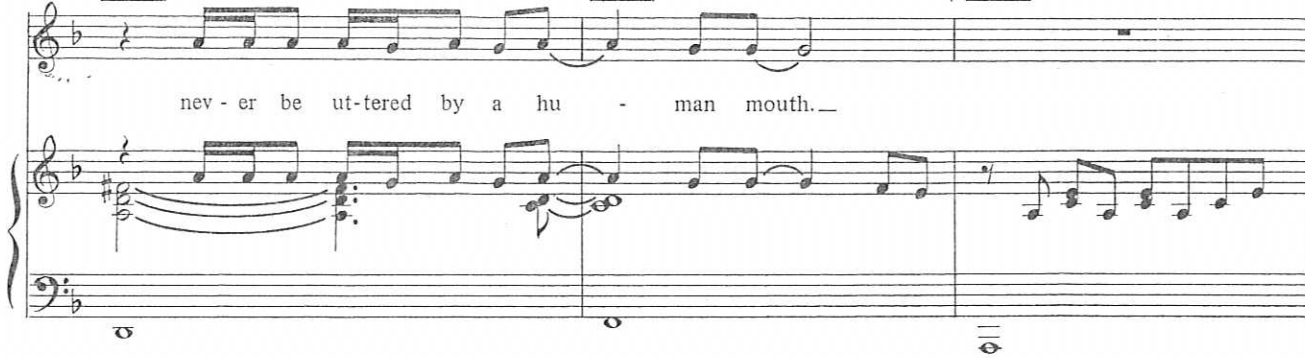
be pro - nounced. That word does not ex - ist in an - y lan - guage. It will



D F6 1. Am

nev - er be ut - tered by a hu - man mouth. —



C#m 4 fr. Dm

This system contains the first two measures of the piece. It features a guitar part with a C#m chord at the 4th fret and a Dm chord. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

2. Am G B

Give me back

The second system begins with a second ending marked '2.'. It includes guitar chord diagrams for Am, G, and B. The vocal line starts with the lyrics 'Give me back' followed by a line for the singer to hold.

A G B A

my name. Give me back my name.

The third system continues the vocal line with the lyrics 'my name. Give me back my name.' The guitar part features chords for A, G, B, and A.

G D

Some-thing has been changed in my life.

The fourth system contains the final two measures of the piece. It includes guitar chord diagrams for G and D. The vocal line concludes with the lyrics 'Some-thing has been changed in my life.'

G x000 D 0

Some - thing has been changed in my life.

G x000 D 0

Some - thing must be re - turned to us.

G x000 D 0 A 0

Some - thing must be re - turned to us.

AND SHE WAS

Words and Music by
DAVID BYRNE

Medium tempo

E A E A E

mf

And she was ly - ing in the grass... And she could hear the high - way
And she was drift ing through the back - yard. And she was tak - in' off her

breath - ing. And she could see a near - by fac - to - ry. —
dress. — And she was mov - ing ver - y slow - ly, —



Musical notation for the first system, including vocal line and piano accompaniment.

She's mak - ing sure she is — not dream - ing.
ris - ing up a - bove the earth. —

See the lights of a neigh -
Mov - ing in - to the u -

Piano accompaniment for the first system.



Musical notation for the second system, including vocal line and piano accompaniment.

bor's house. —
ni - verse, — and she's

Now she's start - in' to rise. —
drift - ing this way and that, —

Piano accompaniment for the second system.



Musical notation for the third system, including vocal line and piano accompaniment.

Take a min - ute to con - cen - trate — and she
not touch - ing the ground — at all, — and she's

o - pens up her eyes. —
up a - bove the yard. —

Piano accompaniment for the third system.



Musical notation for the fourth system, including vocal line and piano accompaniment.

The world was mov - in'. She was right there with it and she

Piano accompaniment for the fourth system.

E A D A E A

was. The world was mov - in'. She was

D A E A 1. D A E A

float - in' a - bove it and she was. And she was.

E A E 2. D A

She was

Bm G

glad a - bout it, no doubt a - bout it. She is - n't sure a - bout

Bm



what she's done. No time to think_a-bout what to tell_ them._

Piano accompaniment for the first system, including treble and bass clefs.



No time to think a - bout what she's done. And she was.____

Piano accompaniment for the second system, including treble and bass clefs.



Hey hey hey hey hey.____

Piano accompaniment for the third system, including treble and bass clefs.



And she was look-in' at her - self. And things were look - in' like a

Piano accompaniment for the fourth system, including treble and bass clefs.

E A E

mov - ie. She had a pleas - ant el - e - va - tion.

A E Bb F

She's mov - in' out_ in all di - rec - tions. Oh oh oh. Hey hey

C F Bb C F Bb F

hey hey... Hey hey hey... Hey hey

C F Bb G C E A

hey hey... Hey hey hey... The world was mov - in'. She was
Join - ing the world of

D A E A D A

right there with it and she was.
miss - ing per - sons and she was.

E A D A E A

The world was mov - in'. She was float - in' a - bove it and she was. —
Miss - ing e - nough to feel all right and she was. —

1. D A 2. D A E A D A

And she was. — And she was. —

E A Repeat ad lib. D A Last time D A E

And she was. — And she was. —

ROAD TO NOWHERE

Words and Music by
DAVID BYRNE

Alla cappella

Well we know where we're go - ing but we don't know where we've been. _

And we know what we're know - ing but we can't say what we've seen. _

And we're not lit - tle child - ren and we know what we want. _



And the fut - ure is cert - ain give us time to work it out. _

a tempo

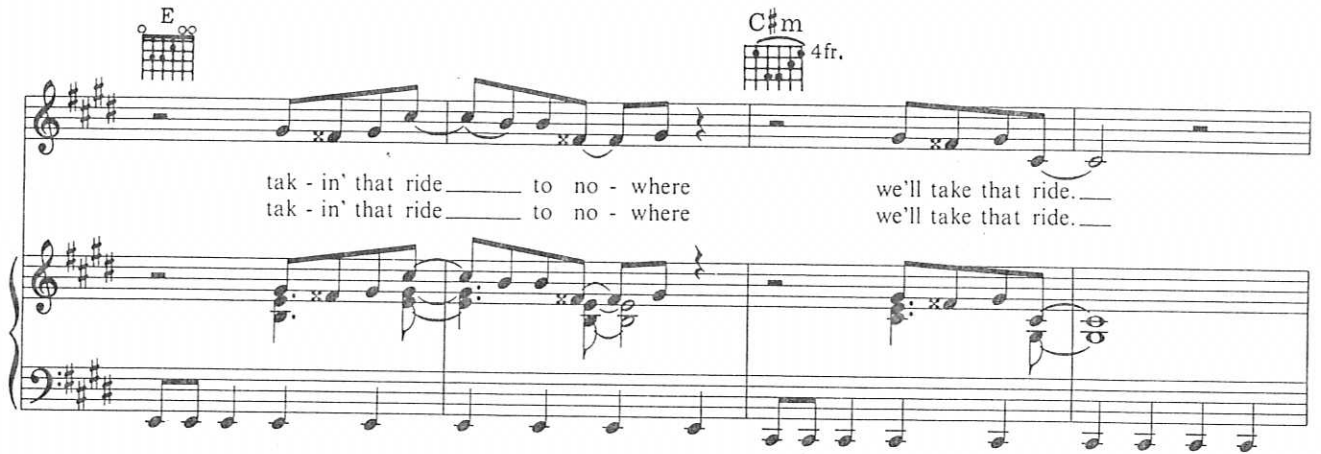
E  C#m 4fr. 

We're on a road _____ to no - where, come on in - side. _____
 We're on a ride _____ to no - where, come on in - side. _____



E  C#m 4fr. 

tak - in' that ride _____ to no - where we'll take that ride. _____
 tak - in' that ride _____ to no - where we'll take that ride. _____



A  E  B 

Feel - in' O. K. _____ this morn - ing. And you know. _____
 May - be you won - der where you are, I don't care. _____



A  E  B 

we're on a road _____ to par - ad - ise. _____ here we go _____ here we go. _____
 here is where time _____ is on _____ our _____ side. _____ take you there _____ take you there. _____



E

—

E C#m 4fr.

1.

We're on a road — to no - where.

2.

E

There's a ci - ty in my mind, come a - long — we'll take that ride and it's — al - like to come a - long, you can help — me sing this song and it's — al - ve - ry far a - way, but it's grow - ing day by day and it's — al -

C#m 4fr. E

right, ba-by it's al - right. And it's ve - ry far a - way, but it's
 right, ba-by it's al - right. There's a ci - ty in my mind, come a -
 right, ba-by it's al - right. Would you like to come a - long, you can

C#m 4fr.

1.2.

growing day by day and it's al - right, ba-by it's al - right. Would you
 long we'll take that ride and it's al - right. ba-by it's al - right. And it's
 help me sing this song and it's al - right, ba-by it's al - right.

E

3.

-right. They can tell you what to do, but they'll make a fool of you and it's al -

C#m 4fr.

E

right, ba-by it's al - right. We're on a road _____ to no - where.

x 3

C#m 4fr.

E

We're on a road _____ to no - where.

DISCOGRAPHY

Album	Label	Catalog Number	Release Date
TALKING HEADS 77	<i>Sire</i>	SR6036	9/16/77
MORE SONGS ABOUT BUILDINGS AND FOOD	<i>Sire</i>	SRK6058	1/2/79
FEAR OF MUSIC	<i>Sire</i>	SRK6076	8/3/79
REMAIN IN LIGHT	<i>Sire</i>	SRK6095	10/8/80
THE NAME OF THE BAND IS THE TALKING HEADS	<i>Sire</i>	2SR3590	3/24/82
SPEAKING IN TONGUES	<i>Sire</i>	1-23883	6/1/83
ATTACK OF THE KILLER B's-Vol. 1	<i>Sire</i>	1-23837	6/29/83
STOP MAKING SENSE	<i>Sire</i>	1-25186	10/1/84
LITTLE CREATURES	<i>Sire</i>	1-25305	6/10/85

Song/Album

AIR/FEAR OF MUSIC

AND SHE WAS/LITTLE CREATURES

THE BIG COUNTRY/MORE SONGS ABOUT BUILDINGS AND FOOD

THE BOOK I READ/TALKING HEADS 77

BURNING DOWN THE HOUSE/SPEAKING IN TONGUES

DON'T WORRY ABOUT THE GOVERNMENT/TALKING HEADS 77

GIVE ME BACK MY NAME/LITTLE CREATURES

HEAVEN/FEAR OF MUSIC

HOUSES IN MOTION/REMAIN IN LIGHT

LIFE DURING WARTIME/FEAR OF MUSIC

THE LISTENING WIND/REMAIN IN LIGHT

LOVE GOES TO A BUILDING ON FIRE/ATTACK OF THE KILLER B's VOL. 1 .

MAKING FLIPPY FLOPPY/SPEAKING IN TONGUES

ONCE IN A LIFETIME/REMAIN IN LIGHT

PSYCHO KILLER/TALKING HEADS 77

PULLED UP/TALKING HEADS 77

ROAD TO NOWHERE/LITTLE CREATURES

SLIPPERY PEOPLE/SPEAKING IN TONGUES

STOP MAKING SENSE (AKA Girlfriend Is Better)/SPEAKING IN TONGUES

TAKE ME TO THE RIVER/MORE SONGS ABOUT BUILDINGS AND FOOD

THIS MUST BE THE PLACE/SPEAKING IN TONGUES

