

Peter Gabriel



And Through The Wire
Here Comes The Flood
Moribund the Burgermeister
Mercy Street
Red Rain

Collection

And Through the Wire

Peter Gabriel

1. | 2.

And through the

Detailed description: This system shows the beginning of the piece. It features a vocal line and a piano accompaniment. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 3/4. The first measure is a whole rest for the vocal line and a piano introduction. The second measure contains the first vocal entry: 'And through the'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

6

6

wire wire I hear are your voice And through the
wire you are se - cure And through the

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has lyrics: 'wire wire I hear are your voice And through the'. The piano accompaniment continues with the same rhythmic pattern. Chord symbols D^b, F m, D^b, and F m are indicated above the vocal staff.

10

10

wire wire I touch the power And through the wire
wire we can talk And through the wire

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has lyrics: 'wire wire I touch the power And through the wire'. The piano accompaniment continues with the same rhythmic pattern. Chord symbols D^b, F m, D^b, F m, and D^b are indicated above the vocal staff.

15

15

I see your face It's through the wire
we can walk It's through the wire

Detailed description: This system concludes the vocal line and piano accompaniment. The vocal line has lyrics: 'I see your face It's through the wire'. The piano accompaniment continues with the same rhythmic pattern. Chord symbols F m, D^b, F m, and D^b are indicated above the vocal staff. The piece ends with a final chord in the piano accompaniment.

And Through the Wire

20 A^b

20 Fri - day night you're sit - ting at home I'm

20 1.

24 A^b

24 tick - ling and click - ing a me - tro - nome

24

28 A^b

28 Prow - ling the wa - ter hole, I wait for the kill

28

32 A^b

32 Pres - sure's build - ing o - ver - spill And through the

32

And Through the Wire

36 $2A^b$

36 Watch-ma-ker stead-ies his del-i-cate hand For

40 A^b

40 bar-be-cue par-ties on blood red sands

44 A^b

44 Caught in the strug-gle tight on the rod

48 A^b A^b7

48 Bring ou the devil to bring out the god And through the

And Through the Wire

4
52

Fm Eb Db Ab

Driv-ing 'round the ci - ty rings

56

Fm Eb Db Ab

Star-ing at the shape of things

60

Fm Eb Db Ab

I talk in pic - tures not in words O - ver-load - ed with

64

Gb Ab

ev - ery - thing we said Be care-ful where you tread Watch the

And Through the Wire

68 $D\flat$ F m $D\flat$ F m

wire! And through the

72 $D\flat$ F m $D\flat$ F m

wire — you — are se - cure And through the

76 $D\flat$ F m $D\flat$ F m

wire — we can talk — And through the

80 $D\flat$ F m $D\flat$ F m

wire — we can walk — And through the

6
84 And Through the Wire

84 D \flat F m D \flat F m

wire _____ we're cling-ing like _____ leach-es _____ And through the

88 D \flat F m D \flat F m

wire _____ we push our tai - lor made speech-es _____ And through the

92 D \flat F m D \flat F m

wire _____ we get so strange a - cross the bor - der _____ And through the

Here Comes the Flood

Peter Gabriel

The musical score is presented in a standard format with a vocal line and a piano accompaniment line. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is divided into four systems, each with a measure number on the left.

System 1 (Measures 1-4): The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The vocal line is not present in this system.

System 2 (Measures 5-8): The vocal line begins with the lyrics: "When the night shows — the signals grow — on ra-di-os — All the strange things — they". The piano accompaniment continues with the same rhythmic pattern.

System 3 (Measures 8-11): The vocal line continues with: "come and go — like ear-ly war - nings Stranded star-fish have no place to hide — Still". The piano accompaniment changes its time signature to 3/4 for measures 9 and 10, then returns to common time for measure 11.

System 4 (Measures 11-14): The vocal line concludes with: "wait-ing for — the swoll - en Eas - ter tide — There's". The piano accompaniment continues with the common time signature.

Chord Progressions:

- System 1: C#m7, B, A M7, C#m7, B, A M7
- System 2: C#m7, B, A M7, C#m7, B
- System 3: A M7, B, G#m, A
- System 4: F#m/A, F#7/A#, B, G#7/B#, C#m

2
13

Here Comes the Flood

A/B F#m/A F#m7/A A E

no point in di-rec - tion; — we cannot e-ven choose a side

16

C#m7 B A M7 C#m7 B

I took the old — track, the hollow shoul - der a-cross the wa - ter On the tall cliffs — they were

19

A M7 B G#m A

get-ting old - er, — sons and daugh-ters The jad-ed un-der world was riding high —

22

F#m/A F#7/A# B G#7/B# C#m

Waves of steel — hurled me - tal at the sky — And

Here Comes the Flood

24 A/B F#m/A F#m/A A E

24 as the nail — sunk in the cloud, the rain was warm — and soaked the crowd

27 E B C#m B B#dim

27 Lord, here comes the flood — We'll say good-bye — to flesh and

30 C#m G# C#m

30 blood — If a - gain the seas are si-lent in — an-y still a-live

33 G#m/B# F#m/A# G# B#dim/F# A A m B m A m/C B m7/D E To Coda

33 It'll be those — who gave their is - laad to survive Drink up, — dreamers, — you're run-ning dry —

4
37 **C#m7** **B** **A M7** **Here Comes the Flood** **C#m7** **B**

37 When the flood calls, you have no home you have no walls In the thunder crash you're a

40 **A M7** **B** **G#m** **A**

40 thou-sand minds with-in a flash Don't be a - fraid to cry at what you see The

43 **F#m/A** **F#7/A#** **B** **G#7/B#** **C#m**

43 act - ors gone, there's on - ly you and me And

45 **A/B** **F#m/A#** **F#m/A** **A** **E**

45 if we break be-fore the dawn, they'll use up what we used to be

Here Comes the Flood

48 $C\sharp m7$ B A M7 $C\sharp m7$ B A M7

52 B G#m A F#m/A F#7/A# B G#7/B# C#m

56 A/B F#m/A F#m/A A E *D.S. al Coda*

60 E B C#m B B#dim C#m

64 G C#m G#7/B# F#7/A# G# B#dim/F# A

68 A m B m7 A m/C B m7/D E

Moribund the Burgermeister

Peter Gabriel

Chords: E^b, A^b, E^b, A^b, B^b, E^b, B^b, E^b

9 Caught the chaos in the market square I don't know

Chords: E^b, A^b, E^b, A^b

9 what, I don't know why, but some-thing's wrong down there Their bod-ies

Chords: B^b, E^b, B^b, E^b

17 twist - ing and turn - ing in a thou - sand ways The eyes — all

Chords: E^b, A^b, E^b, A^b

17

2
21 Moribund the Burgermeister

B \flat E \flat B \flat E \flat

roll - ing round and round in - to a dis - tant gaze Ah, look at that

25 E E/D E/C#

crowd! Some are jumping up in the air, — say, "We're drowning in a torrent of blood!"

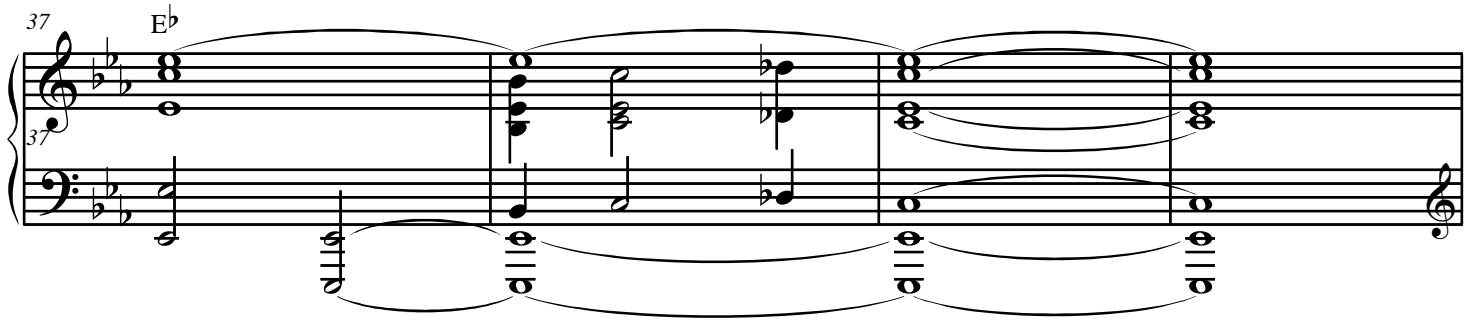
29 E \flat

33 E E/D E/C#

O - thers go - ing down on their knees, — seen a saviour coming out of the mud —

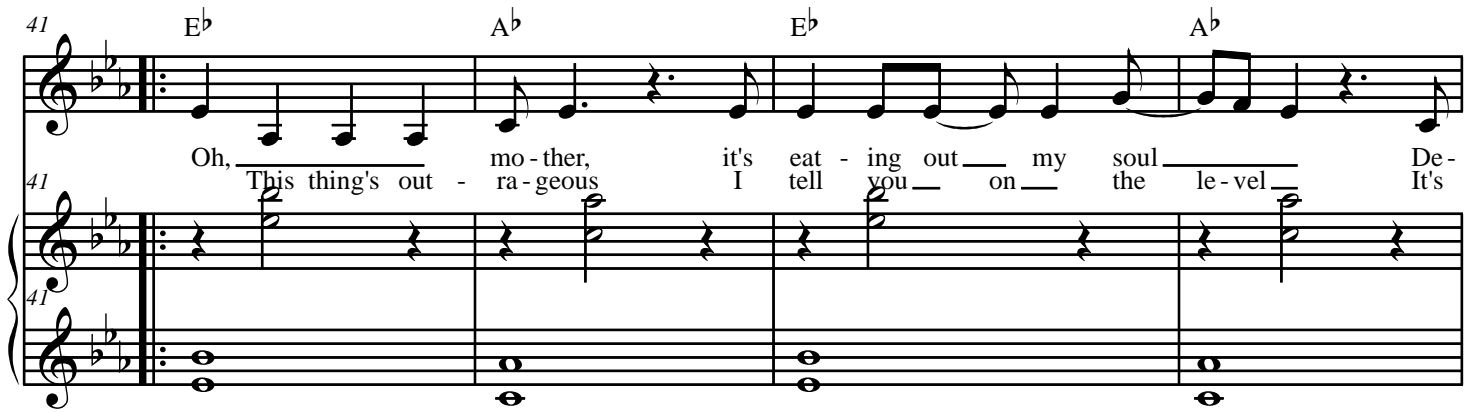
Moribund the Burgermeister

37 $E\flat$



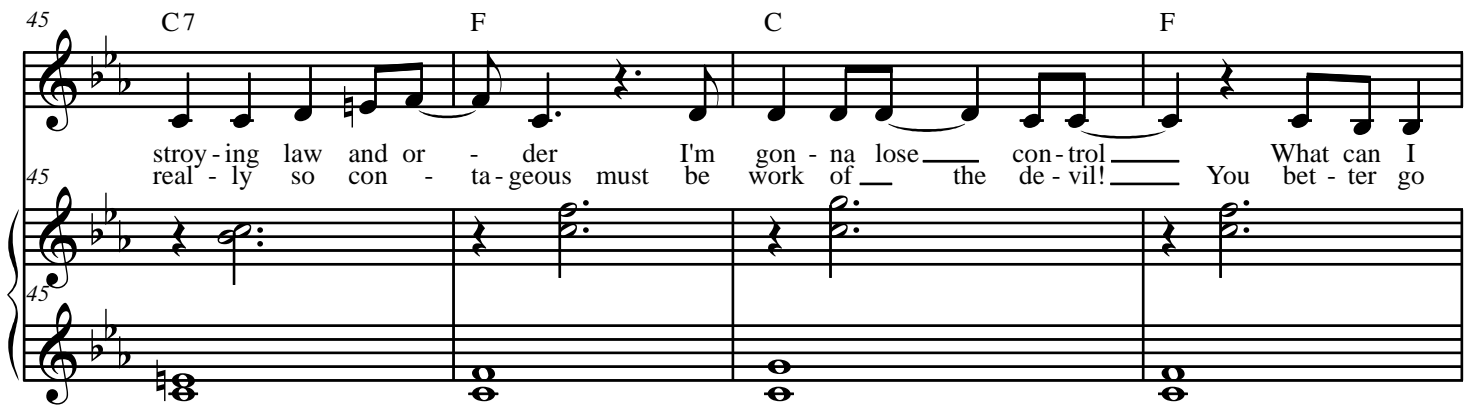
41 $E\flat$ $A\flat$ $E\flat$ $A\flat$

Oh, This thing's out - ra-geous I tell you on the le-vel De-It's



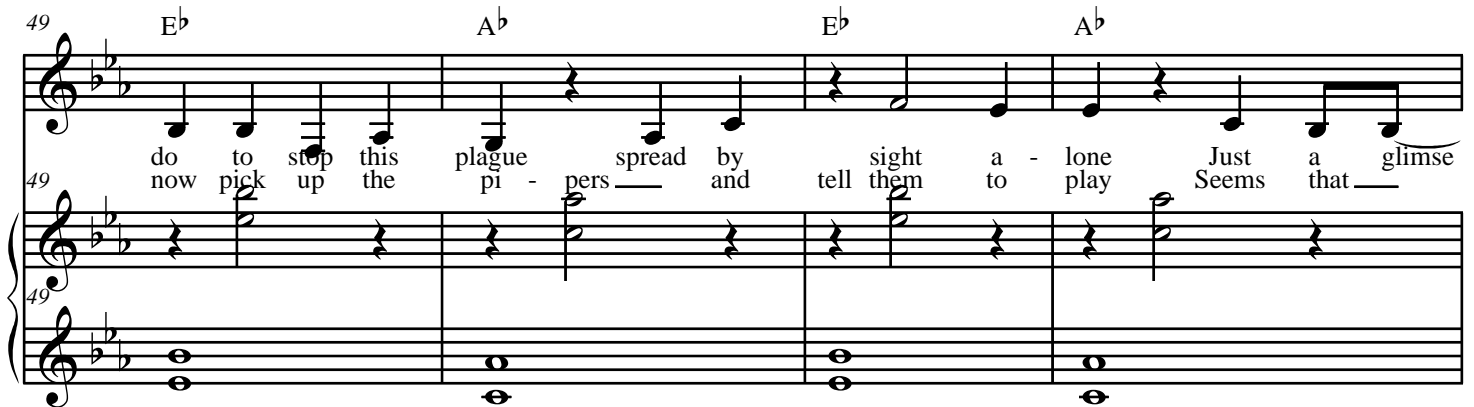
45 $C7$ F C F

stroy - ing law and or - der I'm gon - na lose con - trol What can I
real - ly so con - ta-geous must be work of the de - vil! You bet - ter go



49 $E\flat$ $A\flat$ $E\flat$ $A\flat$

do to stop this plague spread by and tell sight a - lone play Just Seems a glimse
now pick up the pi - pers and tell them to play Seems that



4 Moribund the Burgermeister

53 B \flat E \flat B \flat E \flat

53 and then a qui-ver then they shi-ver to the bone Ah, look at them
 mu - sic keeps them qui-et there is no o - ther way Ah, close the

57 E E/D E/C#

57 go! Bun-der-schaft, you go-ing daft? Better seal off the cas - tle grounds.
 doo We've tried po-tions and waxen dolls but none of us could find any cures

61 E \flat

65 E E/D E/C#

65 This is Mo-ribund, the Bur - ger-mei - ster, gon-na keep this mon - ster down.
 Mo-ther, please, is it just a dis-ease that has them break-ing all my laws?

Moribund the Burgermeister

69 D D/C D/B

Somebod - y sent the sub - versive el - e - ment; gon - na chase it out ___ of town ___
 Check if you can dis - con - nect ___ the ef - fect ___ and I'll go af - ter the cause ___

73 D \flat

76 D \sharp /C \sharp G \sharp m B/F \sharp C \sharp /E \sharp

No one ___ will tell what all this is a - bout ___

80 E D D \sharp m G \sharp m

I will find out

6
84

Moribund the Burgermeister

E D D#m

I will find

88

G#m

out

92

E D D#m G#

I will find out

Mercy Street

Peter Gabriel

Musical notation for the first system of 'Mercy Street'. The key signature is C#m (three sharps: F#, C#, G#). The time signature is common time (C). The system consists of a grand staff with a treble clef and a bass clef. The melody is in the treble clef, starting with a C#m chord. The bass line is in the bass clef, starting with a C#m chord. The melody features a series of eighth notes and quarter notes, with some notes beamed together. The bass line consists of a steady eighth-note accompaniment.

Musical notation for the second system of 'Mercy Street'. The system starts at measure 12. The key signature remains C#m. The melody continues in the treble clef, and the bass line continues in the bass clef. The melody features a series of eighth notes and quarter notes, with some notes beamed together. The bass line consists of a steady eighth-note accompaniment.

Musical notation for the third system of 'Mercy Street'. The system starts at measure 19. The key signature remains C#m. The melody continues in the treble clef, and the bass line continues in the bass clef. The melody features a series of eighth notes and quarter notes, with some notes beamed together. The bass line consists of a steady eighth-note accompaniment. The lyrics are: "Looking down on empty streets All she can see Are the dreams all made solid Are the dreams all made real".

Musical notation for the fourth system of 'Mercy Street'. The system starts at measure 23. The key signature remains C#m. The melody continues in the treble clef, and the bass line continues in the bass clef. The melody features a series of eighth notes and quarter notes, with some notes beamed together. The bass line consists of a steady eighth-note accompaniment. The lyrics are: "All of the build - ings All of those cars Were once just a dream In somebod - y's head She".

2
27

Mercy Street

A

F#m7

C#m

pic - tures the bro - ken glass She pic - tures the steam She pic - tures a soul With no leak at the seam

31

C#m

C#m

Let's take the boat out Wait un-til dark - ness Let's take the boat out Wait un-til dark - ness

35

C#m

comes

39

C#m

A

F#m7

No-where in the cor-ri-dors Of pale green and grey No-where in the su-burbs In the cold light of day

Mercy Street

43 C#m A F#m

43 There in the midst of it So a-live and a-lone Words sup-port like bone Dream-ing of

47 C#m A B C#m A

47 Mer-cy Street Wear your in-sides out Dream-ing of

51 E A B C#m B

51 Mer-cy In your Dad-dy's arms a-gain Dream-ing of

55 C#m A B C#m A

55 Mer-cy Street Swear they moved that sign Dream-ing of

4
59 E A B C#m Mercy Street

mer - cy In your Dad - dy's arms

Musical score for measures 59-62. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line has a melodic line with a long note on 'arms'.

Musical score for measures 63-66. The piano accompaniment continues with the same bass line and chordal accompaniment. The vocal line is not present in this system.

Musical score for measures 67-70. The piano accompaniment continues with the same bass line and chordal accompaniment. The vocal line is not present in this system.

71 C#m To Coda

Musical score for measures 71-74. The piano accompaniment continues with the same bass line and chordal accompaniment. The vocal line is not present in this system.

75 C#m A F#m7

Pull - ing out the pap - pers From the draw - ers that slide smooth Tug - ging at the dark - ness Word u - pon word Con -

Musical score for measures 75-78. The piano accompaniment continues with the same bass line and chordal accompaniment. The vocal line has a melodic line with a long note on 'dark-ness'.

Mercy Street

79 C#m A F#m7

fes - sing — all the secret things In the warm vel - vet box To the preist - ess the doctor He can han - dle — the shocks

83 C#m A F#m7 D.S. al Coda

Dream - ing — of the ten - der - ness — The tremble in — te hips Of kiss - ing Mar - y's lips —

87 C#m C#m

Look - ing for mer - cy —

91 C#m C#m

Look - ing for mer - cy —

6
95

Mercy Street

C#m

C#m

Musical notation for the vocal line, measures 95-98. The melody consists of quarter and eighth notes with a dotted quarter note.

Mer - cy, _____ mer - cy, look - ing _____ for mer - cy _____

Piano accompaniment for measures 95-98. The right hand plays chords in the C#m position, and the left hand plays a rhythmic pattern of eighth notes.

99

C#m

C#m

Musical notation for the vocal line, measures 99-102. The melody continues with quarter and eighth notes.

Mer - cy, _____ mer - cy, look - ing _____ for mer - cy _____

Piano accompaniment for measures 99-102. The right hand plays chords in the C#m position, and the left hand plays a rhythmic pattern of eighth notes.

103

C#m

C#m

Musical notation for the vocal line, measures 103-106. The vocal line is mostly silent, with some notes in measures 104 and 105.

Piano accompaniment for measures 103-106. The right hand plays sustained chords in the C#m position, and the left hand plays a rhythmic pattern of eighth notes.

107

C#m

A

F#m

C#m

Musical notation for the vocal line, measures 107-110. The melody includes quarter, eighth, and sixteenth notes.

Anne, with _____ her father, is out in _____ the boat Rid - ing _____ the wat - er Rid - ing _____ the waves of the sea

Piano accompaniment for measures 107-110. The right hand plays sustained chords in the C#m, A, F#m, and C#m positions, and the left hand plays sustained bass notes.

Red Rain

Peter Gabriel

The piano introduction consists of two staves. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

5 C D C D

storm Red rain is com-ing down Red Red rain

This system covers measures 5 through 8. The vocal line is on a single staff, and the piano accompaniment is on two staves. Chord changes are indicated above the vocal staff. The lyrics are: "storm Red rain is com-ing down Red Red rain".

9 C D C D

Red Red rain is pour-ing down Pour - ing down all o - ver me

This system covers measures 9 through 12. The vocal line is on a single staff, and the piano accompaniment is on two staves. Chord changes are indicated above the vocal staff. The lyrics are: "Red Red rain is pour-ing down Pour - ing down all o - ver me".

13 E m E m B m/E

This system covers measures 13 through 16. It features a single vocal staff with rests and a piano accompaniment on two staves. Chord changes are indicated above the vocal staff. The lyrics are: "Red Red rain is pour-ing down Pour - ing down all o - ver me".

2
17

Red Rain

Em

B m/E

I am stand- ing up at the wa- ter's edge — in my
Well, I've seen them buried in a shel-tered place — in this

21

Em

Em

B m/E

dream town I can-not make a sin- gle sound as you
They tell you that this rain can sting, — and look

25

Em

Em

A/E

scream down It can't be that cold, the ground is still
There is no blood a - round, — see no

29

Em

Em

D/E

warm to touch — Yeah, — we touch This place is so qui-et, sen - sing that
sign of pai — Hey, — no pain See- ing no red at all, — see no

Red Rain

33 C D C D C

storm pain Red rain is coming down Red rain Red rain

38 D C D Em

is pouring down Pouring down all over me

43 Em Cmaj7/E

47 Am/E G/E F

Red Rain

4
51 Em Cmaj7/E

Oh oh Put-ting the

55 A m/E G/E F

pres-sure on much hard - er now To return a-gain and a -

59 Em C/E A m/E

gain Just let the red rainsplash you Let the rain fall on your skin I come to you,

64 G/E F Em

de-fens - es down With the trust of a child

Red Rain

69 C D C D C

Red rain ___ is com-ing down ___ Red rain Red rain

74 D C D Em

___ is pouring down ___ Pour-ing down all o-ver me ___ And I can't

79 C Em C

watch an - y more ___ No more de - nial ___ It's so hard ___ to lay down in all of this

85 C D C D

Red rain is com-ing down ___ Red rain

Red Rain

6
89 C D Em

Red rain ___ is pour-ing down ___ all o - ver me ___ I see it

89

93 C D C D

Red rain ___ is com-ing down ___ Red rain

93

97 C D Em

Red rain ___ is pour-ing down ___ all o - ver me ___ I'm bath-ing in it ___

97

101 C D C D

Red rain ___ com-ing down ___ Red rain com-ing down

101

Red Rain

105 C D Em C

Red rain coming down all o - ver me I'm begging you Red rain

110 D C D C D

coming down Red rain coming down Red rain coming down

115 Em C D C

all o - ver me coming down o - ver me In the red, red

120 D C D Em

sea O - ver me O - ver me Red rain