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C'est La Vie

BY GREG LAKE AND PETER SINFIELD

Moderately

Dm add9

C'est la vie,
1. vie,
2. night,

have your do you

leaves all turned to brown,
light a lover's fire,

will you scatter them a round
do the ashes of desire.
C9

Do you remain?

C'est la vie.

Dm add9

for you

and then how am I to know.

Cadd9

there's a love too deep to show.

love sea

Gm6/Bb

if you don't let your love show for me.

took the storm before my love flowed for you.

C9

C'est la vie.

Dm add9

C'est la vie.

Gm7

Oh.
In the

12. Dm add9

vie.

Dm/C#

Dm/C G7/B Gm6/Bb A7
Like a song,
out of tune and out of time
all I needed was a rhyme for you, C'est la vie.

Do you give,
do you live from day to day, is there
no song I can play for you, C'est la vie.
Oh, C'est la vie.
Oh,
C'est la vie.

Who knows,

who cares

for me,

C'est la vie.
Still...You Turn Me On

BY GREG LAKE

Moderately

G

Dm7

1. Do you want to be an angel, do you want to be a
2. Do you want to be the pillow where I lay my

G

star?
head?
Do you want to play some magic on my guitar?
Do you want to be the feathers lying in my bed?

G

Dm7

G

Do you want to be a poet do you want to be my spring?
Do you want to be the cover of a magazine?

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Do you want to be the scene.

Ev'ry day a little

lover of another undercover, you could even be the sadder, a little madder, someone

man on the moon.

do you get me a ladder.

F

want to be the player, want to be the singer,
want to be the string, 
want to be the song. 
Let me tell you something,
Let me tell you something,

it just don't mean a thing. You see it real -
you just couldn't be more wrong. You see I real -

ly does n't matter when you're ly have to tell you

bur - ied in disguise, all gets so intense,

by the from
Bb6  Cadd9  Dm

dark gloss on your eyes. Though your
my experience.

Bb6  Cadd9  Dm  Ebmaj7
flesh has crystalized Still...
doesn't seem to make sense

Dm

you turn me on.

Ebmaj7

Still...
you turn me on.

1. Ebmaj7

Mmm

C no 5

you turn me on.

2. Ebmaj7

Mmm

you turn me on. (R.H.)

(L.H.)
The Endless Enigma Part I

by Keith Emerson and Greg Lake

As fast as possible
Tacet

Moderately fast
mf
Why do you stare, do you think I believe what you've said? Few of your words ever enter my head. Your words waste and decay; nothing you say reaches my head. I'm tired of hypocrite freaks with tongues in their cheeks, turning their
ears any way.
eyes as they speak.

You never spoke a word of
They make me sick and
tired.

Are you confused to the point in your mind;

though you’re blind, can’t you see you’re wrong?
Won't you refuse to be used even though you may know I can see you're wrong?
Please, please, please open their eyes.
Please, please, don't give me lies.
I've ruled all of the paupers as
earth, witnessed my birth, cried at the sight of a man,
kings, puppets on strings dance for the children who stare;

and still I don't know who I am. I
you must have seen them ev'rywhere.

Tempo I
No chord

Repeat ad lib.
gradual cresc.
The Endless Enigma Part II

by Keith Emerson and Greg Lake

Moderately fast

Tacet

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Majestically
Gb Cbmaj7

Each part was played though the
rall.

Gb
Cbmaj7

Db Bb/D Gb/Bb

play was not shown; everyone came, but they

Gb
Cbmaj7

Db Bb/D Gb/Bb

all sat alone. The dawn opened the play, breaking the
day, causing a silent hooray.
The dawn will break an-other day.

Now that it's done I've be-

gun to see the rea-son why I'm here.

gradual rall.

Tacet
cresc.
From The Beginning

BY GREG LAKE

Freely

Em

Am9

D add9

Bb add#4/D

moving ahead

Dm9

A tempo – moderately fast

Dm9

Am9

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1. There might have been things I missed.
2. Maybe I might have changed.
3. Instrumental solo

but don’t be unkind.
and not been so cruel.
it don’t mean I’m blind.
not been such a fool.

Perhaps there’s a thing,
Whatever is done.
or two, I think of lying in bed.
I just can’t recall

I should’n’t have said
it does’n’t matter at all.
but there it is.

You see it’s all clear you were
You see it’s all clear you you
were meant to be here
were meant to be here

rit.
a tempo

From the beginning.
From the beginning.

1-2.

3.

repeat ad-lib

Instrumental solo
Take A Pebble

BY GREG LAKE

Moderately slow

Tacet

* A cross (+) indicates that the key is to be depressed so that the hammer does not strike the strings. The strings are then to be plucked with a plectrum from inside the piano. (Do not depress the damper pedal, or all strings plucked will sound.)
Em(add F)

Just take a pebble
Shreds of our memories
Sadness on your shoulders

and
are
like a

Em(add G)

cast it to the sea,
lying on your grass;
worn-out overcoat.

Fm(add G)

In

Em(add F)

then watch the ripples
wounded words of laughter
pockets creased and tattered

that
are
hang the

* First time play written accompaniment; second and third times improvise around written accompaniment.
Fm(add G)

unfold into me,

graveyards of the past,
grapes of your hopes.

My

The

(Sva)--- 1

loc

face spills so gently

Photos are grey and torn,
daybreak is your midnight;

in to your eyes,

scattered in your fields.

doors have all died,

Gb

quasi ad lib

Ped.

quasi ad lib

tempo assai

To Coda

Ab(add Bb)

disturbing the waters

Letters of your memories

disturbing the waters

of our

of our
lives.
are not real.
Freely

Guitar

pp

gradual cresc.

Moderately

* Tune 6th string down one whole step to D.
* Tune 3rd string up one whole step to A. (D A D A B E)
Improve ad lib over left hand pattern.
Wear lives,--of our lives,--lives,--lives,--of our lives.

D. S. 4 al Coda

Ped.
I Believe In Father Christmas

by Greg Lake, Peter Sinfield and Serge Prokofieff

1. They said there’ll be snow at Christmas. They said there’ll be
2. They sold me a dream of Christmas. They sold me a

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peace on earth; silent night; But in stead it just kept on rain ing And they told me a fair y sto ry A veil of tears for the Till I be lieved in the

Virgin birth Is rael ite I re mem ber one Christ mas morn ing A and I be lieved in Fa ther Christ mas And I

winter's light and a dis tant choir And the peal of a bell and that looked to the sky with ex cit ed eyes Till I woke with a yawn in the
3. I wish you a hopeful Christmas
   I wish you a brave New Year
   All anguish, pain and sadness
   Leave your heart and let your road be clear.
   They said there'd be snow at Christmas
   They said there'd be peace on earth
   Hallelujah Noel be it heaven or hell
   The Christmas we get we deserve.
Lucky Man

BY GREG LAKE

Moderately slow

G

D/F#

p

G

D

G

G

1. He had white horses and ladies
2. White lace and feathers they made up
3. Instrumental solo

All dressed in satin and

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wait - ing____ by the door.____

Ooh,____ what a

luck-y man he___ was.____

Ooh,____ what a luck-y man he___

was.____

He
1. went to fight wars for his country and his
2. bullet had found him, his blood ran as he

king. Of his honor and his glory the
cried. No money could save him so he

people would sing. Ooh, what a
laid down and he died.}

luck-y man he was.
Ooh, what a lucky man he was. A

Ah!

repeat and fade
Trilogy

BY KEITH EMERSON AND GREG LAKE

Freely
Tacet
8va

P legato

L.H.
cresc.

Moderately slow

B
Em7
B/F#
A/G
B/D#

I've tried to mend the love that ended long ago; although we still pre-
our love is surely coming to an end,

don't waste the time you've got to love again.

We tried to lie, but you and I know

better than to let each other lie;

the thought of lying to you makes me cry,

counting up the time that's passed us by I've

loco
I sent this letter hoping it will reach your hand, and if it does I hope that you will understand that I must leave in a while, and though I smile, you know this smile is only there to hide what I'm really feeling deep inside.

just a face where I can hang my pride.
N.C.

8ve-

loco

Ped.

Good-bye.

good-bye.

8ve-

Ped.

*
Synthesizer

Repeat ad lib for improvised solo

Repeat ad lib
Moderately, with a strong beat

Keep elbow still
We'll talk of places that we went and times that we have
You'll see the day another way and wake up with the
You'll love again, I don't know when, but if you do I
spent together penniless and free.
sunshine pouring right down where you lay.
know that you'll be happy in the end.

To Coda I.
* Play extended improvisation based on $B^7+9$ chord before returning to $G$. 
Wel-come back, my friends to the show that nev-er ends. We’re so
glad you could at-tend come in-side, come in-side.
There be-hind the glass stands a real blade of grass. Be
careful as you pass along, move along...

Come inside the show’s about to start.
Guaranteed to

blow your head apart.
Rest assured you’ll get your money’s worth.

Greatest show in heaven, hell, or earth. You gotta see the show.
it's a dynamo._
You gotta see the show.

it's rock and roll._
Oh,

Right before your eyes brings the laughter from the skies,_
and he

laughs until he cries _then he dies,_ then he dies._
Come inside the show about to start. Guaranteed to

Blow your head apart. You got to see the show. It's a

moment. You got to see the show. It's rock and

roll. Oh!
Soon the gypsy queen, in a
drum solo

glaze of Vaseline, will perform a guillotine, what a scene, what a scene.

Next upon the stand will you please extend a hand to Alexander's Ragtime Band, dixieland, dixieland.
Roll up!

See the show!
forming on a stool, we've a sight to make you drool, seven

virgins and a mule, keep it cool, keep it cool We'd

like it to be known, the exhibits that were shown, Were ex-

clusively our own, all our own, all our own.
Come and see the show! Come and see the show! Come and see the

B/E A B/E B/E A B/E N.C.

show!

drum solo

Ab Eb E Cb Db Eb Ab Eb E Cb Db Eb

Ab Eb E Cb Db Ab Eb E Cb Db Eb

Ab Eb E Cb Db Ab Eb E Cb Db Eb