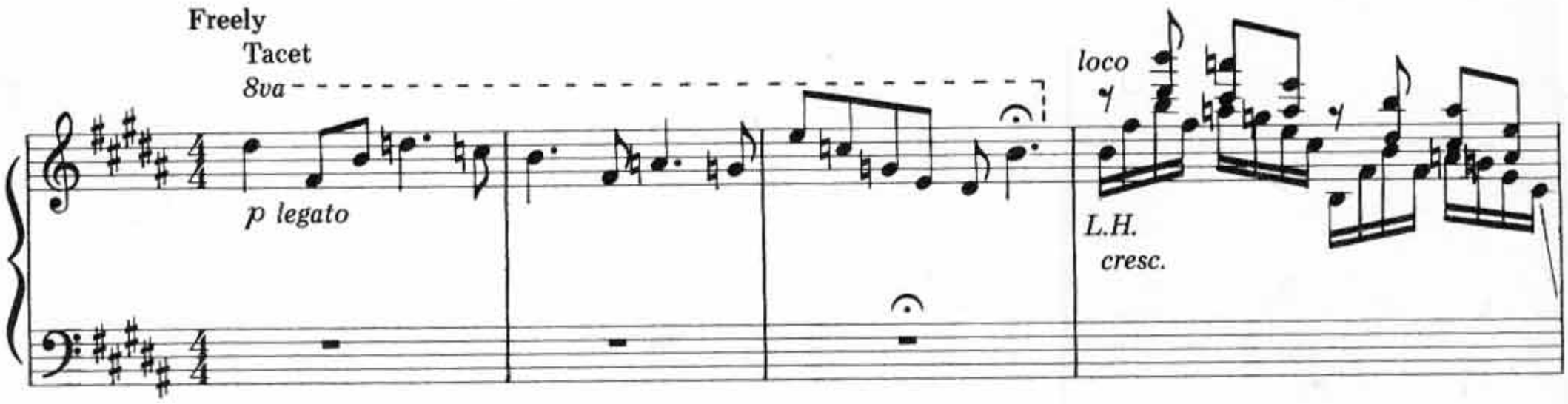
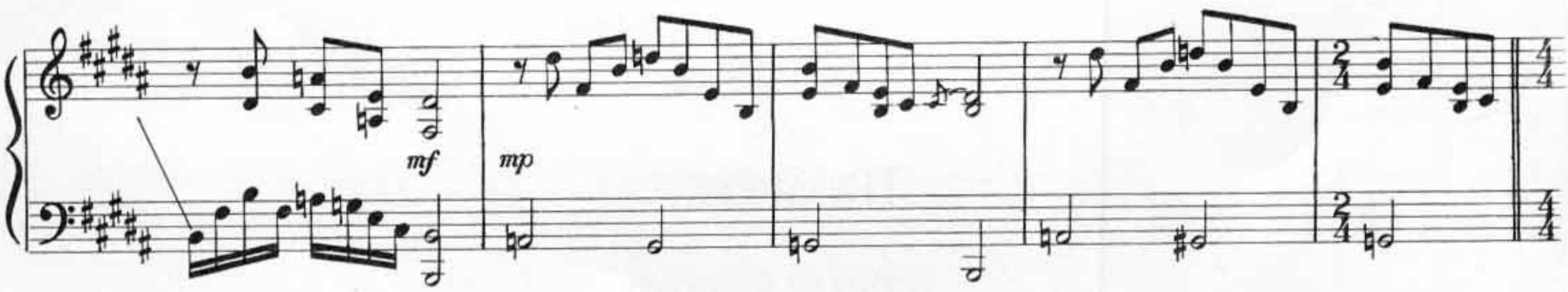
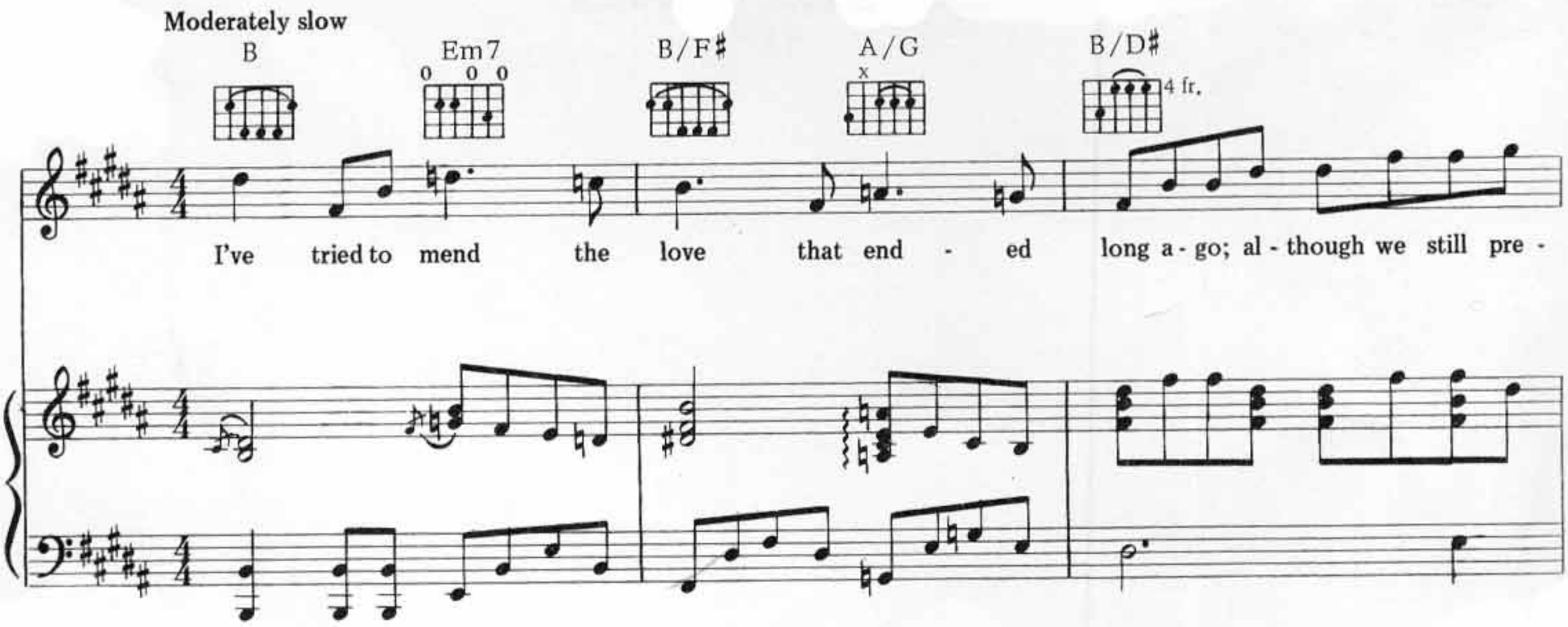
TRILOGY
4
THE ENDLESS ENIGMA (PART I)
14
THE ENDLESS ENIGMA (PART II)
20
TAKE A PEBBLE
24
THE SHERIFF
41
JEREMY BENDER
48
BENNY THE BOUNCER
52

TRILOGY

Words and Music by Keith Emerson and Greg Lake







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A/D Gmaj7 B/F♯ Em/F♯

- tend, our love is sure-ly com-ing to an end, don't

B/F♯ F♯sus4 B Em7 B/F♯ A/G

waste the time you've got to love a - gain. We tried to lie, but you and I know

B/D♯ A/D Gmaj7 B/F♯

bet-ter than to let each oth-er lie; the thought of ly-ing to you makes me

Em/F♯ B/F♯ F♯sus4

cry, count-ing up the time that's passed us by I've

8va

loco

Em7 A7 D G F♯m7 G F♯sus4 Em7 A7 D G

sent this let-ter hop-ing it will reach your hand, and if it does I hope that you will

mf

F♯m7 G A B Em7 B/F♯ A/G

un-der-stand that I must leave in a while, and though I smile, you

mp

B/D♯ 4 fr. A/D Gmaj7 B/F♯

know this smile is on-ly there to hide what I'm real-ly feel-ing deep in-

Em/F♯ B/F♯ F♯sus4

side, just a face where I can hang my pride.

No chord

L.H.

N.C.

8va

loco

Ped.

*

tr

mf

3

Good - bye,

good - bye.

mp

8va

mf

Ped.

*

Double time feeling

loco 8va loco 8va loco 8va loco 8va

R.H. 5 5 5 5 5 5 5 5

L.H. *f*

loco

decresc.

mf

8va loco

rubato

8va

(8va)

a tempo

loco

cresc.

8va

loco

f

ff

Synthesizer

3

Repeat ad lib for improvised solo

Repeat ad lib

Moderately, with a strong beat

f

We'll talk of plac - es that we went and times that we have
You'll see the day an - oth - er way and wake up with the
You'll love a - gain, I don't know when, but if you do I

spent to - geth - er pen - ni - less and free.
sun - shine pour - in' right down where you lay.
know that you'll be hap - py in the end.

To Coda 1

2 *D.S. (no repeats) al Coda ⊕

⊕ CODA

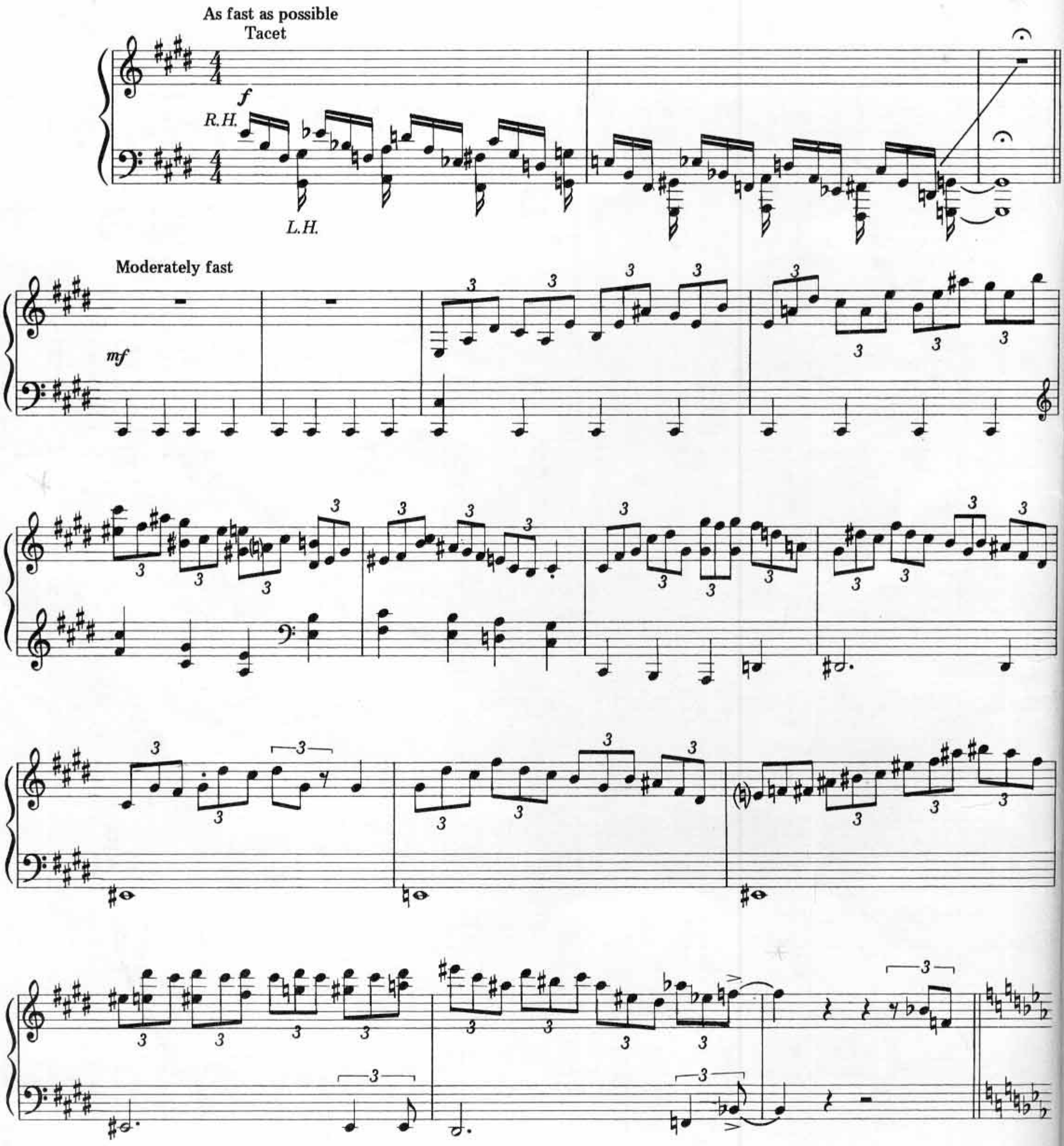
rall.

Freely

*Play extended improvisation based on B 7+9 chord before returning to 𝄋.

THE ENDLESS ENIGMA (PART I)

Words and Music by Keith Emerson and Greg Lake



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cresc.

Slowly, in 2

Gb Ebm 6fr. Db 4fr.

(♩ = ♩)

Why do you_ stare, do you
Why do you_ think I be -

p

Gb/Bb Cb Gb Ebm 6fr. Db 4fr. Gb/Bb Cb

think that I_ care? You've been mis - led by the thoughts in your_
- lieve what you've said? Few of your_ words ev - er en - ter my_

Gb Db/Cb Gb/Bb Cb Db 4fr. Ebm 6fr. Dbsus2/F Cb

head. Your words waste and de - cay; noth - ing you say reach - es my
head. I'm tired of hyp - o - crite freaks with tongues in their cheeks, turn - ing their

3 3 3

mf

Ab 4fr. Db 4fr. Gb Gbsus4/Eb 6fr. E D

ears an - y - way. You nev - er spoke a word of truth.
eyes as they speak. They make me sick and tired.

3 3

C♯sus4 C♯ D E A B D♭

1

2

A B D♭ E♭ Fm E♭/G A♭ E♭/B♭ Cm

Are you con - fused to the point in your mind;

B♭/D E♭ B♭/D Cm E♭7/B♭ A♭ E♭/G Fm Cm B♭/D D♭

though you're blind, can't you see you're wrong?

Gb Abm Gb/Bb Cb Gb/Db Ebm Db/F Gb Db/F

Won't you re - fuse to be used e - ven though you may know I can see you're

Ebm Bbm/Db Cb Gb/Bb Abm Ebm Db/F Gb Db/Gb

wrong?_ Please, please,_____

Cb/Fb Gb Db/Gb

please o - pen their eyes._____ Please, please,_____

Cb/Fb Gb Db/Cb Gb/Bb Cb

please don't give me lies._____ I've ruled all of the
I've seen pau - pers as

Db Ebm Dbsus2/F Cb Ab Db Gb

earth, wit - nessed my birth, cried at the sight of a man,
kings, pup - pets on strings dance for the chil - dren who stare;

Gbsus4/Eb E D C♯sus4 C♯

x 6 fr. 0 0 00 0 4 fr. 4 fr.

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

D E A B Db A B Db

0 0 00 0 0 4 fr. 0 0 4 fr.

1 2

3 3 3

Tempo I
No chord

Repeat ad lib.
gradual cresc.

R.H.

3 3 3 3 3 3 3 3

F♯

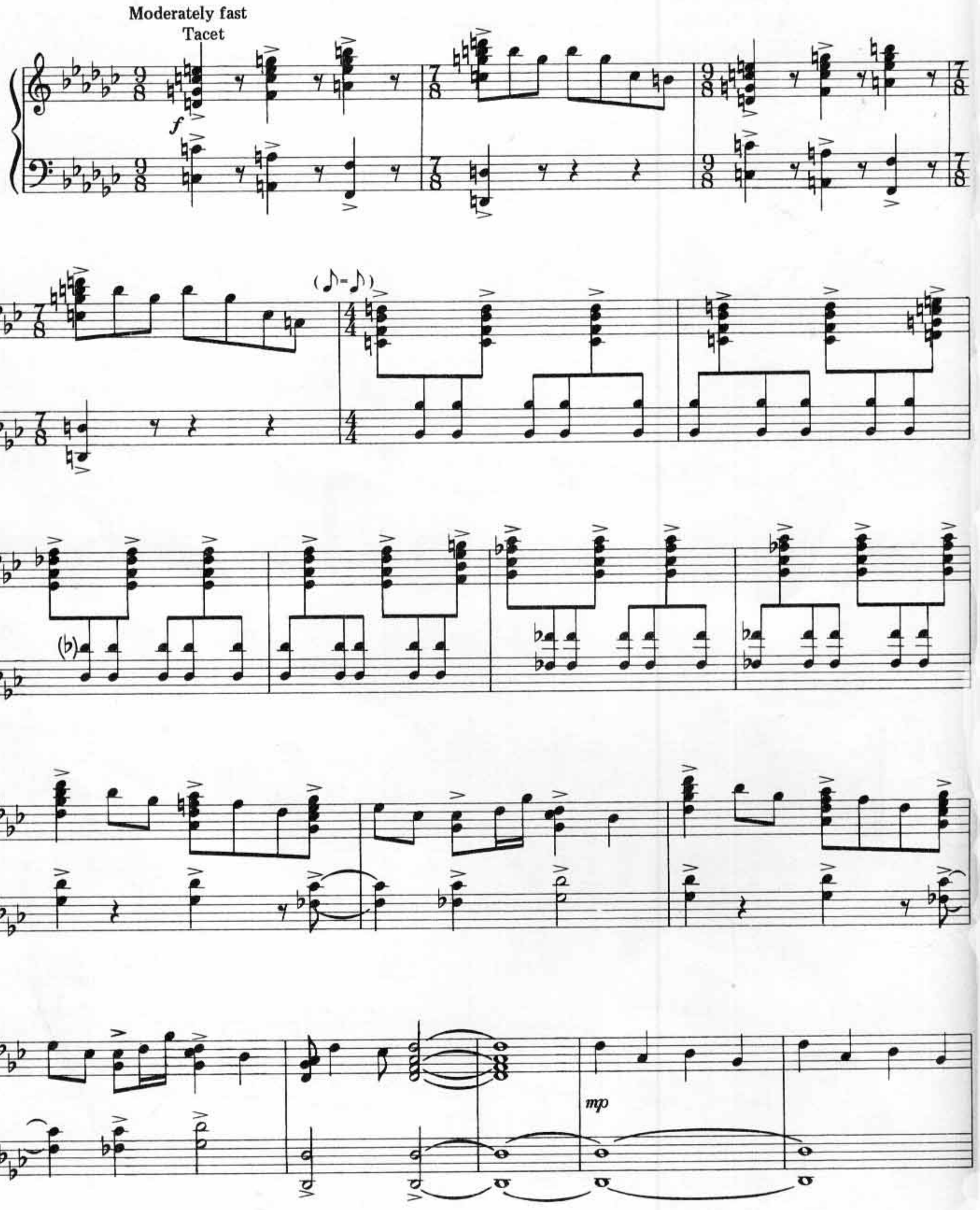
8va

3 3 3 3 3 3 3 3

ff

THE ENDLESS ENIGMA (PART II)

Words and Music by Keith Emerson and Greg Lake



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8va

(8va)

loco

gradual cresc.

rit.

Majestically

Gb Cbmaj7 Db Bb/D Gb/Bb

4 fr.

Each part__ was played though the

rall.

mf

Cb/A Cb/Fb Gb Cbmaj7 Db Bb/D Gb/Bb

play was not shown; ev - 'ry - one came, but they

Cb/A Cb/Fb Gb Db/Cb Gb/Bb Cb Db Cb/Eb

all sat a - lone. The dawn o - pened the play, break - ing the

Db/F Cb Ab Db Gb

day, caus - ing a si - lent hoo ray.

Gbsus4/Eb E D C#sus4 C# D E

The dawn will break an - oth - er day.

A B Db 4 fr. Gb Cbmaj7 Db 4fr. Bb/D Gb/Bb

Now that it's done I've be -

Cb/A Db/Ab 4fr. A/G D/F# G/F E A/D C# 4 fr. (♪ = ♪) F# C/E F# C/E

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

gradual rall.

F# C/E F# C/E

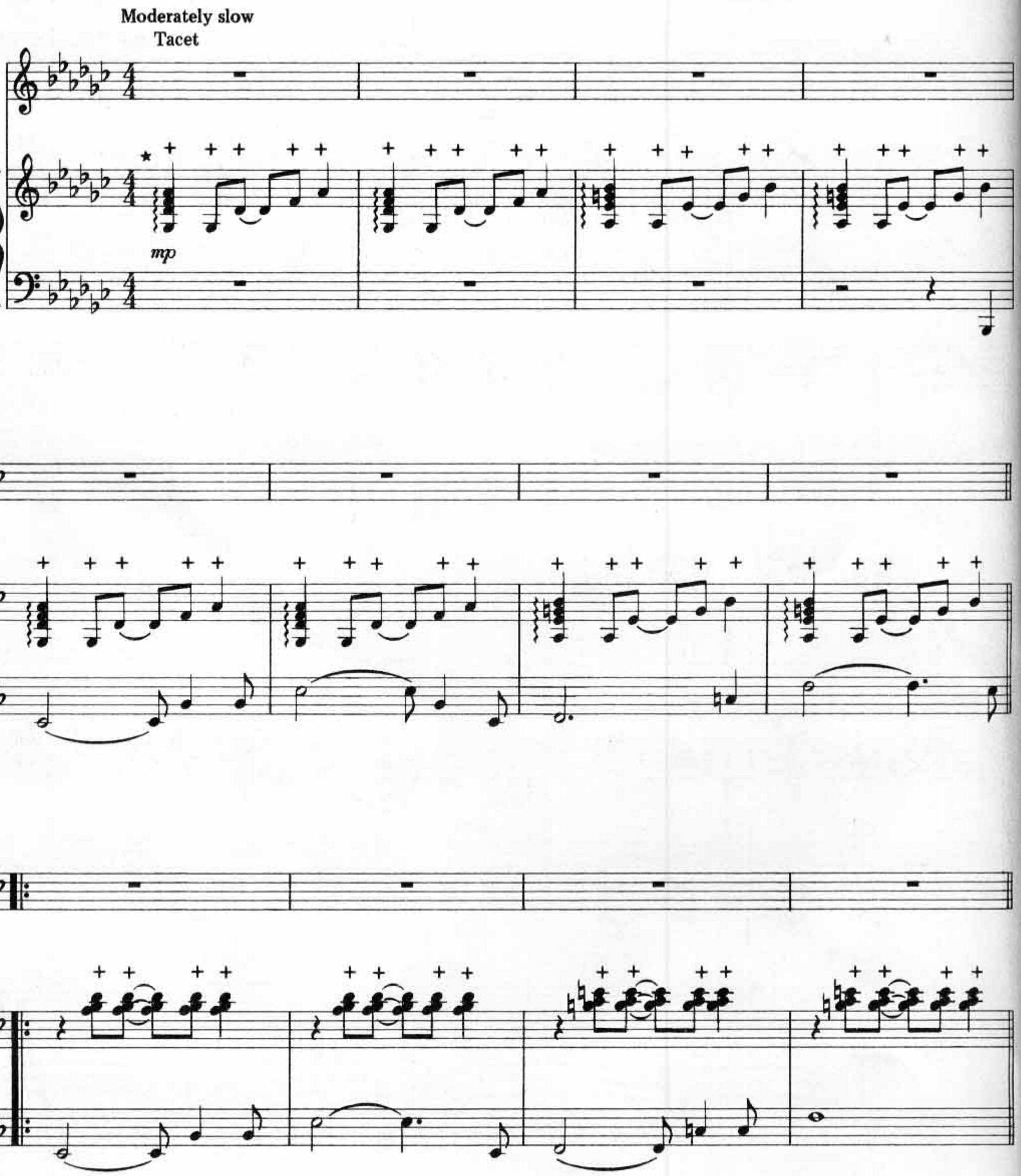
Tacet

cresc.

fff

TAKE A PEBBLE

Words and Music by Greg Lake



★ 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.)

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Ebm(add F)

Just take a peb - ble and
Shreads of our mem - 'ries are
sad - ness on your shoul - ders like a

8va

R.H.

L.H.

Fm(add G)

3 fr.

cast it to the sea,
ly - ing on your grass;
worn - out o - ver - coat.

In

8va

(8va)

loco

Ebm(add F)

then watch the rip - ples that
wound - ed words of laugh - ter are
pock - ets creased and tat - tered hang the

8va

*First time play written accompaniment; second and third times improvise around written accompaniment.

Fm(add G)
3 fr.

un - fold in to me.
grave - yards of the past.
rags of your hopes.

My
The

(8va)

8va

loco

A♭sus 4
sus 2
4 fr.

face spills so gent - ly
Pho - to - graphs are grey and torn,
day - break is your mid - night;

in to your eyes,
scat - tered in your fields.
the col - ours have all died,

G♭

quasi ad lib

tempo assai

Ped

*

A♭(add B♭)
4 fr.

To Coda

dis - turb - ing the wa - ters
Let - ters of your mem - 'ries
dis - turb - ing the wa - ters

of our
of our

quasi ad lib

tempo assai

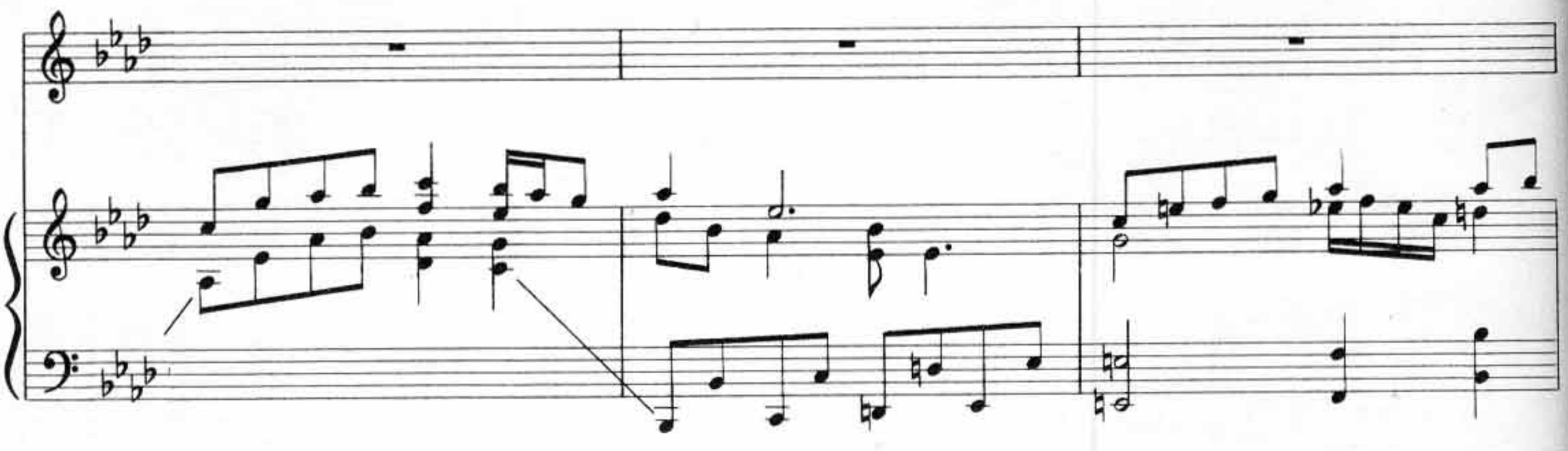
1 Cb Bbm7 Ebsus4

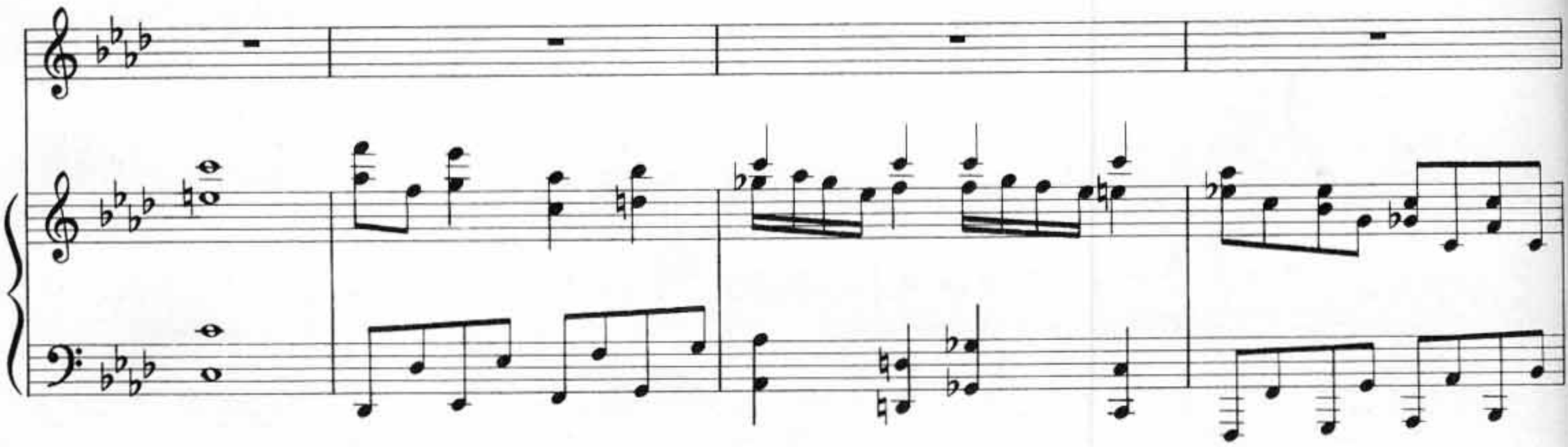
2 Cb Bbm7 Ebsus4

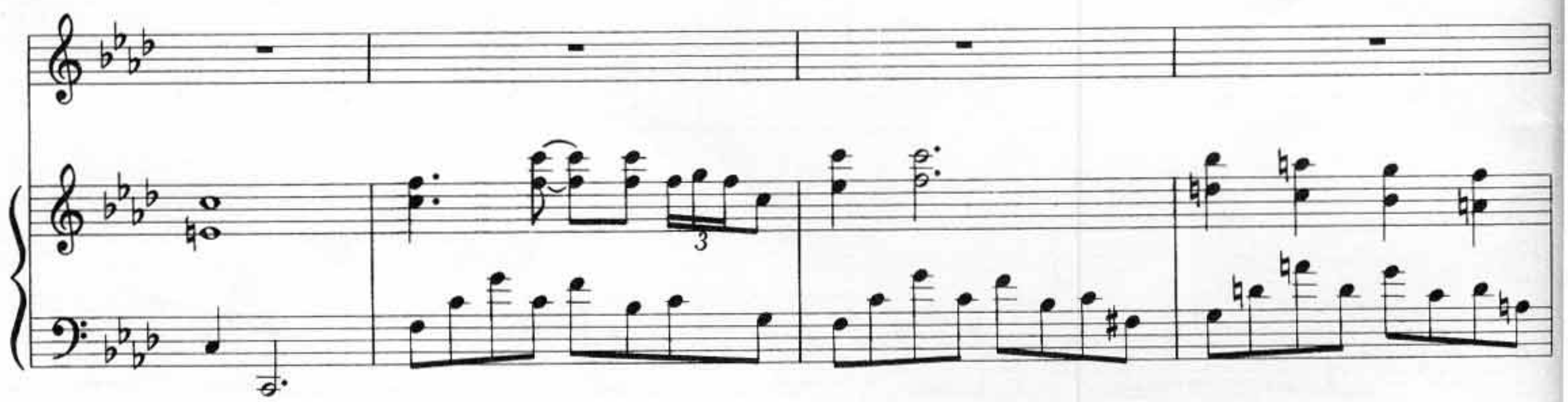
lives. are not real.

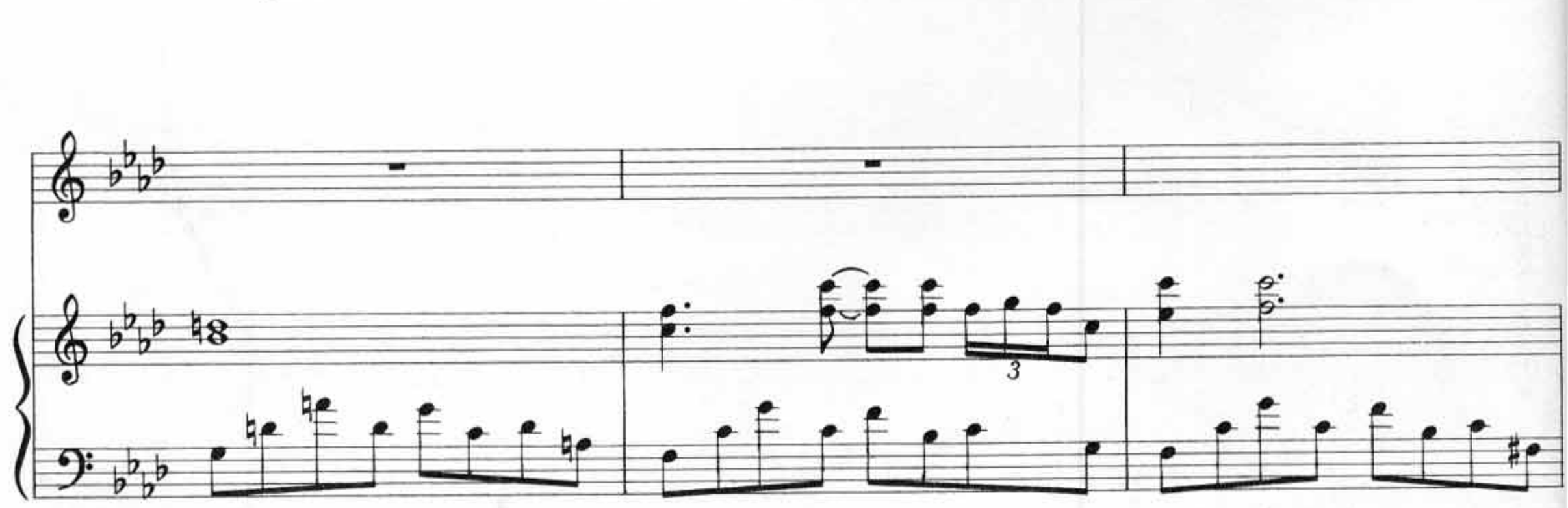
(♩ = ♩)

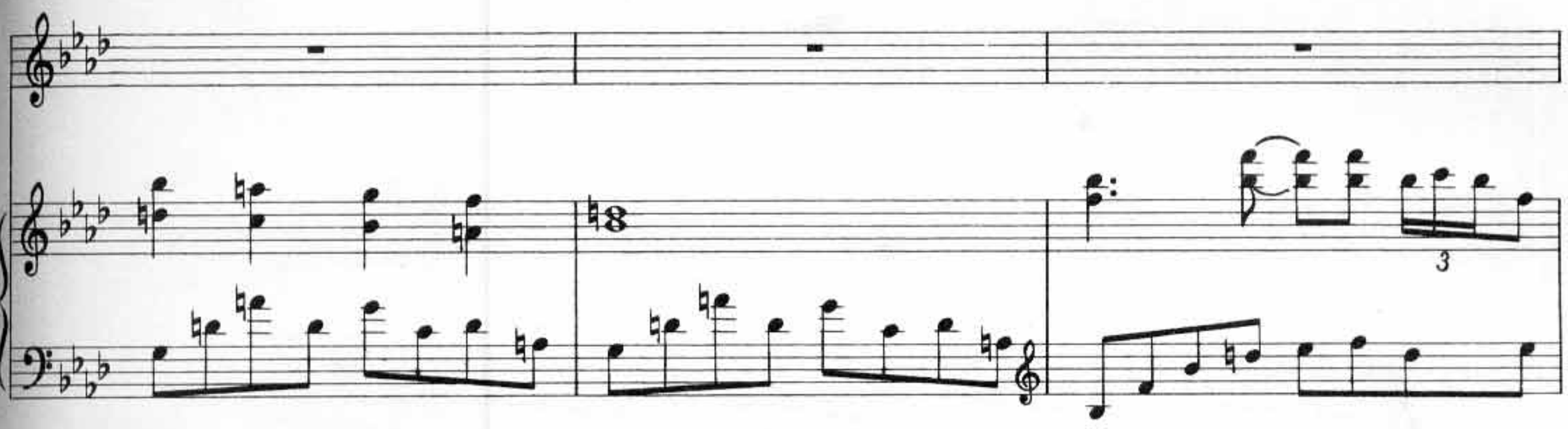
No chord







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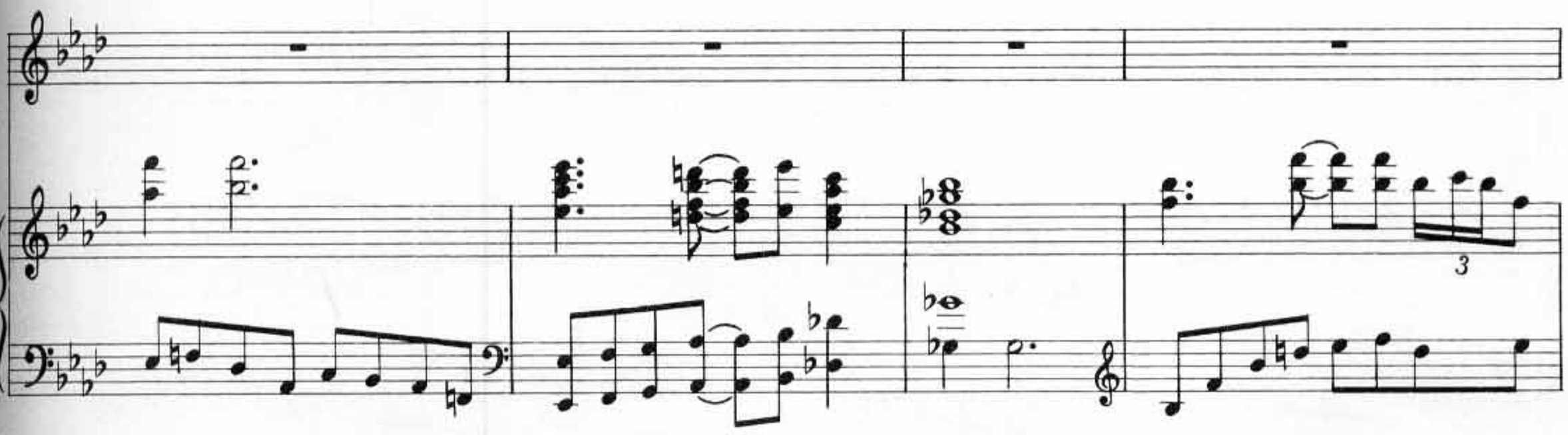
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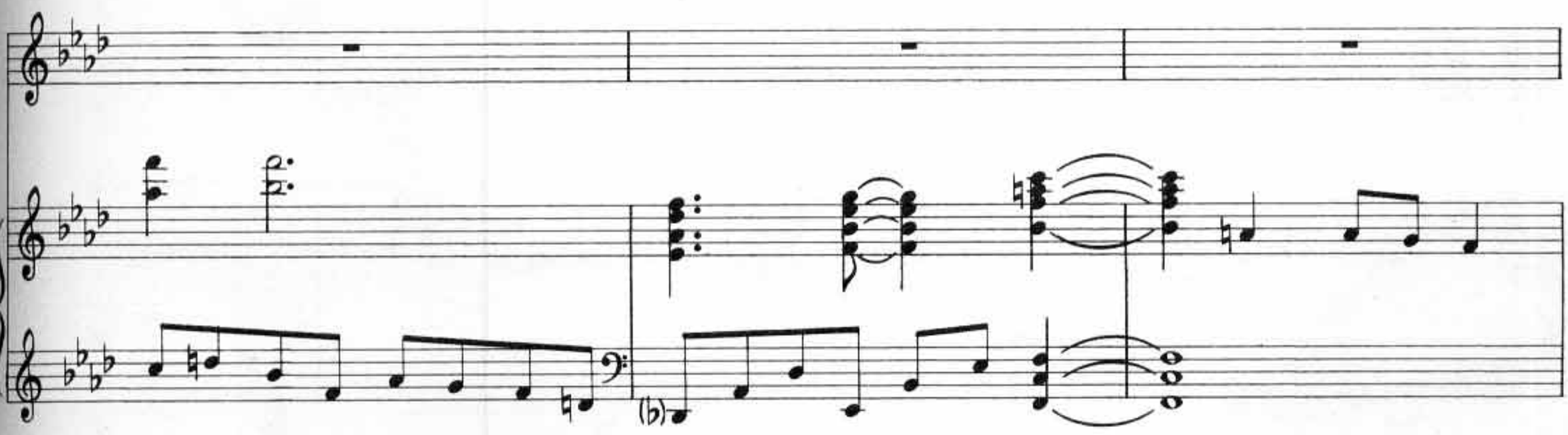
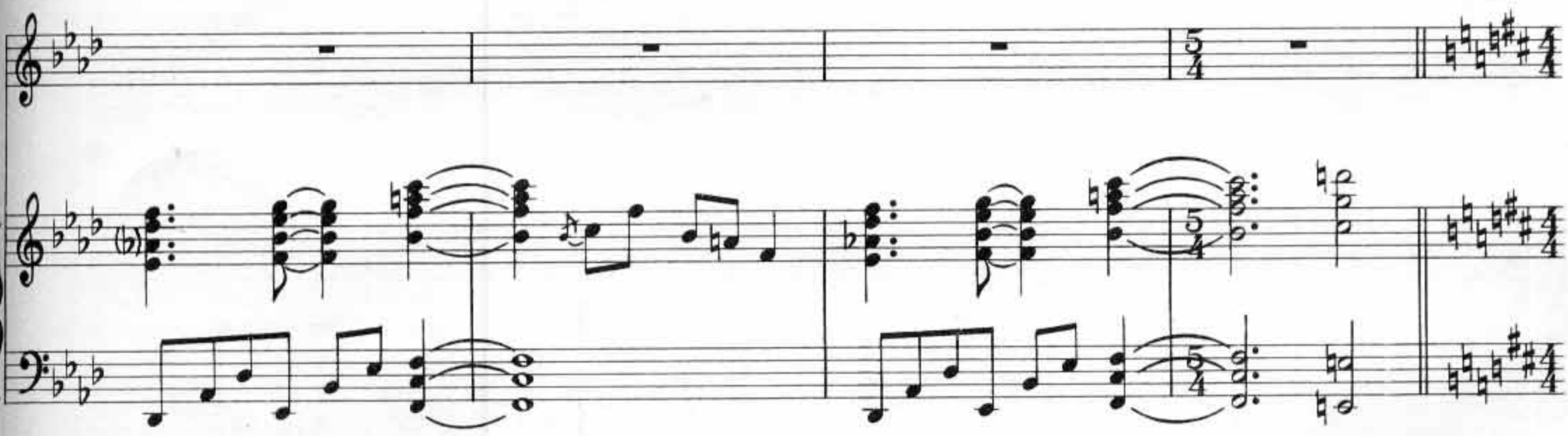

(b)


5
4
(b)
5
4

8va

loco

Ped.

(𝅗𝅥 = ♩)

p

ppp

Freely

*Guitar

pp

8va

(8va)

loco

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)

rit.

Freely

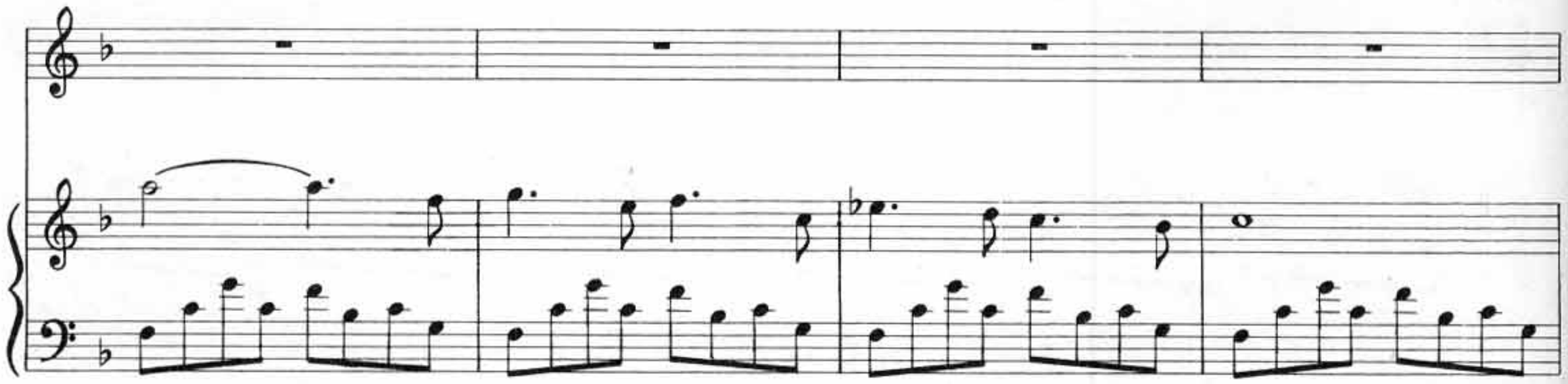
gradual accel.

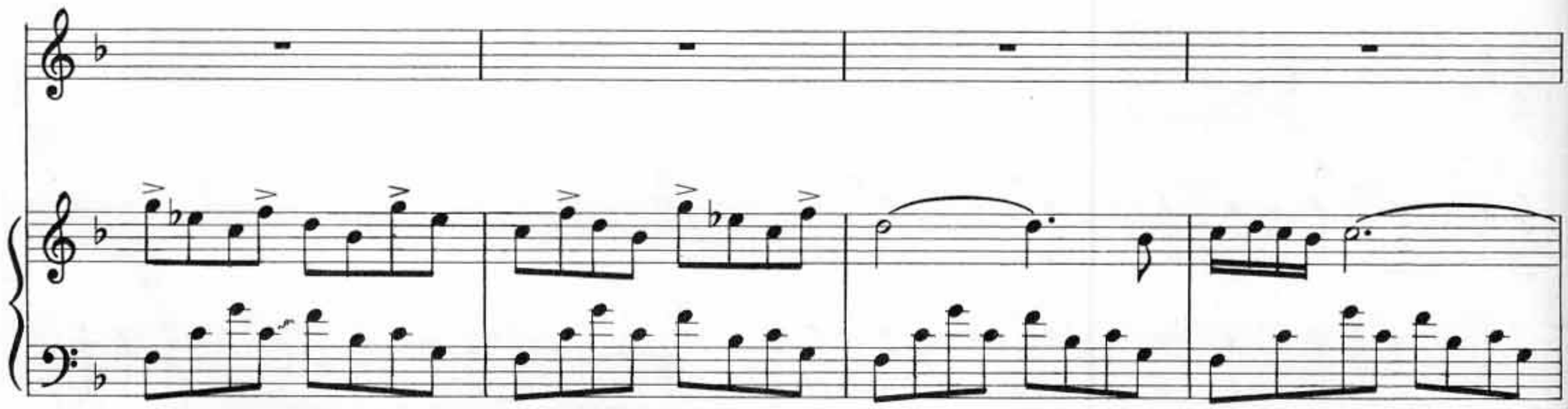
mp

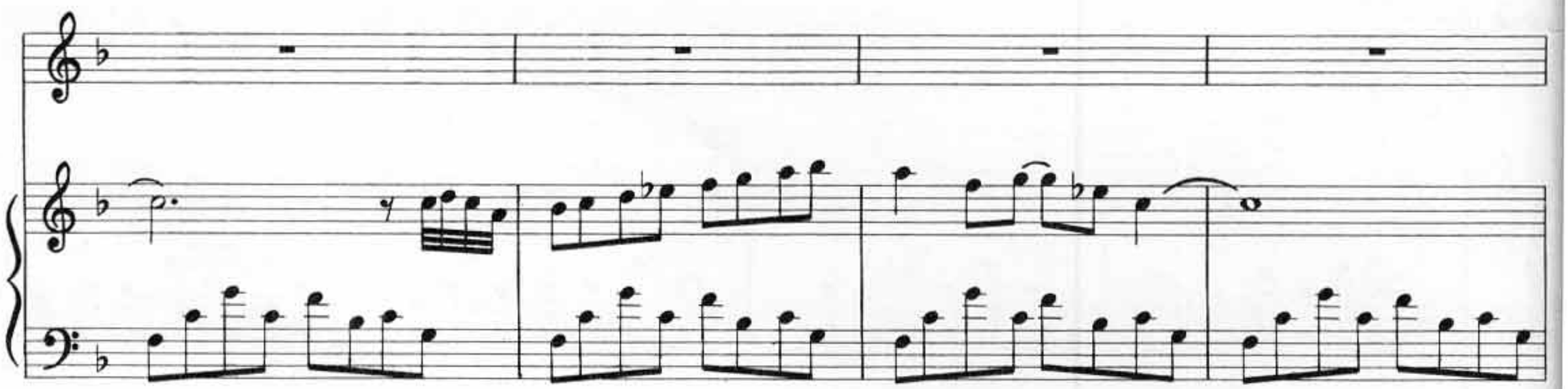
(𝅗𝅥 - 𝅗𝅥)

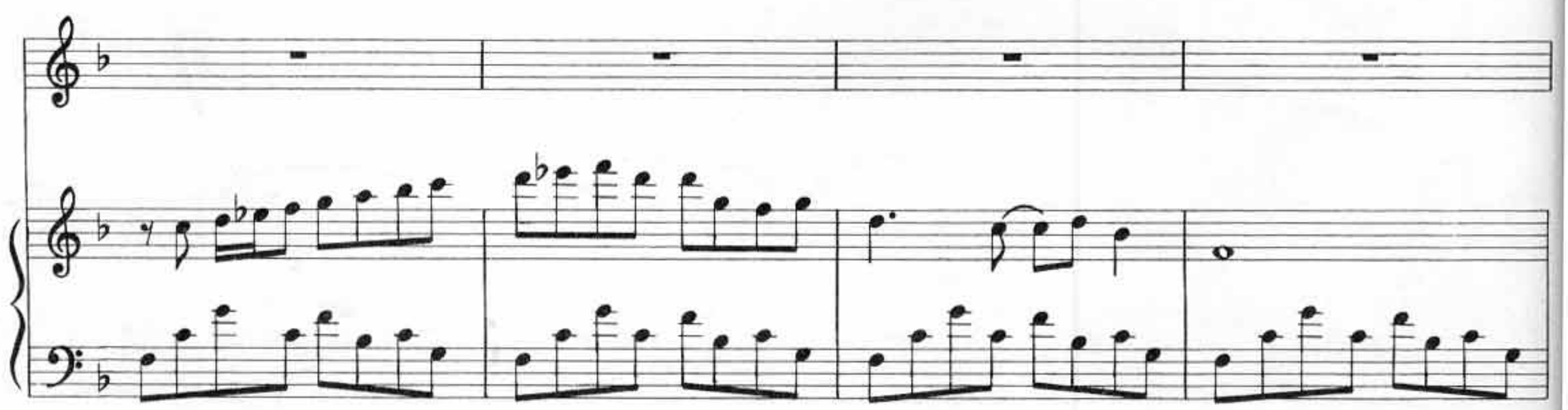
pp gradual cresc.

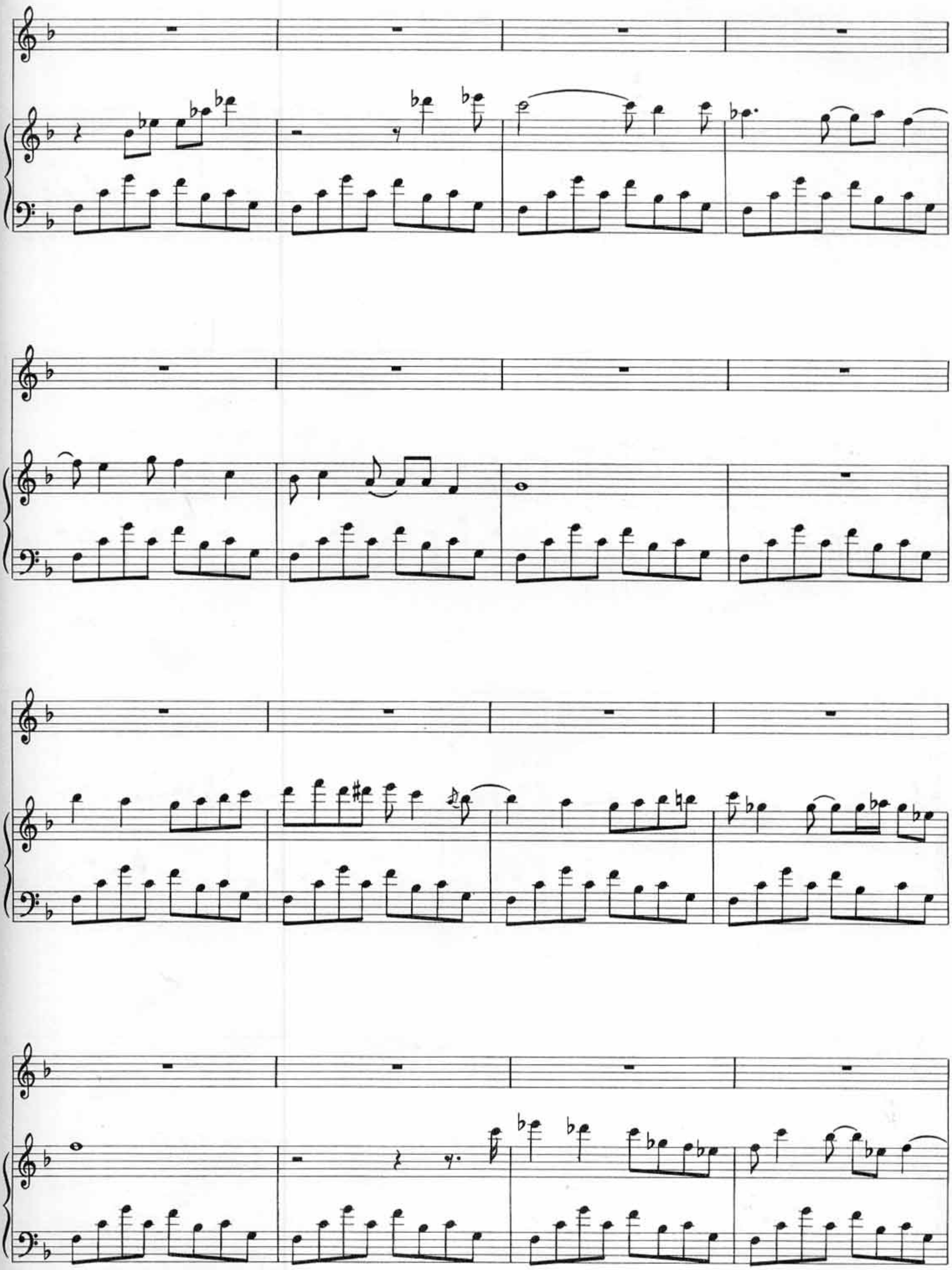
mp











3 3

3 3

8va loco

8va

(8va)

loco

Improvise ad lib over left hand pattern.

8va

(8va)

loco

8va

(8va)

(8va)

loco

mf

rit.

a tempo

8va

loco

(♩. = ♩) **Tempo I**

f

p

CODA Cb Bbm7

D.S. al Coda

Wear

lives,

Ebsus4 Eb Cb Bbm7 Abm7 Gbmaj9 Fbmaj9

4 fr. 4fr.

— of our lives, — lives, — lives, — of our

rit.

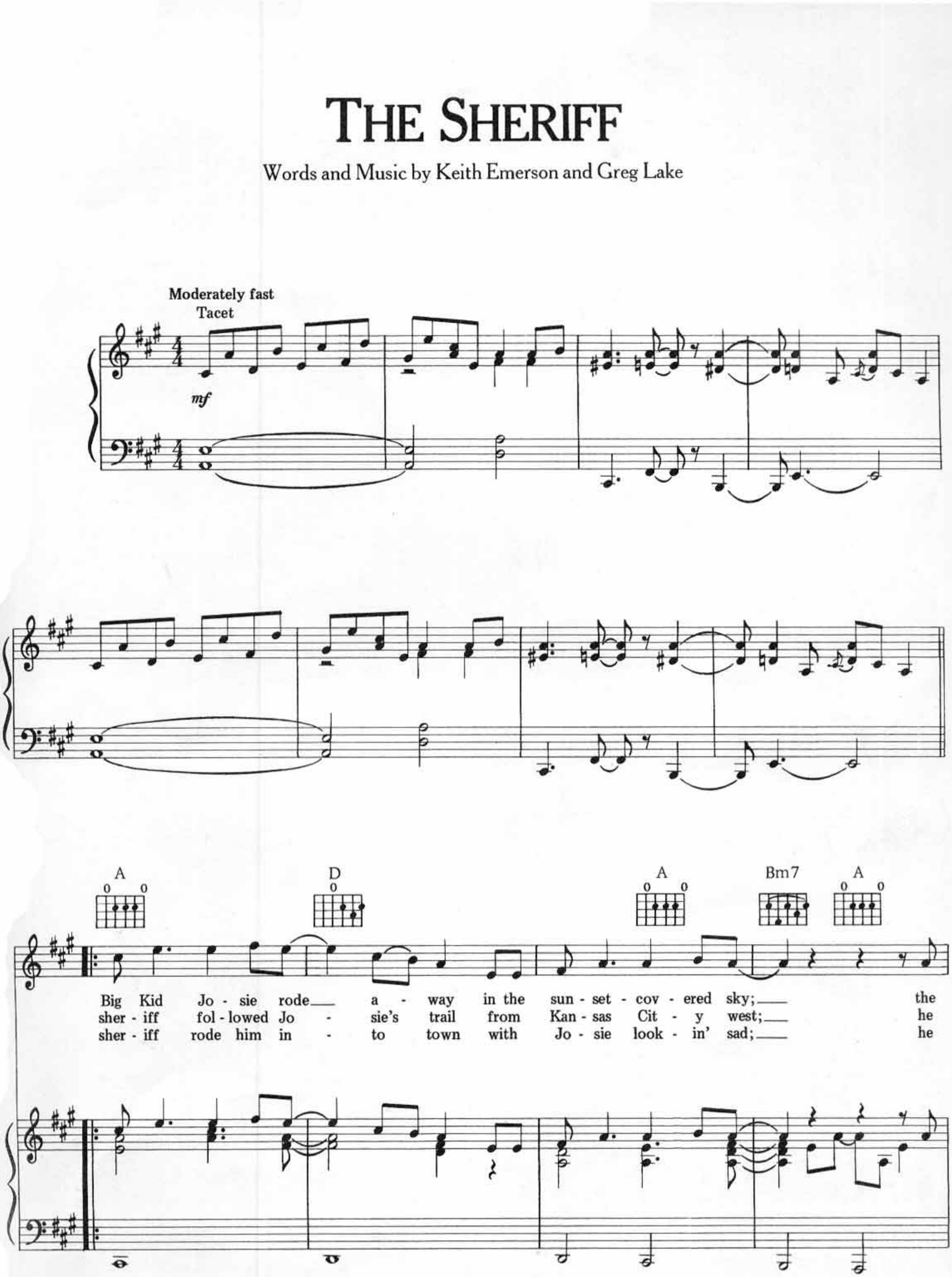
Ebm(add F)

lives.

8va

THE SHERIFF

Words and Music by Keith Emerson and Greg Lake



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E A B7

lynch - in' mob had strung his friend up right be - fore his eyes.
said he'd put a bul - let right through poor old Jo - sie's chest.
did - n't know a - bout the six gun big Kid Jo - sie's had.

E/D A D

He did - n't know what they'd both done; he
But Jo - sie was - n't like the rest; he
Then Jo - sie drew his gun real fast; he

F♯m7 D E

sure as hell would end up hung or help to notch the
don't like bul - let holes in his vest. In fact, he'd do his
gave the sher - iff one big blast. Now Jo - sie runs the

A D Bm7

To Coda

sher - iff's gun— if he did - n't move on.—
ver - y best;— don't want an - y ar - rest.—
town at last; — a leg - end from the past.

1 C♯7 F♯m7 B7 D/E

Get out of here.

2 C♯7 F♯m7 B7

The Don't want to be the guest—

— of the sher - iff. The nights— got so damn— cold, he

f

C G7 C G

could - n't stand the pace; he looked a - gain for

C D7 G7

sher - iff's men but could - n't see a trace.

C F Am

Jo - sie found a nice warm place, but then the sher - iff

F Dm7 C F

solved the case; poked a gun in Jo - sie's face and said,

G7sus4

x00

Tacet

"Look - ee here."

mf

(♪-♪)

cresc.

CODA

C♯7 F♯m7 B7 D/E

4 fr.

D.C. al Coda

f

No-bod - y ev - er messed ___ with the sher - iff.

As fast as possible (♫ = ♩³ ♪)

Tacet

(♪= ♪)

8va

loco

f

JEREMY BENDER

Words and Music by Keith Emerson and Greg Lake

Moderately, in 2

Tacet

mf

𝄋 D D/C

Jer - e - my Bend - er was a
Talked with the Sis - ter,
Dig - gin' the Sis - ter,

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G x000 | Bm7 | F♯m7 | G x000

man ___ of lei - sure; took his pleas - ure in the
spoke ___ in a whis - per; threat - ened to fist her if she
she ___ was a mis - ter; should - n't have kissed her, but he

Em7 0 0 0 | A 0 0 | D 0 | D/C x

eve - ning sun. ___ Laid him down ___ in a
did - n't come ___ clean. Jumped on the Moth - er
could - n't say ___ no. Want - ed to leave her;

1

G x000 | Bm7 | F♯m7 | G x000 | *To Coda* ⊕ | Em7 0 0 0 | A 0 0 | D 0

bed ___ of ros - es; fi - nal - ly de - cid - ed to be - come a nun. ___
just ___ like a Broth - er; asked one an - oth - er if the
could - n't be - lieve her, so he picked up his suit - case and de -

Tacet

2

Em7 A D

oth - er's a queen.

Tacet

D.𝄋 al Coda

CODA

Em7 A D

Tacet

- cid - ed to go.

rit.

BENNY THE BOUNCER

Words and Music by Keith Emerson, Greg Lake and Pete Sinfield

Moderately fast
Tacet

D G E

Ben - ny was the bounc - er at the
Sid - ney was a greas - er with some
dragged him from the wreck - age of the

mf

A D G E A D

Pa - laise de Danse. He'd slash your gran - ny's face up giv - en half a chance. He'd
nas - ty roots. He'd poured a pint of Guin - ness o - ver Ben - ny's boots.
Pa - laise in bits. They tried to stick to - geth - er all the bits that would fit. But

G

sell you back the piec - es all for less than half a quid.
Ben - ny looked at Sid - ney; Sid - ney stared right back in his
some of him was miss - ing, and some of him ar - rived too

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D G E A D A7

He thought he was the mean - est un -
eye. Sid - ney chose a switch - blade, and
late. So now he works for Je - sus as the

E7 A7 D

- til he met with Sav - age Sid.
Ben - ny got a cold meat pie.
bounc - er at Saint Pe - ter's gate.

1 A D

To Coda

Now

2 A D G7 F B♭ C F

Oh, what a ter - ri - ble

D G7

sight, much to the

F Bb C F A Bm7 C°7 A/C♯

peo - ple's de - light, *one hell of a fight!*

No chord

8va

3

8va

(8va)

loco

8va

loco

G7
xooo

F

B♭

C
o o

F

Sid - ney grabbed a hatch - et, bur - ied it in Ben - ny's

D
0

G
x000

head. The peo - ple

F Bb C F A Bm7 C°7 A/C♯

0 0 0 0

D.S.
al Coda

gasped as he bled, ___ the end of a Ted?_ Well, they

CODA

No Chord

3

Slightly faster

8va

loco