

# KNOTS

Minnear, Schulman, Schulman, & Schulman  
Transcribed by J. D. Mack

♩. = 93

Tenor 1

Tenor 2

Tenor 3

Bass

All in all each man in all men and

Man in

*mf*

All men in each man.

He can see she can't

*mf*

All men in each man. can see she can't

all. He can see

She can see she can see what ever\_\_\_\_\_

she can see she ev\_\_\_\_\_

she can see she can see what ev\_\_\_\_\_

she can\_\_\_\_\_ see all.

Piano accompaniment: Treble and Bass clefs, 9/8 and 12/8 time signatures.

er what ev\_\_\_\_\_ er. That I don't know it

er what ev\_\_\_\_\_ er know but not that I don't know

er what ev - er. You may know what I don't know but\_\_\_\_\_ I

You may know what I don't know but not that I don't know

Piano accompaniment: Treble and Bass clefs, 9/8 and 12/8 time signatures.

and I can't tell you so you will.

it and I can't tell you - so you will.

know it and I can't tell you so you will.

it and I can't tell you so you will.

*mf*

Four empty musical staves, two treble clefs and two bass clefs, with a key signature of two sharps (F# and C#).

Piano accompaniment for the first system, showing treble and bass clefs with musical notation.

Vocal line and accompaniment for the second system, including the lyrics "To tell me all".

Piano accompaniment for the third system, showing treble and bass clefs with musical notation.

Man in all men. All men in each man.

Man in all men. All men in each man.

man in all men all men in each man

Man in all

The first system of a musical score. It consists of five staves. The top four staves are vocal parts: the first three are soprano/tenor lines and the fourth is a bass line. The lyrics are: "Man in all men. All men in each man." The piano accompaniment is on the bottom two staves, which are currently empty.

She can see she she can see she

She can see she she can see she

can see she can't. She can see she

he can see she

The second system of a musical score. It consists of five staves. The top four staves are vocal parts: the first three are soprano/tenor lines and the fourth is a bass line. The lyrics are: "She can see she she can see she", "She can see she she can see she", "can see she can't. She can see she", and "he can see she". The piano accompaniment is on the bottom two staves, which are currently empty.

12/8

can see what ev\_\_\_\_\_ er what ev\_\_\_\_\_ er.

ev\_\_\_\_\_ er what ev\_\_\_\_\_ er.

can see what ev\_\_\_\_\_ er what ev - er.

can\_\_\_\_\_ see all. You may know

The first system of music consists of five staves. The top four staves are vocal parts: the first staff is the lead vocal line, the second is a harmony part, the third is another vocal line, and the fourth is a bass line. The fifth staff is a grand staff for piano accompaniment, with both treble and bass clefs. The time signature is 12/8. The lyrics are: "can see what ev\_\_\_\_\_ er what ev\_\_\_\_\_ er." on the first staff; "ev\_\_\_\_\_ er what ev\_\_\_\_\_ er." on the second; "can see what ev\_\_\_\_\_ er what ev - er." on the third; "can\_\_\_\_\_ see all. You may know" on the fourth; and the piano part is silent.

That I don't know it and I can't tell you\_\_\_\_\_ so you will\_\_\_\_\_

know but not that I don't know it and I can't tell you - so you will\_\_\_\_\_

You may know what I don't know but\_\_\_\_\_ I know it and I can't tell you so you will\_\_\_\_\_

what I don't know but not that I don't know it and I can't tell you so you will\_\_\_\_\_

The second system of music consists of five staves. The top four staves are vocal parts: the first staff is the lead vocal line, the second is a harmony part, the third is another vocal line, and the fourth is a bass line. The fifth staff is a grand staff for piano accompaniment, with both treble and bass clefs. The time signature is 12/8. The lyrics are: "That I don't know it and I can't tell you\_\_\_\_\_ so you will\_\_\_\_\_"; "know but not that I don't know it and I can't tell you - so you will\_\_\_\_\_"; "You may know what I don't know but\_\_\_\_\_ I know it and I can't tell you so you will\_\_\_\_\_"; and "what I don't know but not that I don't know it and I can't tell you so you will\_\_\_\_\_". The piano part is silent.

*f* have to tell me all

*f* have to tell me all.

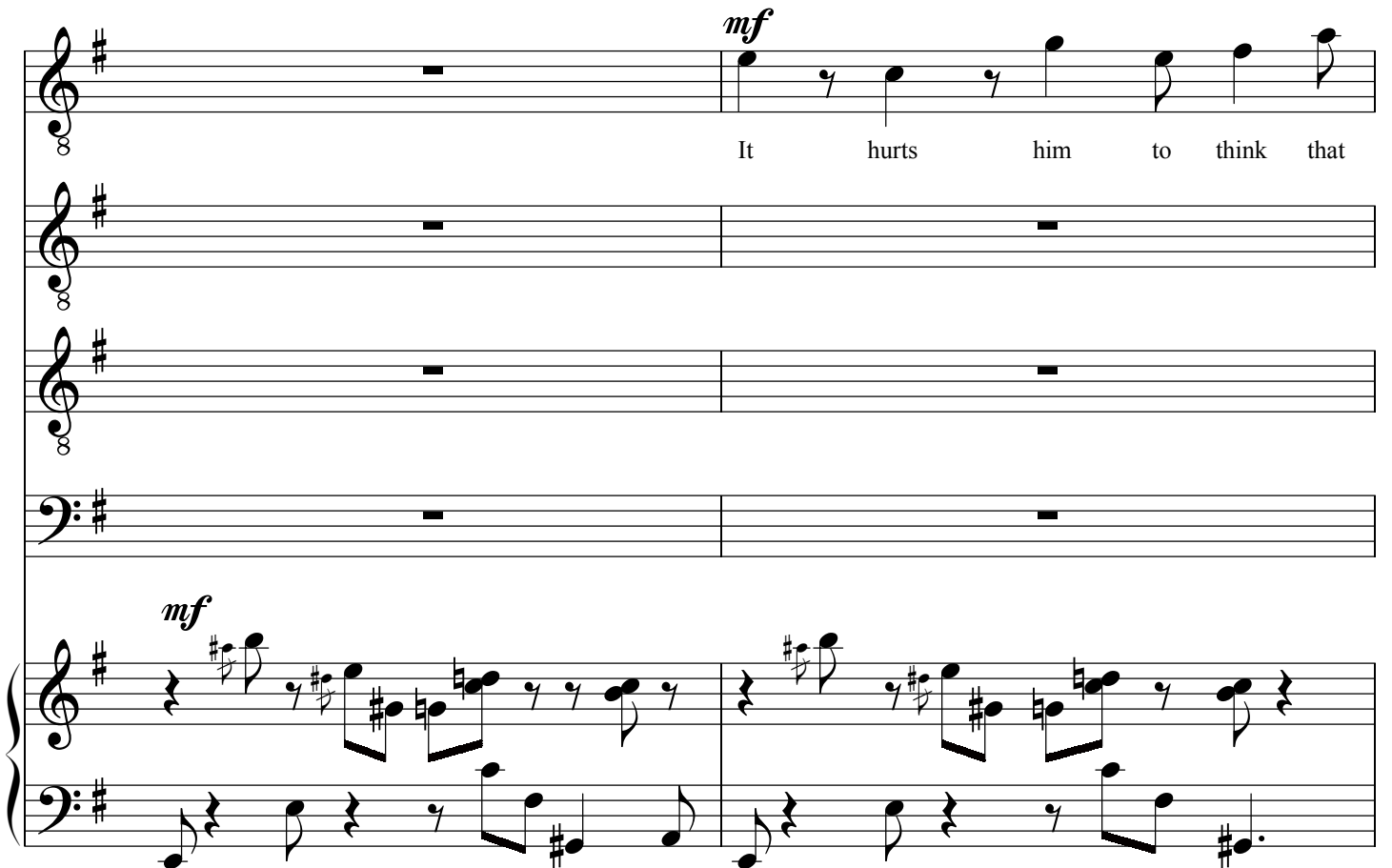
*f* have to tell me all.

*f* have to tell me all.



*mf* It hurts him to think that

*mf*



she is hurt - ing her by him be - ing hurt to think

*mf*  
she is hurt - ing her by him be - ing hurt to think

*mf*  
To think that she thinks he

*mf*  
To think that she thinks he

that she thinks he is hurt by ma - king her feel guil -

that she thinks he is hurt by ma - king her feel guil -

is hurt - ing her by mak - ing her feel guil - ty of

is hurt - ing her by mak - ing her feel guil - ty of



ty at hurt - ing him by her think - ing she wants him

ty at hurt - ing him by her think - ing she wants him

hurt - ing him by her think - ing she wants him to want

hurt - ing him by her think - ing she wants him to want

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a soprano '8' below the first staff. The third staff is a vocal line in treble clef. The fourth staff is a vocal line in bass clef. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with a grand brace on the left. The key signature is one sharp (F#) and the time signature is 8/8. The lyrics are: 'ty at hurt - ing him by her think - ing she wants him' on the first two staves, and 'hurt - ing him by her think - ing she wants him to want' on the third and fourth staves.

to want her he wants her to want him to get him

to want her he wants her to want him to get him

her he wants her to want him to get him to want

her he wants her to want him to get him to want

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a soprano '8' below the first staff. The third staff is a vocal line in treble clef. The fourth staff is a vocal line in bass clef. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with a grand brace on the left. The key signature is one sharp (F#) and the time signature is 8/8. The lyrics are: 'to want her he wants her to want him to get him' on the first two staves, and 'her he wants her to want him to get him to want' on the third and fourth staves.

to want him to get him to want her she pre - tends.

her she pre - tends she wants him to get her to want.

her she pre - tends she wants him to get her to want.

her she pre - tends she wants him to get her to want.

her she pre - tends she wants him to get her to want.

her she pre - tends she wants him to get her to want.

Empty musical staves for the second system.

Piano accompaniment for the third system.

He's a - fraid

He tries to make her a -

He tries to make her a -

by not be - ing a - fraid. He's a - fraid

Make her a - fraid, be - ing a - fraid. He tries to make, make her a - fraid,

fraid by not be - ing a - fraid. He tries to make her a -

fraid by not be - ing a - friad. He tries to make her a -

by not be - ing a - fraid. He's a - fraid  
make her a - fraid, be - ing a - fraid. He tries to make, make her a - fraid,  
fraid by not be - ing a - fraid. He tries to make her a -  
fraid by not be - ing a - friad. He tries to make her a -

by not be - ing a - fraid  
make her a - fraid, be - ing a - fraid a - fraid a - fraid a -  
fraid by not be - ing a - fraid a - fraid a - fraid a -  
fraid by not be - ing a - friad

12/8 (fraid.)

12/8 afraid.

12/8 afraid.

12/8 (fraid.)

12/8 *mp* *Begin 10 bar xylophone solo*

Four empty musical staves, each with a treble clef and a key signature of one sharp (F#). The staves are arranged vertically and are currently blank.

Two musical staves for piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one sharp (F#). The music consists of two measures. The first measure features a treble staff with a sequence of eighth notes: F#4, G4, A4, B4, C5, followed by a dotted quarter note chord of F#4, A4, C5. The bass staff has a sequence of eighth notes: F#3, G3, A3, B3, C4, followed by a dotted quarter note chord of F#3, A3, C4. The second measure repeats this pattern.

Four empty musical staves, each with a treble clef and a key signature of one sharp (F#). The staves are arranged vertically and are currently blank.

Two musical staves for piano accompaniment, identical to the first system. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one sharp (F#). The music consists of two measures. The first measure features a treble staff with a sequence of eighth notes: F#4, G4, A4, B4, C5, followed by a dotted quarter note chord of F#4, A4, C5. The bass staff has a sequence of eighth notes: F#3, G3, A3, B3, C4, followed by a dotted quarter note chord of F#3, A3, C4. The second measure repeats this pattern.

Four empty musical staves, each with a treble clef and a key signature of one sharp (F#). The staves are arranged vertically and contain no musical notation.

Piano accompaniment for the first system. The right hand (treble clef) features a sequence of eighth notes with a key signature of one sharp (F#). The left hand (bass clef) features a sequence of eighth notes with a key signature of one sharp (F#). The music is divided into two measures.

Four empty musical staves, each with a treble clef and a key signature of one sharp (F#). The staves are arranged vertically. A double bar line is present in the second measure of each staff, followed by a common time signature (C) and a fermata symbol.

Piano accompaniment for the second system. The right hand (treble clef) features a sequence of eighth notes with a key signature of one sharp (F#). The left hand (bass clef) features a sequence of eighth notes with a key signature of one sharp (F#). The music is divided into two measures. The second measure of both hands is marked with a fortissimo (*fff*) dynamic and a common time signature (C).

Four staves of music, each starting with a treble clef and a 15/8 time signature. The first measure of each staff contains a whole rest. The second measure of each staff contains a 12/8 time signature and a whole rest.

Piano accompaniment for the first system. The right hand (treble clef) starts with a 15/8 time signature and contains five dotted quarter notes. The left hand (bass clef) contains five dotted quarter notes. At the 12/8 time signature, the right hand has a whole note chord (F#4, A4) and a half note chord (G4, B4). The left hand continues with four dotted quarter notes.

Four empty staves of music, each starting with a treble clef. The first measure of each staff contains a whole rest. The second measure of each staff contains a whole rest.

Piano accompaniment for the second system. The right hand (treble clef) contains a series of chords and notes: a quarter note chord (F#4, A4), a quarter note chord (G4, B4), a half note chord (F#4, A4), a half note chord (G4, B4), a whole note chord (F#4, A4), and a whole note chord (G4, B4). The left hand (bass clef) contains four dotted quarter notes.



Four empty musical staves, two treble clefs and two bass clefs, with a common time signature (C) on the right side of each staff.

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The music features a key signature of one sharp (F#) and a common time signature (C). The right hand has a melodic line with slurs and ties, while the left hand has a steady accompaniment of quarter notes.

Vocal line 1 in treble clef, 12/8 time signature. Lyrics: "That I don't know it". A piano (*p*) dynamic marking is present above the first note.

Vocal line 2 in treble clef, 12/8 time signature. Lyrics: "know but not that I don't know". A piano (*p*) dynamic marking is present above the first note.

Vocal line 3 in treble clef, 12/8 time signature. Lyrics: "You may know what I don't know but I". A piano (*p*) dynamic marking is present above the first note.

Vocal line 4 in bass clef, 12/8 time signature. Lyrics: "You may know what I don't know but not that I don't know". A piano (*p*) dynamic marking is present above the first note.

Piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The music features a key signature of one sharp (F#) and a 12/8 time signature. The right hand has a melodic line with slurs and ties, while the left hand has a steady accompaniment of quarter notes.

and I can't tell you — so you will.

it and I can't tell you - so you will.

know it and I can't tell you so you will.

it and I can't tell you so you will.

*fff*

12/8

12/8

12/8

12/8

12/8

The first system of the score consists of five staves. The top four staves are vocal staves (Soprano, Alto, Tenor, Bass) with a common clef and a key signature of one sharp (F#). Each vocal staff contains a whole rest in the first measure and a whole rest in the second measure. The fifth staff is the piano accompaniment, consisting of a grand staff with a treble and bass clef. The right hand (treble clef) plays a melodic line with a long note in the first measure, followed by eighth and quarter notes in the second measure, and a similar pattern in the third measure. The left hand (bass clef) plays a steady eighth-note accompaniment.

The second system of the score consists of six staves. The top three staves are vocal staves (Soprano, Alto, Tenor) with a common clef and a key signature of one sharp (F#). Each vocal staff contains a whole rest in the first measure and a whole rest in the second measure. The fourth staff is the bass clef staff, containing a whole rest in the first measure and three eighth notes in the second measure. The fifth staff is the piano accompaniment, consisting of a grand staff with a treble and bass clef. The right hand (treble clef) plays a melodic line with a long note in the first measure, followed by eighth and quarter notes in the second measure, and a similar pattern in the third measure. The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature changes to one flat (Bb) at the start of the second measure. The lyrics "You may know" are written below the bass clef staff, with the vocal line starting on the word "know". The dynamic marking *mp* is placed above the vocal line.

*mp* That I don't know it and I can't tell you so you will

*mp* know but not that I don't know it and I can't tell you - so you will

*mp* You may know what I don't know but I know it and I can't tell you so you will

*cresc.*

what I don't know but not that I don't know it and I can't tell you so you will

*f* have to tell me all

*f* have to tell me all.

*f* have to tell me all.

*f* have to tell me all.

I get what I de - serve. I de - serve what I get.

I get what I de - serve. I de - serve what I get.

I get what I de - serve. I de - serve what I get.

I get what I de - serve. I de - serve what I get.

The first system consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the piano accompaniment, split into right and left hands. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "I get what I de - serve. I de - serve what I get."

I have it so I de - serve it. I de - serve it

I have it so I de - serve it. I de - serve it

I have it so I de - serve it. I de - serve it

I have it so I de - serve it. I de - serve it

The second system consists of five staves, identical in layout to the first system. The lyrics are: "I have it so I de - serve it. I de - serve it".

for I have it. I get what I de - serve what I

for I have it. I get what I de - serve what I

for I have it. I get what I de - serve what I

for I have it. I get what I de - serve what I

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a soprano-like range, and the piano part is in bass clef. The lyrics are: "for I have it. I get what I de - serve what I". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

de - serve what I get I have it so I de

de - serve what I get I have it so I de

de - serve what I get I have it so I de

de - serve what I get I have it so I de

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are: "de - serve what I get I have it so I de". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

fraid He's a - fraid  
 He tries to make, make her a - fraid,  
 He tries to make her a -  
 He tries to make her a -

by not be - ing a - fraid. He's a - fraid  
 make her a - fraid, be - ing a - fraid He tries to make, make her a - fraid,  
 fraid by not be - ing a - fraid. He tries to make her a -  
 fraid by not be - ing a - fraid. He tries to make her a -

by not be - ing a - fraid. He's a - fraid

make her a - fraid, be - ing a - fraid He tries to make, make her a - fraid,

fraid by not be - ing a - fraid. He tries to make her a -

fraid by not be - ing a - fraid. He tries to make her a -

by not be - ing a - fraid he's a - fraid

make her a - fraid, be - ing a - fraid He tries to make, make her a - fraid,

fraid by not be - ing a - fraid. He tries to make her a -

fraid by not be - ing a - fraid. He tries to make her a -



by not be - ing a - friad

make her a -fraid, be - ing a be - ing a be - ing a be - ing a be - ing a be - ing a

fraid by not be - ing a - afraid a - afraid a - afraid a - afraid a -

fraid by not be - ing a - afraid

fraid by not be - ing a - afraid

(fraid)

be - ing a be - ing a - afraid.

fraid a - afraid a - afraid

(fraid)

(fraid)