

# **knots**

**a 20th Century MADRIGAL PSYCLE**

**For SAB Voices and Optional Instruments**

**Texts by**

**r.d. laing**

**Music by**

**bruce trinkley**

# knots

## a 20th Century MADRIGAL PSYCLE

For SAB Voices and Optional Instruments

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### COMPOSER NOTE

*knots* may be performed either by solo voices or three-part chorus. If performed by a chorus, the singers should be split evenly into three groups: the top part sung by higher-voiced women; the middle part sung in unison by lower-voiced women and higher-voiced men; and the lower part sung by lower-voiced men (with some of the middle part assisting in the higher passages). Part may be doubled by instruments in madrigal style: top part, violin, recorder, flute, or oboe; middle part, violin, viola, or clarinet; and bottom part, violoncello, bass clarinet, or bassoon.

# 1. There must be something the matter

For SAB Chorus or Three Solo Voices

r.d. laing  
from *knots*\*

bruce trinkley

Fast, bright, concerned ♩ = 108

**Soprano** *f* There must be some-thing the mat-ter with him \_\_\_\_\_

**Alto** *f* There must be some-thing the mat-ter with him \_\_\_\_\_ *mf* be-cause he

**Bass** *f* There must be some-thing the mat-ter with him \_\_\_\_\_

un-less there was \_\_\_\_\_ be-

would not be act-ing as he does \_\_\_\_\_ be-

there-fore he is act-ing as he is \_\_\_\_\_

*con gusto*

cause \_\_\_\_\_ there must be some-thing the mat-ter with him He does not think there is

cause \_\_\_\_\_ there must be some-thing the mat-ter with him

\_\_\_\_\_ be-cause there must be some-thing the mat-ter with him

15

an - y - thing the mat - ter with him

15

*mf*

be - cause one of the things that is the mat - ter with

15

20

him

20

*f*

is that he does not think that there is an - y - thing the mat - ter with him

25

*mp* *pp* *p*

there - fore we have to help him re - a - lize that,

25

*mp* *pp* *p*

there - fore we have to help him re - a - lize that,

25

*p* *f*

we have to help him re - a - lize that, the

30 *f* not think there is an - y - thing the mat - ter with him \_\_\_\_\_

30 an - y - thing the mat - ter with him \_\_\_\_\_

30 fact that he does not think there is an - y - thing the mat - ter with him \_\_\_\_\_ is

34 *mf* *dim.* \_\_\_\_\_ is one of the things that is the mat - ter \_\_\_\_\_ with him.

34 *mf* *dim.* \_\_\_\_\_ is one of the things that is the mat - ter \_\_\_\_\_ with him.

34 *mf* *dim.* one of the things \_\_\_\_\_ that is the mat - ter \_\_\_\_\_ with him.

# 2. My mother loves me

For SAB Chorus or Three Solo Voices

r.d. laing  
from *knots*\*

bruce trinkley

Freely, simply, contemplatively+ ♩ = 92-100

*mp*

Soprano

*mp*

Alto

I feel good be - cause she loves me.

My mo - ther loves me. I feel good. I am good

be - cause I feel good be - cause I am good be -

I feel good My mo - ther loves me be -

cause I am good.

cause I am good.

*mf* *mp*

My mo - ther does not love me. I feel bad.

I feel bad be - cause she does not love me I am bad be - cause I feel bad

I feel bad be - cause she does not love me She does not love me be - cause I

28 *mp*

My mo - ther loves me. \_\_\_\_\_

I feel good.

28 *mf*

am bad. My mo - ther does not love me. I feel

34 be - cause she loves me. \_\_\_\_\_ I am good be - cause I

I feel good

34 bad. I feel bad be - cause she does not love me \_\_\_\_\_ I am bad be -

39 feel good I feel good be - cause I am good \_\_\_\_\_

39 cause I feel bad I feel bad be - cause she does not love me

43 be - cause I am good. \_\_\_\_\_

43 My mo - ther loves me be - cause I am good. \_\_\_\_\_

43 She does not love me be - cause I am bad.

# 3. Binds

For SAB Chorus or Three Solo Voices

r.d. laing  
from *knots\**

bruce trinkley

Moderato ♩ = 120

Soprano *f* *p* *mp* *mf*  
Pos - i - tive and neg - a - tive binds. Neg - a - tive.

Alto *f* *p* *mp* *mf*  
Pos - i - tive and neg - a - tive binds. Neg - a - tive.

Bass *f* *p* *mp* *mf* *f* *angrily*  
Pos - i - tive and neg - a - tive binds. Neg - a - tive: Can't win. Ev' - ry -

6 *mp* *mf* *happily* *poco rit.* *a tempo*  
Pos - i - tive: Can't lose. Ev' - ry - thing I do is right.

6 *mp* *mf* *rhythmically*  
Pos - i - tive. I

6 *mp* *mf* *rhythmically*  
thing I do is wrong. Pos - i - tive. I

11 *f* *rhythmically* *rit. e dim.*  
I do it be - cause it is right. It is right, be - cause I do it.

11  
do it be - cause it is right. It is right, be - cause I do it.

11  
do it be - cause it is right. It is right, be - cause I do it.



# 4. I am not entitled

For SAB Chorus or Three Solo Voices

r.d. laing  
from knots\*

bruce trinkley

**Con moto** ♩ = 104

*mf*

**Soprano**  
I am not en - ti - tled to what I have. There - fore ev' - ry - thing I have is

**Alto**  
I am not en - ti - tled to what I have. There - fore

**Bass**  
I am not en - ti - tled to what I

sto - len. Be - cause I'm not en - ti - tled to \_\_\_ it. Be - cause I've sto - len it. There - fore

ev' - ry - thing I have is sto - len. Be - cause I'm not en - ti - tled to \_\_\_ it. Be - cause I've

have. There - fore ev' - ry - thing I have is sto - len. Be - cause I'm not en - ti - tled to \_\_\_ it.

**12** I am not en - ti - tled to what I have. *non dim.*

**12** sto - len it. There - fore I am not en ti - tled to what I have. *non dim.*

**12** Be - cause I've sto - len it. There - fore I am not en - ti - tled to what I have. *non dim.*

# 5. She has started to drink

For SAB Voices

r.d. laing  
from *knots*\*

bruce trinkley

**Lively** ♩ = 116

Soprano

Alto

Bass

*mf*

She has start - ed to drink as a way to cope \_\_\_\_\_ that

*mf*

The more she drinks the more

*p*

makes her less a - ble to cope. \_\_\_\_\_

*p*

fright - ened she is \_\_\_\_\_ of be - com - ing a drunk - ard. \_\_\_\_\_

*mf*

the more drunk the less fright - ened

13 *stringendo*

The more fright - end of be - ing drunk when not drunk

of be - ing drunk. Oh

17 *rit.* *mf*

the more not fright - ened drunk, the more fright - ened not drunk. The more she de -

The more she de -

21

stroys her - self, the more fright - ened of be - ing de - stroyed by him, the more

stroys her - self, the more fright - ened of be - ing de - stroyed by him, the more

stroys her - self, the more fright - ened of be - ing de - stroyed by him, the more

24 *rit.*

fright - ened of de - stroy - ing him the more she de - stroy - ing her - self.

fright - ened of de - stroy - ing him the more she de - stroy - ing her - self.

fright - ened of de - stroy - ing him the more she de - stroy - ing her - self.

29 *a tempo*

29 *p*

She has start - ed to drink as a way to cope\_\_\_\_\_ that

34 *p*

34 *p*

The more she drinks the more

makes her less a - ble to cope.\_\_\_\_\_

37

37 *p*

fright - ened she is\_\_\_\_\_ of be - com - ing a drunk - ard.\_\_\_\_\_

the more drunk

40

40 *p*

the less fright - ened of be - ing drunk.\_\_\_\_\_

# 6. a finger points to the moon

r.d. laing  
from *knots*\*

For SAB Chorus or Three Solo Voices

bruce trinkley

**Dreamily**  
*mp* *legato*

Soprano  
a fin - ger points to the moon

Alto  
*mf* *matter-of-factly*  
Put the ex - press - ion

6  
fin - ger points to the moon

6  
in brack - ets

12  
moon

12  
a fin - ger points to the moon is in brack - ets

12  
the state - ment

12  
is an at -

18  
tempt to say that all that is in the brack - ets is, as to that which is not in the brack - et what a

22  
*mf*  
fin - ger moon

22  
is to the

22  
*mf*  
Put all pos - si - ble ex - press - ions in brack - ets Put all

26

26

26

pos - si - ble forms in brack - ets and put the brack - ets in brack - ets Ev' - ry ex - press - ion and ev' - ry

29

29

29

form is to what is ex - press - ion - less and form - less what a is to the all ex -

33

33

33

press - ions and all forms point to the ex - press - ion - less and form - less the pro - po - si - tion

### Piu mosso

36

36

36

*assertively*  
*f*

'All forms point to the form - less

**Tempo primo**

*mp* fin - ger moon

*mf* is it - self a form - al pro - po - si - tion Not, as to so to

*f* form

form

fin - ger

but, as is to

form less

**mf Fast!**

moon

*mf* all pos - si - ble ex - press - ions, forms, pro - po - si - tions, in - clud - ing this one,

so all pos - si - ble ex - press - ions, forms, pro - po - si - tions, in - clud - ing this one,

*mf* all pos - si - ble ex - press - ions, forms, pro - po - si - tions, in - clud - ing this one,

*f* **Fast!**

made or yet to be made, to - geth - er with the brack - ets What an in - trest - ing fin - ger

made or yet to be made, to - geth - er with the brack - ets are to What an

made or yet to be made, to - geth - er with the brack - ets are to

**Slower**  
*mp*

55 let me suck it

55 in - t'rest - ing fin - ger

55 What an in - t'rest - ing fin - ger let me suck it

**Fast!**  
*f*

61 It's not an in - t'rest - ing fin - ger

61 It's not an in - t'rest - ing fin - ger

61 It's not an in - t'rest - ing fin - ger

**Slower**  
*mp*

66 take it a - way

66 The state - ment is point - less

66 take it a - way

66 take it a - way

71 The fin - ger is speech - less

71

71



# 7. All in all

For SAB Chorus or Three Solo Voices

r.d. laing  
from *knots*\*

bruce trinkley

Quietly flowing, meditatively ♩ = 96

*p* chanting

Soprano

Alto

Bass

All in all all in all all in all

All in all all in all

All in all

Each man in all men

Each man in all men

Each man in all men

all in all all in all all in all all in all

all all in all men in each man all men in each man all men in

All in all all in All be - ing in each be - ing All

all in all all in all all in all all in all

each man All in all all in all all in all Each be - ing in all

15 *poco allarg.* *mf*

be - ing in each be - ing \_\_\_\_\_ All in each Each in all

15 *mf*

all all in all all in all all in all All in each Each in all

15 *mf*

be - ing Each be - ing in all be - ing \_\_\_\_\_ All in each Each in all

21 *piu mosso* *mp cresc.*

All in each Each in all are mind in mind \_\_\_\_\_

21 *mp cresc.*

All in each Each in all All dis - tinct - ions \_\_\_\_\_ are \_\_\_\_\_ by \_\_\_\_\_ in \_\_\_\_\_ of \_\_\_\_\_

21 *mp cresc.*

All in each Each in all by mind of

25 *dim.* *mp rit.*

\_\_\_\_\_ are mind in mind mind to dis - ting - uish \_\_\_\_\_

25 *dim.* *p*

\_\_\_\_\_ are \_\_\_\_\_ by \_\_\_\_\_ in \_\_\_\_\_ of dis - tinct - ions \_\_\_\_\_

25 *dim.* *p*

mind by mind \_\_\_\_\_ of mind No no \_\_\_\_\_