

Jay C. Batzner

**LAUGH AT
THE END
OF THE
WORLD**

(2012)

for SATB choir and piano

poems by Bill Knott

UNSAFE BULL MUSIC

Program Notes

For Christmas in 1992, my future in-laws gave me a poetry collection from the Pitt Poetry Series. A few of Bill Knott's poems were in this collection and I've been a fan of his work ever since. These poems are some of my favorite short poems from his collection *Laugh at the End of the World*.

Laugh at the End of the World

music: Jay C. Batzner
poetry: Bill Knott

1. Dear Advice Columnist

♩=60

The musical score is for the piece 'Dear Advice Columnist'. It features five staves: Soprano, Alto, Tenor, Bass, and Piano. The tempo is marked as ♩=60. The time signature is 4/4, which changes to 3/4 for the third measure of each vocal line. The Soprano and Alto parts are mostly rests. The Tenor and Bass parts enter in the third measure with the lyrics 'Dear Advice' and 'Ad-vice' respectively, marked with a forte (*f*) dynamic. The Piano accompaniment begins in the first measure with a forte (*f*) dynamic, moving to fortissimo (*ff*) in the second measure. The score concludes with a *Ped.* (pedal) marking at the end of the piano part.

Soprano

Alto

Tenor

Bass

Piano

Dear Advice

Ad-vice

Dear Ad-vice

Dear Ad-vice

f

f

f

ff

Ped.

T. *8* Col - umn - ist, *5*/*4*

B. Col - umn - ist, *5*/*4*

ff *5*/*4*

(Led.)


6 *♩* = 132

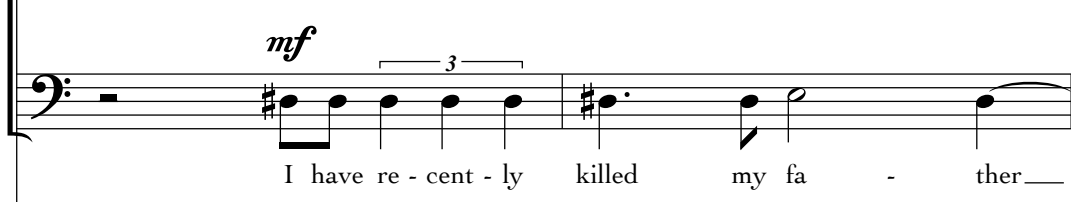
T. *8* *5*/*4*

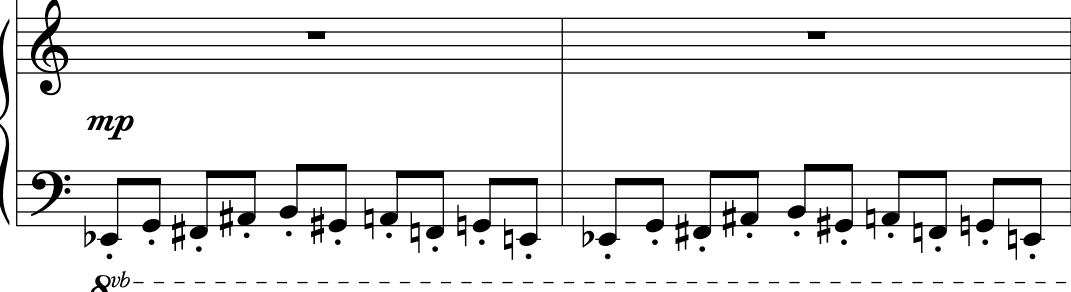
B. *5*/*4*

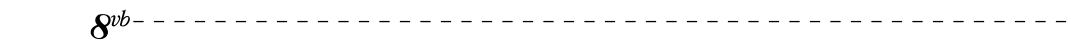
f *poco gliss.* *sfz* *sfz*

8

T. 

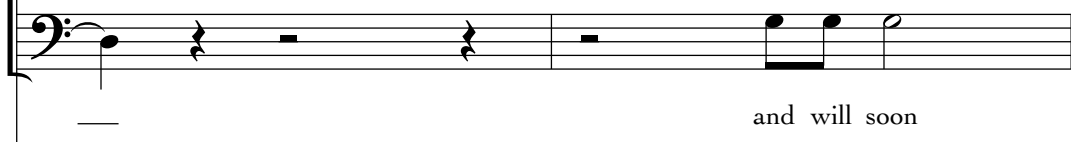
B. *mf*  I have re - cent - ly killed my fa - ther


mp 

8vb 

10

T. *mf*  and will soon

B.  and will soon



(8vb) 

4
12

T. *f*
mar - ry my moth - - - er;

B. *f*
mar - ry my moth - - - er;

ff
loco

14

S. *p*
Should

A. *p*
Should

T. *mp*
mp ques - tion is:

B. *mp*
My ques - tion is:

p
Ped.

S. his side of the fam-i-ly be in-vit-ed to the

A. his side of the fam-i-ly be in-vit-ed to the

20 $\bullet = 132$

S. wed - ding?

A. wed - ding?

mp *f* *sfz*

2. The Fate

Briskly, ♩=72
mf

Tenor

Stand-ing on the youth - hold I saw a shoot - ing

Bass

Piano

ff

2

T.


star

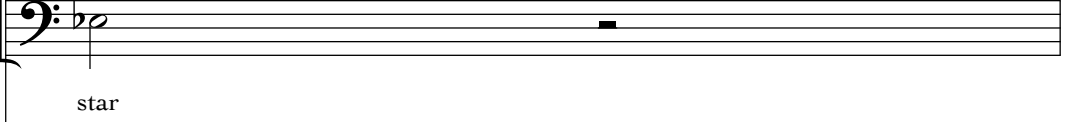
mf

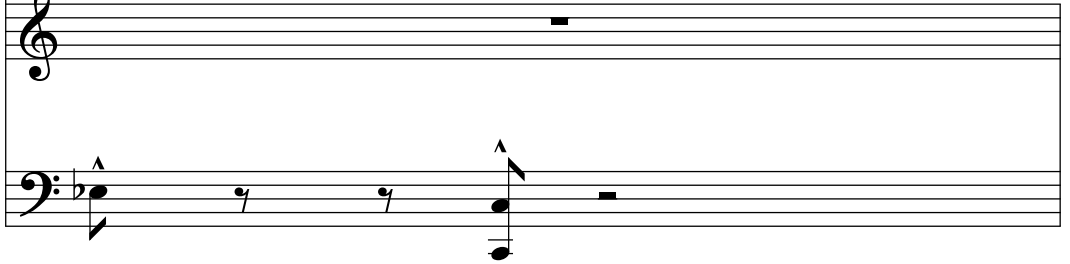
Stand-ing on the youth - hold I saw a shoot - ing

B.

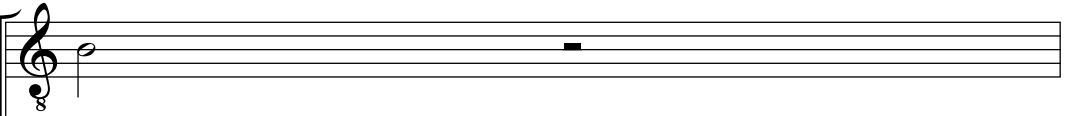
3


T. 
Stand-ing on the youth - hold I saw a shoot - ing

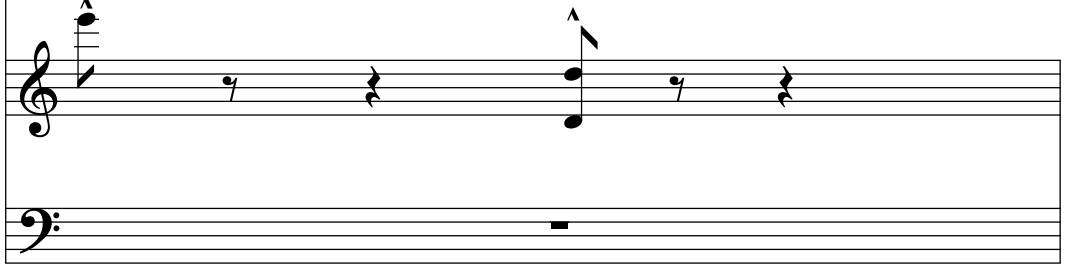
B. 
star



4

T. 
star

B. 
Stand-ing on the youth - hold I saw a shoot - ing



5

T. saw a shoot-ing saw a shoot-ing saw a shoot-ing saw a shoot-ing

B. saw a shoot-ing saw a shoot-ing saw a shoot-ing saw a shoot-ing

6

T. saw a shoot-ing saw a shoot-ing star shoot-ing star shoot-ing

B. saw a shoot-ing saw a shoot-ing star shoot-ing star shoot-ing

7

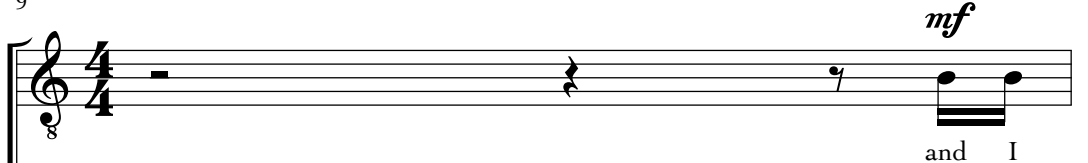
T. 
star shoot-ing saw a shoot-ing star

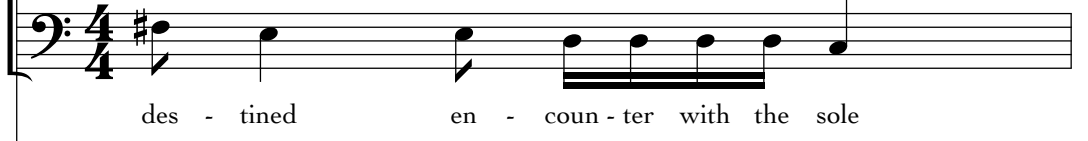
B. 
star shoot-ing saw a shoot-ing star

mf

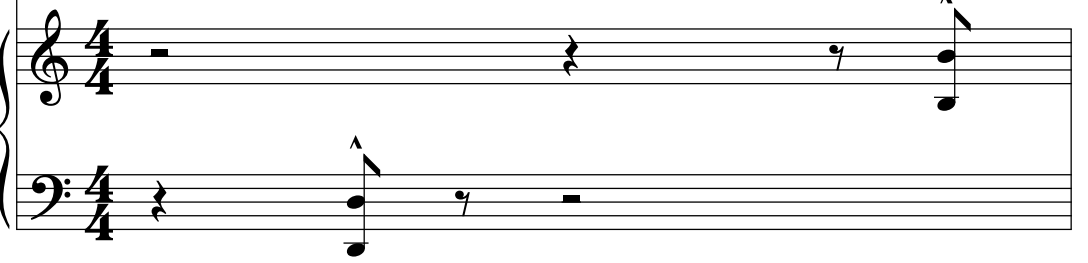



9

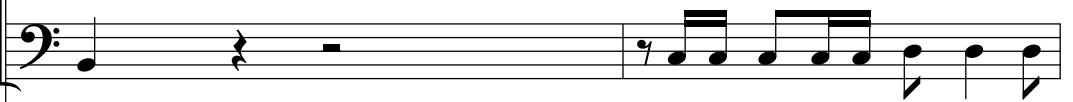
T. 
and I

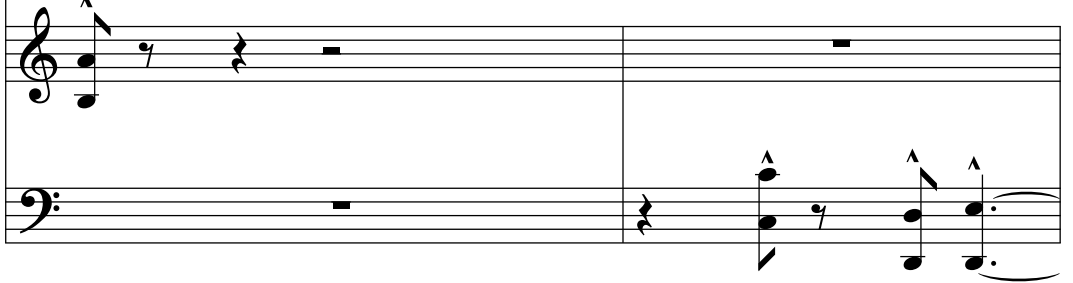
B. 
des - tined en - coun - ter with the sole

mf



T.  knew it pre-des-tined en-coun-ter with the sole love

B.  love and I knew it pre-des-tined en-




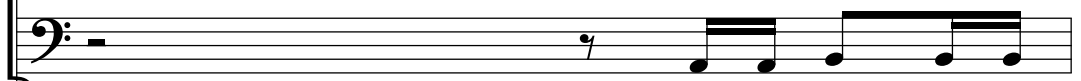
T.  and I knew it pre - des - tined__

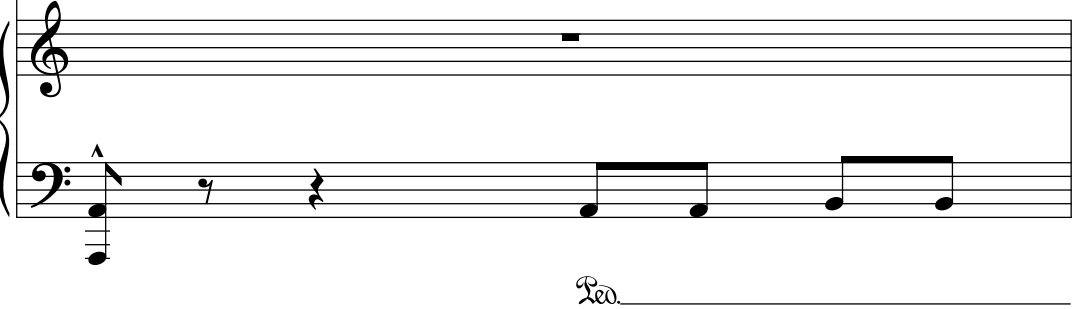
B.  coun-ter with the sole love



13

T.  en - coun - ter with the sole love


B.  and I knew and I

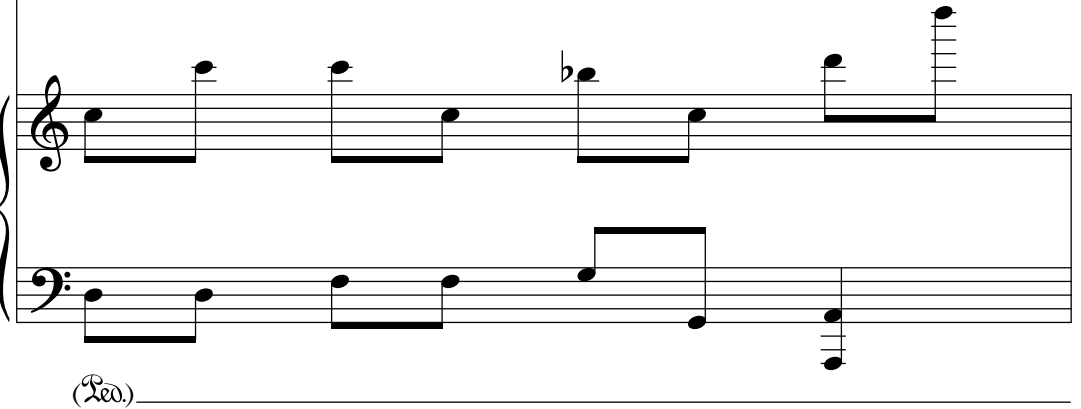


Ped.

14

T.  and I knew and I knew and I knew and I

B.  knew and I knew and I knew and I knew and I



(Ped.)


T. 


B. 




(Rec.) _____

17 Somber, $\text{♩} = 52$

T. 

B. 



21

T. *p* but that com - et crashed

B. *p* but that com - et crashed

8va 15^{ma} 15^{ma}

(Ped.)

24

T. in - to the earth so hard tilt - ed its ax - is a

B. in - to the earth so hard tilt - ed its ax - is a

15^{ma} 8va *p*

(Ped.) (Ped.)

T. *lit - tle bit not much*

B. *lit - tle bit not much*

loco

(*Rec.*)

29 *mp solo* *freely, senza misura*

T. *just e-nough to make me miss meet-ing her*


B.


(*Rec.*)

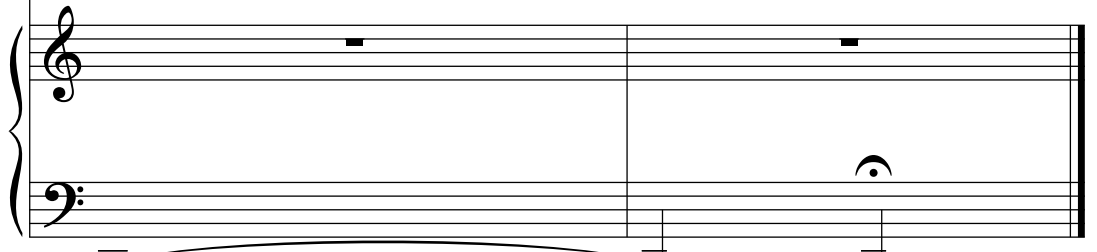
Rec.

32

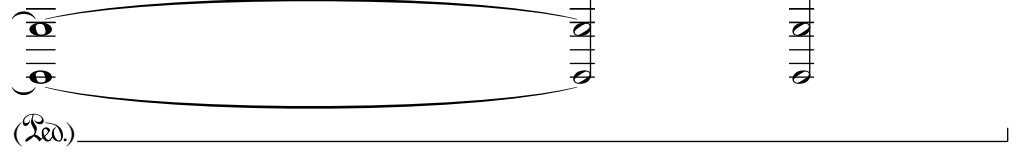
rit. -----

T. 
 8
 by one or two yards

B. 
 mp solo
 by one or two yards



Two staves for piano accompaniment, showing a grand staff with treble and bass clefs. The music is mostly rests, with a few notes in the bass line.



(Ped.)
 A diagram showing a long horizontal line with vertical stems and notes at the beginning and end, indicating a sustained pedal point.

3. Sleep

p $\text{♩} = 50$

Soprano

We brush the oth-er___ we brush the

Alto

We brush the oth-er___

4

S.

oth-er___ we brush the oth-er___

A.

we brush the oth-er___ we brush the

7

S.

we brush the oth-er, we brush the

A.

oth-er___ we brush the oth-er, we brush

10

divisi

S.

A.

p

oth - er, we brush the oth - er, we brush the

oth - er, we brush the oth - er, we brush the

the oth - er, we brush the oth - er, we brush

12

divisi

S.

A.

oth - er, we brush the oth - er, oth - er, oth -

oth - er we brush the oth - er oth - - -

the oth - er, we brush the oth - er, oth - er,

14

divisi
- er, oth - er, in - vis - i - ble moon.

S.
- - - er in - vis - i - ble moon.

A.
— oth - er, oth - er, in - vis - i - ble moon.

17

divisi
Its caves come out — its caves come

S.
ah ah

divisi
p ah ah

A.
Its caves come out its caves come out

21

divisi
S.
divisi
A.

out_ come out and car-ry us in-side

ah_

ah_ ah_

its caves come out car-ry us in-

24

divisi
S.
divisi
A.

car-ry us in-side in-side in-side in-

side in-side in-

in-side in-side in-

side car-ry us in-side in-side in-

27



side in - side in - side.

side in - side in - side.

side in - side in - side.

side in - side in - side.

The musical score consists of four staves, each with a treble clef and a key signature of one flat. The lyrics are 'side in - side in - side.' The first two staves are grouped under a brace labeled 'divisi', and the last two under another brace labeled 'divisi'. The middle two staves are labeled 'S.' and 'A.' respectively. The melody is a simple sequence of notes: G4, A4, Bb4, C5, Bb4, A4. The first two staves have a natural Bb4, while the last two have a sharp B4.

4. Poem!

Tempo: $\text{♩} = 158$

Time Signature: 4/4

Voices:

- Soprano:** *fp* (first measure), *f* (second measure). Lyrics: Shh! _____
- Alto:** *p* (first measure), *f* (second measure). Lyrics: Shh! _____
- Tenor:** *fp* (second measure). Lyrics: Shh! _____
- Bass:** (No lyrics)

Piano: *ff*

The piano accompaniment consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, including trills and slurs. The left hand provides a rhythmic accompaniment with eighth notes and rests.

3

rit. -----

S. *p* *ff*
shh, Shh!

A. *f* *p* *ff*
shh. Shh!

T. *f* *p* *ff*
Shh!

B. *f* *p* *ff*
Shh! Shh!

fff
Ped.

6 $\bullet = 60$

S.

A.

T.

B. *solo*
mf

You'll wake up the stains on my bed-sheets.

9 $\bullet = 158$

12

black note cluster

ffz

secco

5. Sonnet (to MK)

14 $\text{♩} = 52$

Soprano

Alto

Tenor

Bass

mp

The way the world is not a -

mp

The way the world is not a -

S.

A.

T.

B.

mp

it does-n't blink a leaf when we

mp

it does-n't blink a leaf when we

mp

ston-ished at you

mp

ston-ished at you.

S. *f*
 step from the house. Leads me to think that

A. *f*
 step from the house. Leads me to think

T. *f*
 Leads me to think

B. *f*
 Leads me to think

S. *mp*
 beau - ty is nat - u - ral un - re - mark - a - ble

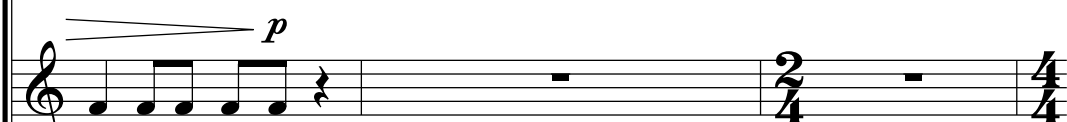
A. *mp*
 beau - ty nat - u - ral un - re - mark - a - ble


T. *mp*
 beau - ty nat - u - ral un - re - mark - a - ble and

B. *mp*
 beau - ty nat - u - ral un - re - mark - a - ble

S. 

A. 

T.  *p*
not to be spo-ken

B.  *p*
not to be spo-ken of ex-cept³ in the course of things

S.  *mp*
the course of

A.  *mp*
the course of

T.  *mp* *mf*
the course of sing - ing and work - shar - ing

B.  *mp* *mf*
the course of sing - ing shar - ing

S. *mf* *f*
 squee-zes and neigh - bors The course of you ty - ing

A. *mf* *f*
 squeezes and neigh - bors The course of you ty - ing

T. *f*
 The course of you ty - ing

B. *f*
 The course of you ty - ing

S. *ff*
 back your rav - - - ing rav - - - ing

A. *ff*
 back your rav - - - ing rav - - - ing

T. *ff*
 back your rav - - - ing rav - - - ing

B. *ff*
 back your rav - - - ing rav - - - ing

S. hair

A. hair to go out

T. hair to go out

B. hair to go out and the course of

mf

mf

mf

solo mf

S.

A.

T. a - ston - ished at you The

B. course of me a - ston - ished at you The

mp

pp

tutti mp

pp

S.
A.
T.
B.

way the world is not

way the world is not

p

p

Detailed description: This is a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano and Alto parts are represented by empty staves with a treble clef and a small black square on the second line of each staff, indicating a sustained note. The Tenor and Bass parts are written in treble and bass clefs, respectively. The Tenor part has a vocal range indicator '8' below the staff. The lyrics 'way the world is not' are written below the Tenor and Bass staves. The Tenor part includes a dynamic marking '*p*' above the word 'world'. The Bass part also includes a dynamic marking '*p*' above the word 'world'. Slurs are present over the Tenor and Bass parts, indicating phrasing. The score is divided into three measures by vertical bar lines.