

CM9735  
Tarantella / Z. Randall Stroope  
SATB Voices with Piano (or String Quartet)  
Duration: 3:05

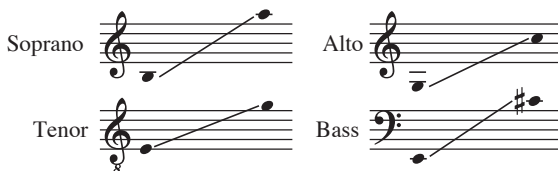
# Tarantella

*(Jubilate Agno)*

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Z. Randall Stroope

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## Origins of the Tarantella

The tarantella is a popular southern Italian dance with origins in the 11th century. (There is even some mention of the tarantella in ancient Greek mythology.) Of the possible sources of the dance, the most popular comes from the villages of Tanto and Tarentum (“little spider”), Italy. During harvest, workers in the field were sometimes bitten by the tarantula spider. To combat the “poison,” the afflicted workers went into a frenetic, almost musical exorcism to sweat the venom out of their pores. In the millennium since, the very energetic nature of the dance has remained, although the curative focus of the dance has given way to more enjoyable endeavors, even stately courtship.

## Origins of the Text

Christopher Smart (1722-1771), also known as “Kit Smart” or “Jack Smart,” was born in Kent, England and suffered from what is now believed to be acute asthma and other health issues as a child. As such, he did not work in the fields, but spent much time reading and writing, a passion that he nurtured for a lifetime. Well known in London literary circles, his career as a writer floundered due to mounting debts and his falling out of favor with the literary establishment: Sadly, he was forced to confinement at St. Luke’s Hospital for Lunatics, though this was based on his mounting debt, and not on insanity. (Confinement, or debtor’s prison, was common during this period if one’s debts could not be paid.) During his confinement, he worked on two of his most famous works, *Jubilate Agno* and *A Song of David*. (Part of *Jubilate Agno* [“Rejoice in the Lamb”] was set to music by English composer, Benjamin Britten.) Smart’s writing style (which, at times, bordered on the absurd), along with his many obsessions, lead to frequent misperceptions of his work and his lucidity. In this present work, portions of Smart’s *Jubilate Agno* were used in mm. 24-31, 103-110 and 149-156. The remaining text was gathered by the composer, including the rapid, almost patter-like, delivery of words from “A-Z” in the alphabet. (Christopher Smart had a preoccupation with the alphabet.) These words both rhyme and accentuate the frenetic nature of the spider dance:

theraphosa	[teh-rah-fo-sa]	a genus of tarantula spiders
bellicose	[beh-lee-ko-sah]	hostile; aggressive
odiosa	[o-dee-o-sa]	hateful; vexation
tenebrosa	[teh-neh-bro-sa]	creeping; dark
nemorosa	[neh-mo-ro-sa]	wooded; shady
lapidosa	[lah-pee-do-sa]	stony area; gritty

The convergence, then, of the medieval tarantella (spider dance), the writings of a brilliant poet who bordered on the absurd, and the infusion of strong, descriptive and otherwise random, rhyming words, synthesizes to make dramatic lyrics for this work.

## Notes

Text: In Latin, the “r” is flipped; use “s” instead of “z” on endings such as “phosa,” “cosa,” and so on; the Latin “o” is a cross between “oh” and “aw”; in the transliteration above, I chose to simply use an “o” for consistency. The director will blend the “oh” and “aw” in the rehearsals to his/her own preference. Lastly, “tarantula” is pronounced “tah-rah-n-too-lah” (avoid “teh-ran-choo-luh”) within the confines of this text.

Stomp: This can be done by the entire chorus, or just the first row. It is as much visual as it is auditory. The string quartet is preferred over piano when that option affords itself. I created a piano score that is a viable option and included it in the piano/vocal score if a performance uses chorus/piano.

## About the Composer

Z. Randall Stroope is an American composer and conductor. He has served as Professor of Music at three universities (an Endowed Professor at two), conducted 47 all-state choirs, and directed over 40 times at Carnegie Hall, among other American venues. Randall guest conducts full-time, and composes from his home studios on Merritt Island, Florida and in Sandia Park, New Mexico.

# Tarantella

(Jubilate Agno)

for SATB Voices with Piano (or String Quartet)\*

CHRISTOPHER SMART (1722–1771)

Z. RANDALL STROOPE

*Jubilate Agno (Rejoice in the Lamb)*

*A song of Bedlam and ZRS*

Molto ritmico (♩ = c. 138)

Soprano

Alto

Tenor

Bass

Piano

*mf* staggered breathing

The-ra - pho-sa, bel - li - [teh]

Molto ritmico (♩ = c. 138)

*f* *sfz* *mf*

6

*mf*

o - sa, bro - sa, do - sa e non

co - sa, ne - mo - ro - sa e non com - pos men - tis, men - tis, O - di - o - sa, te - ne - bro - sa, la - pi - do - sa e non

*sfz* *mf*

\* Also available for TTBB Voices (CM9348). An arrangement for String Quartet is available at <http://carlfischer.com> (CM9348IN).

(add Sop. 2, if desired)

*mf* staggered breathing

The-ra - pho-sa, bel - li - co - sa, ne - mo - ro - sa e non com-pos men-tis,  
[teh]

com-pos men-tis, men-tis, pho-sa, co - sa, ro - sa e non com-pos men-tis,

com-pos men-tis, men-tis, The-ra - pho-sa, bel - li - co - sa, ne - mo - ro - sa e non com-pos men-tis,  
[teh]

*mf*

Sop. 1, Sop. 2 *f*

Re -

*f*

men-tis, O - di - o - sa, te - ne - bro-sa, la - pi - do - sa e non com-pos men-tis, men-tis, Re -

*f*

men-tis, o - sa, bro-sa, do - sa e non com-pos men-tis, men-tis, Re -

*f*

men-tis, O - di - o - sa, te - ne - bro-sa, la - pi - do - sa e non com-pos men-tis, men-tis, Re -

*mf*

*f*

25

*cantabile* *mp short!* *f cantabile*

joyce in God all — you Tongues; Give the glo - ry to the Lo-(h)ord, Let man and beast and

*cantabile* *mp short!* *f cantabile*

joyce in God all — you Tongues; Give the glo - ry to the Lo-(h)ord, Let man and beast and

*cantabile* *mp short!* *f cantabile*

joyce in God all — you Tongues; Give the glo - ry to the Lo-(h)ord, Let man and beast and

*cantabile* *mp short!* *f cantabile*

joyce in God all — you Tongues; Give the glo - ry to the Lo-(h)ord, Let man and beast and

*mp* *f*

29

*mp short!* *f*

ev - 'ry crea - ture mag - ni - fy, ma - (h)ag - ni - fy the name, The - ra bel - li ne - mo

*mp short!* *f*

ev - 'ry crea - ture mag - ni - fy, ma - (h)ag - ni - fy the name, The - ra bel - li ne - mo

*mp short!* *f*

ev - 'ry crea - ture mag - ni - fy, ma - (h)ag - ni - fy the name, pho - sa, co - sa,

*mp short!* *f*

ev - 'ry crea - ture mag - ni - fy, ma - (h)ag - ni - fy the name, pho - sa, co - sa,

*mp* *f*

34

(stomp) Sop. 1 *f* The-ra - pho-sa, bel-li-

men-tis, Sop. 2 *mf* The-ra - pho-sa, bel-li - co-sa, ne-mo

(stomp) *mf* men-tis, *f* The-ra - pho-sa, bel-li - co-sa, ne-mo - ro-sa, the-ra

*ff* ro-sa, e non com-pos men-tis, men-tis! *f* pho-sa bel-li

ro-sa, e non com-pos men-tis, men-tis! *f* ne-mo - ro-sa, the-ra

41

*ff* o - di - o - sa! *sfz* Ex!

*ff* o - di - o - sa *sfz* Ex!

*ff* o - di - o - sa *sfz* *mp* Bo - sa, Co - sa, Do-sa, Fo-sa, Go-sa! Ex! *sfz*

*ff* o - di - o - sa! *sfz* *mp* ng Bo - sa, Co - sa, Do-sa, Fo-sa, Go-sa! Ex! *sfz*

*sfz* *sfz* *mp* *sfz*



77

*f*  
The-ra-pho-sa!

*f*  
The-ra-pho-sa!

RAHN - TOO - LAH )

*mp*  
\*  
ran - tu - la man the spi - (hi) - der

Bass 1: *mp*  
\*  
He -

*mp*  
Bass 2: Let bless with the spi - (hi) - der

*f*  
*p sub.*

\* "Heman" pronounced "heh-mah-n"

84

*f*  
Bel-li-co-sa! Who mak - eth its bed in the moss, ne-mo - ro-sa! The warp,

*f*  
Bel-li-co-sa! Who mak - eth its bed in the moss, ne-mo - ro-sa! The warp,

*mp*  
Who mak - eth its bed in the moss, ne-mo - ro-sa!

*mp*  
Who mak - eth its bed in the moss, ne-mo - ro-sa!

*f*  
*sfz*  
*mp*

the sub-tle - ty, good *legato*

the sub-tle - ty, good *legato*

and woof! and in-dus - try good *legato*

and woof! and in-dus - try which are good *legato*

101 *mf* short! *f cantabile* *mp* short!

Ex! e non men-tis! men-tis! Re - joice in God all you Tongues; Give the

*mf* short! *f cantabile* *mp* short!

Ex! e non men-tis! men-tis! Re joice in God all you Tongues; Give the

*mf* short! *f cantabile* *mp* short!

Ex! e non men-tis! men-tis! Re - joice in God all you Tongues; Give the

*mf* *f*

106

*f cantabile* *mp short!*

glo - ry to the Lo-(h)ord, Let man and beast and ev - 'ry crea-ture mag-ni-fy, ma-(h)ag-ni - fy the

*f cantabile* *mp short!*

glo - ry to the Lo-(h)ord, Let man and beast and ev - 'ry crea-ture mag-ni-fy, ma-(h)ag-ni - fy the

*f cantabile* *mp short!*

glo - ry to the Lo-(h)ord, Let man and beast and ev - 'ry crea-ture mag-ni-fy, ma-(h)ag-ni - fy the

*f cantabile* *mp short!*

glo - ry to the Lo-(h)ord, Let man and beast and ev - 'ry crea-ture mag-ni-fy, ma-(h)ag-ni - fy the

*mp* *f* *mp*

110

(stomp) *ff cantabile* *short!*

name, Ju - bi - la - te A - gno! Ju - bi - la - te! Ju - bi - la - te!

(stomp) *ff cantabile* *short!*

name, Ju - bi - la - te A - gno! Ju - bi - la - te! Ju - bi - la - te!

(stomp) *ff cantabile* *short!*

name, Ju - bi - la - te A - gno! Ju - bi - la - te! Ju - bi - la - te!

(stomp) *ff cantabile* *short!*

name, Ju - bi - la - te A - gno! Ju - bi - la - te! Ju - bi - la - te!

*sffz* *ff* *sffz* *sffz*

115

*cantabile* *mf* *ff*

Ju - bi - la - te A - gno! Ju-bi-la-te A-gno! Ju-bi-la-te A-gno! (stomp)

*cantabile* *mf* *ff*

Ju - bi - la - te A - gno! Ju - bi - la - te A - gno! (stomp)

*cantabile* *mf* *ff*

Ju - bi - la - te A - gno! Ju-bi-la-te, ju-bi-la-te A-gno! (stomp)

*cantabile* *mf* *ff*

Ju - bi - la - te A - gno! A-gno! A-gno! (stomp)

*ff* *mf* *ffz*

## 120 Slower, almost strutting

*sfz* *mf dolce*

Ex! Ex! Ju - bi - la - te A - gno!

*sfz* *mf dolce*

Ex! Ex! Ju - bi - la - te A - gno!

*mp*

Let He-man the spi - der bless, Ja - bez bless Ta - ran - tu - la,  
(too)

*mp*

Let He-man the spi - der bless, Ja - bez bless Ta - ran - tu - la,  
(too)

Slower, almost strutting

*mp* *f* *mp* *f* *mp*

[Heman = "heh-mah-n"]

[Jabez = "jah-behz tah-rahn-too-lah"]

123

*mp delicate*

*mp dolce*

The-ra, bel - li - co - sa bless, Ju - bi - la - te A - gno!

*mp delicate*

*mp dolce*

The-ra, bel - li - co - sa bless, Ju - bi - la - te A - gno!

*mp*

That the pil-grim may take heed.

*mp*

That the pil-grim may take heed.

*sfz mp*

Tempo I (♩ = 138)

126

*sfz*

Ex!

*sfz*

Ex!

*sfz*

Ex!

*sfz*

(stomp) *mf* staggered breathing

Tempo I (♩ = 138)

The-ra - pho-sa, bel - li - co-sa, ne-mo-  
[teh]

*f sfz mf*

132

*mf*

o - sa, bro - sa, do - sa e non com - pos men - tis,

ro - sa e non com - pos men - tis, men - tis, O - di - o - sa, te - ne - bro - sa, la - pi - do - sa e non com - pos men - tis,

*sfz* *mf*

139

(add Sop. 2, if desired)

*mf* staggered breathing

The - ra - pho - sa, bel - li - co - sa, ne - mo - ro - sa e non com - pos men - tis, men - tis, O - di - o - sa, te - ne - [teh]

men - tis, pho - sa, co - sa, ro - sa e non com - pos men - tis, men - tis, o - sa,

men - tis. The - ra - pho - sa, bel - li - co - sa, ne - mo - ro - sa e non com - pos men - tis, men - tis, O - di - o - sa, te - ne - [teh]

*mf* *mf*

146

Sop. 1, Sop. 2 *f cantabile**mp short!*

Re - jice in God all \_\_\_ you Tongues, Give the

*f cantabile* *mp short!*

bro-sa, la-pi - do-sa e non com-pos men-tis, men-tis, Re - jice in God all \_\_\_ you Tongues, Give the

*f cantabile* *mp short!*

bro-sa, do-sa e non com-pos men-tis, men-tis, Re - jice in God all \_\_\_ you Tongues, Give the

*f cantabile* *mp short!*

bro-sa, la-pi - do-sa e non com-pos men-tis, men-tis, Re - jice in God all \_\_\_ you Tongues, Give the

152

*f cantabile**mp short!*

glo - ry to the Lo-(h)ord, Let man and beast and ev - 'ry crea-ture mag-ni - fy, ma-(h)ag-ni - fy the

*f cantabile* *mp short!*

glo - ry to the Lo-(h)ord, Let man and beast and ev - 'ry crea-ture mag-ni - fy, ma-(h)ag-ni - fy the

*f cantabile* *mp short!*

glo - ry to the Lo-(h)ord, Let man and beast and ev - 'ry crea-ture mag-ni - fy, ma-(h)ag-ni - fy the

*f cantabile* *mp short!*

glo - ry to the Lo-(h)ord, Let man and beast and ev - 'ry crea-ture mag-ni - fy, ma-(h)ag-ni - fy the

*mp* *f* *mp*

accel. poco a poco fine

156

name. The-ra bel-li ne-mo o - di te - ne la - pi The-ra

name. The-ra bel - li ne-mo o - di te - ne la - pi The-ra

name. pho-sa, co-sa, ro-sa, o - sa, bro-sa, do-sa, e non

name. pho-sa, co-sa, ro-sa, o - sa, bro-sa, do-sa, e non

*p* *mp* *mf* *f*

*p* *mp* *mf* *f*

*p* *mp* *mf* *f*

*p* *mp* *mf* *f*

accel. poco a poco fine

*p* *mp* *mf* *f*

*sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

163

non rit.

bel-li ne-mo o - di te - ne la - pi - do - sa! (stomp)

bel-li ne-mo o - di te - ne la - pi - do - sa! (stomp)

bel-li ne-mo o - di te - ne la - pi - do - sa! (stomp)

bel-li ne-mo o - di te - ne la - pi - do - sa! (stomp)

*ff* *ff* *ff* *ff*

*ff*

non rit.