

Tarantella
(Jubilate Agno)
for TTBB Voices with Piano (or String Quartet)*

 CHRISTOPHER SMART (1722–1771)
Jubilate Agno (Rejoice in the Lamb)
A song of Bedlam and ZRS

Z. RANDALL STROOPE

Tenor 1, 2

Molto ritmico ($\text{♩} = \text{c. } 138$)



Baritone

Bass

Piano

Page Turner**

Molto ritmico ($\text{♩} = \text{c. } 138$)



6

mf unis.



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



* An arrangement for TTBB Voices and String Quartet is available for sale at <http://carlfischer.com>

Page Turner: sits to the left of pianist and, besides turning pages, slaps (ff** with flattened hand) the side of the piano where indicated.



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13

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

19

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

* Flip "R" on "Re".

25 *cantabile*

unis.
mp rhythmic

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

cantabile
mp rhythmic

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

cantabile
mp rhythmic

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

unis. *rhythmic*

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

> *rhythmic* >

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

> *rhythmic* >

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

6

34

e non com-pas men-tis, men-tis, men-tis.

(stomp)

The-ra - pho-sa, bel-

mf

The-ra - pho-sa, bel-li - co-sa, ne-mo

ro-sa, e non com-pas men-tis, men-tis, The-ra - pho-sa, bel-li - co-sa, ne-mo - ro-sa, the-ra

mf

f

41

o-di-o-sa Ex! Bo-sa, Co-sa, Do-sa, Fo-sa, Go-sa, Ex!

ff > > >

sfz

mp

o-di-o-sa Ex! ng Ex!

ff > > >

sfz

mp

o-di-o-sa Ex! Bo-sa, Co-sa, Do-sa, Fo-sa, Go-sa, Ex!

sfz

sfz

sfz

sfz

sfz

* Note: Christopher Smart (poet) was often fixated on the alphabet; hence, "bosa," "cosa," "dosa," etc. Of course, some letters (w, j, etc.) are not used in Latin. This is a "play" on the alphabet. The letters should be pronounced as in English, and not adhere to Latin pronunciations.

48

Ho - sa, Jo - sa, Ko - sa, Lo - sa, Mo - sa, Ex! No - sa, Po - sa, Quo - sa So - sa.

ng Ex! No - sa, Po - sa, Quo - sa So - sa,

Ho - sa, Jo - sa, Ko - sa, Lo - sa, Mo - sa, Ex! No - sa, Po - sa, Quo - sa So - sa,

* "j" as in "just"

** "kw"

To-sa, Ex! Vo - sa, Wo - sa, 'Xo-sa, Yo-sa, Zo-sa! Ex! Glo-ry to the Lord and to the *f rhythmic*

To-sa, Ex! Vo - sa, Wo - sa, 'Xo-sa, Yo-sa, Zo-sa! Ex! Glo-ry to the Lord and to the *f rhythmic*

To-sa, Ex! Vo - sa, Wo - sa, 'Xo-sa, Yo-sa, Zo-sa! Ex! Glo-ry to the Lord and to the



- os-a

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62

Lamb.

Lamb.

Lamb.

sfz *f* *sfz* *f* *sfz*

70

f *f clap* *mp* **

*-bez *ta -*

sst *f clap* *mp* **

**Ja-* with *ta -*

f *f clap* *mp* **

"*k*" Let bless with *ta -*

b

3

* "Jah-beh-z"

** "tah-rahn-too-lah"

77

ran - tu - la The-ra-pho-sa! man the spi - (hi) - der
ran - tu - la The-ra-pho-sa! * He - with the spi - (hi) - der
ran - tu - la The-ra-pho-sa! Let bless with the spi - (hi) - der

p sub.

||: 3 4 :|| 2 |

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

84

> > >
Bel-li-co-sa! Who mak - eth his bed in the moss, ne-mo - ro-sa!
> > >
Bel-li-co-sa! Who mak - eth his bed in the moss, ne-mo - ro-sa! his warp,
> > >
Bel-li-co-sa! Who mak - eth his bed in the moss, ne-mo - ro-sa!

ffz

||: 2 4 :||

92

unis.

his subtle - ty, good.

and in-dus - try good.

his woof, which are good.

mf rhythmic

f cantabile

unis. rhythmic

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

mf rhythmic

f cantabile

rhythmic

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

mf rhythmic

f cantabile

rhythmic

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

mf

f

106

cantabile

unis. *rhythmic*

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

cantabile

rhythmic

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

cantabile

rhythmic

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

mp

f

107

(stomp) *ff cantabile*

unis. *rhythmic*

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

(stomp) *ff cantabile*

rhythmic

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

(stomp) *ff cantabile*

rhythmic

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

sffz *ff*

sffz *sffz*

115 *cantabile*

unis.
mf rhythmic

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

cantabile

mf rhythmic

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

cantabile

mf rhythmic

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

ff (stomp)

ff (stomp)

ff (stomp)

120 Slower, strut-like

sfz

Ex!

sfz *mf dolce*

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

sfz *mf dolce* *sfz*

Let He - man the spi - der bless,

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

sfz *mp***

Ex! Ja - bez bless Ta - ran - tu - la

mf dolce *sfz*

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

Slower, strut-like

mp

f

mp

* "heh-mah-n"

** "Jah-beh-z tah-rahn-too-lah"

123 *mp unis.*

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

That the pil - grim may take heed.

That the pil - grim may take heed. Ju - bi - la - te A - gno.

sfz

mp

2

126 **Tempo I** ($\text{♩} = 138$)

sfz

Ex!

(shift) *mf* *stomp* *staggered breathing*

Ex!

sfz

Tempo I ($\text{♩} = 138$)

f *sffz* *mf*

2 *3* *2* *3* *2* *3* *2* *3*

14

mf unis.

132

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

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,

139

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 -

mf staggered breathingThe - 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]

(Tacet al fine)

146

cantabile *rhythmic*

cantabile *rhythmic*

cantabile *rhythmic*

bro-sa, do-sa e non com-pos men-tis, men-tis, Re - joice in God all____ you Tongues; Give the
bro-sa, la-pi - do-sa e non com-pos men-tis, men-tis, Re - joice in God all____ you Tongues; Give the
bro-sa, la-pi - do-sa e non com-pos men-tis, men-tis, Re - joice in God all____ you Tongues; Give the

152

cantabile *unis. rhythmic*

cantabile *rhythmic*

cantabile *rhythmic*

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

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

accel. poco a poco fine

163

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)

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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 collected by the composer, and made up of words that 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.

About the Composer

Z. Randall Stroope is an American conductor and composer. His compositions are performed regularly by esteemed ensembles throughout the world, and recordings are available through his web site (www.zrstroope.com). He has directed 37 all-state choirs, conducted every year at Carnegie Hall since 2001, and is the artistic director for two European music festivals every year; one in Italy and the other in Spain.

Performance 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. Have the students bend knee and connect with the floor (forward, not straight down). Make sure the heel and toe strike the floor simultaneously. Strings or piano question: The string quartet is preferred over piano when that option affords itself, as some string effects can't be duplicated. Nevertheless, I created a piano score that is a viable option and included it in the piano/vocal score if a performance uses chorus/piano.