

the music from the
Delta AirLines
commercial

ADIEMUS

BY KARL JENKINS

THEME FROM "SONGS OF SANCTUARY"
ARRANGED FOR CHORUS (SATB) AND PIANO

BOOSEY & HAWKES

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PERFORMANCE NOTE

I conceived *Songs of Sanctuary* (of which *Adiemus* is the first movement) in the European classical tradition, but it was my intention that the vocal sound should be more akin to those heard in ethnic or world music. The “words” are invented; in this respect the work is a vocalise, albeit one in which the vowels and consonants are specified. To simulate the “tribal” sound which is in the original recording of this work, the singers should sing *forte* with no vibrato. In this movement, this should be applied to the sections between rehearsal letters C and E, and from G to six bars after H.

The solo recorder should, if possible, sound like an ethnic pipe. A treble recorder would therefore be more effective than a descant (the part is notated at pitch). A flute would also give a satisfactory sound. The performer is at liberty to add ornamentation.

Songs of Sanctuary was originally composed for female voices, strings and percussion. The piano reduction is primarily intended for rehearsal use. It is however possible to make a convincing performance with voices (using either the upper voice version or the mixed voice arrangement) and piano (with or without percussion), but in this case the optional recorder part should be considered obligatory.

Karl Jenkins

Adiemus is also available for upper (SSAA) voices
(ISMN M 060 10473 2)

A vocal score of the complete *Songs of Sanctuary* (SSAA)
is available individually (ISMN M 060 10374 2) and in
economy packs of 10 (ISMN M 060 10501 2)

Recorder, string and percussion parts are available for
hire from the publishers.

SONGS OF SANCTUARY

Arranged for SATB by
Nicholas Hare

KARL JENKINS

1. Adiemus

♩ = 76
pp

Soprano.

Alto

Tenor

Bass

Recorder

Piano

A $\text{\textcircled{S}}$ *on D.S. voices tacet until* **C**
p espress.

S.1
a - ri - a - di - a - mus la - te a - ri - a - di - a - mus da

on D.S. only

S.2

A.
pp
mm

T.
pp
mm

B.
pp
mm

legato on D.S. only

R.

A $\text{\textcircled{S}}$ *p espress.*

p espress.

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B

S.1 a - ri - a na - tus la - te a - du - a . A - ra - va - re tu - e va - te
p espress.

S.2 A - ra - va - re tu - e va - te
p espress.

A. A - ra - va - re tu - e va - te

T. *mm*

B. *mm*

R.

B

S.1 a - ra - va - re tu - e va - te a - ra - va - re tu - e va - te la - te - a .

S.2 a - ra - va - re tu - e va - te a - ra - va - re tu - e va - te la - te - a .

A. a - ra - va - re tu - e va - te a - ra - va - re tu - e va - te la - te - a .

T.

B.

R.

C

S.1

S.2 *cresc.*
A - na - ma - na coo - le ra - we a - na - ma - na coo - le ra

A. *cresc.*
A - na - ma - na coo - le ra - we a - na - ma - na coo - le ra

T. *p cresc.*
A - na - ma - na coo - le ra - we a - na - ma - na coo - le ra

B. *p cresc.*
A - na - ma - na coo - le ra - we a - na - ma - na coo - le ra

C

cresc.

S.1

S.2 *mf*
a - na - ma - na coo - le ra - we a - ka - la a - na - ma - na coo - le ra - we

A. *mf*
a - na - ma - na coo - le ra - we a - ka - la a - na - ma - na coo - le ra - we

T. *mf*
a - na - ma - na coo - le ra - we a - ka - la a - na - ma - na coo - le ra - we

B. *mf*
a - na - ma - na coo - le ra - we a - ka - la a - na - ma - na coo - le ra - we

mf

S.1 a - ya - coo - ah - eh — D

S.2 a - ka - la a - na - ma - na coo - le ra - we *f*

A. a - ka - la a - na - ma - na coo - le ra - we *f*

T. a - ka - la a - na - ma - na coo - le ra - we *f*

B. a - ka - la a - na - ma - na coo - le ra - we *f*

mp

D. % with repeat

S.1 a - ya - coo - ah - eh —

S.2 a - ka - la a - ya doo a - ye a - ya doo a - ye

A. a - ka - la a - ya doo a - ye a - ya doo a - ye

T. a - ka - la a - ya doo a - ye a - ya doo a - ye

B. a - ka - la a - ya doo a - ye a - ya doo a - ye

mp

D. % with repeat

E

p espress.

S.1 a - ri - a - di - a - mus la - te a - ri - a - di - a - mus da

S.2

A. *pp*
mm

T. *pp*
mm

B. *pp*
mm

E

p espress.

F

S.1 a - ri - a na - tus la - te a - du - a. A - ra - va - re tu - e va - te

S.2 *p espress.*
A - ra - va - re tu - e va - te

A. *p espress.*
A - ra - va - re tu - e va - te

T. mm

B. mm

F

S.1
a - ra - va - re tu - e va - te a - ra - va - re tu - e va - te la - te - a.

S.2
a - ra - va - re tu - e va - te a - ra - va - re tu - e va - te la - te - a.

A.
a - ra - va - re tu - e va - te a - ra - va - re tu - e va - te la - te - a.

T.
a - ra - va - re tu - e va - te a - ra - va - re tu - e va - te la - te - a.

B.
a - ra - va - re tu - e va - te a - ra - va - re tu - e va - te la - te - a.

G

S.1
A - na - ma - na coo - le ra - we a - na - ma - na coo - le ra

S.2
cresc.
A - na - ma - na coo - le ra - we a - na - ma - na coo - le ra

A.
cresc.
A - na - ma - na coo - le ra - we a - na - ma - na coo - le ra

T.
p cresc.
A - na - ma - na coo - le ra - we a - na - ma - na coo - le ra

B.
p cresc.
A - na - ma - na coo - le ra - we a - na - ma - na coo - le ra

G

cresc.

S.1 *mf* ah

S.2 a - na - ma - na coo - le ra - we a - ka - la

A. a - na - ma - na coo - le ra - we a - ka - la

T. a - na - ma - na coo - le ra - we a - ka - la

B. a - na - ma - na coo - le ra we a - ka - la

S.1 a - ya - coo - ah - eh

S.2 a - na - ma - na coo - le ra - we a - ka - la

A. a - na - ma - na coo - le ra - we a - ka - la

T. a - na - ma - na coo - le ra - we a - ka - la

B. a - na - ma - na coo - le ra - we a - ka - la

mp

H

S.1 a - ya - coo - ah - eh_

S.2 *f* a - na - ma - na coo - le ra - we a - ka - la

A. *f* a - na - ma - na coo - le ra - we a - ka - la

T. *f* a - na - ma - na coo - le ra - we a - ka - la

B. *f* a - na - ma - na coo - le ra - we a - ka - la

H

f

mp

S.1

S.2 a - ya doo a - ye a - ya doo a - ya

A. a - ya doo a - ye a - ya doo a - ya

T. a - ya doo a - ye a - ya doo a - ya

B. a - ya doo a - ye a - ya doo a - ya

S.1 *ya - ka - ma ya - ma - ya - ka - ya me - ma* x 5

S.2 *(for repeats) (1st time only)* *a - ya - coo - ah - eh* x 5

A. *(for repeats) (1st time only)* *a - ya - coo - ah - eh* x 5

T. *(for repeats) (1st time only)* *a - ya - coo - ah - eh* x 5

B. *(for repeats) (1st time only)* *a - ya - coo - ah - eh* x 5

The first system of the musical score consists of six staves. The top staff (S.1) is a vocal line with lyrics 'ya - ka - ma ya - ma - ya - ka - ya me - ma'. The second staff (S.2) is a vocal line with lyrics 'a - ya - coo - ah - eh' and includes the instruction '(for repeats) (1st time only)'. The third staff (A.) is a vocal line with lyrics 'a - ya - coo - ah - eh' and includes the instruction '(for repeats) (1st time only)'. The fourth staff (T.) is a vocal line with lyrics 'a - ya - coo - ah - eh' and includes the instruction '(for repeats) (1st time only)'. The fifth staff (B.) is a vocal line with lyrics 'a - ya - coo - ah - eh' and includes the instruction '(for repeats) (1st time only)'. The sixth staff is a piano accompaniment with chords and a bass line. Each vocal line ends with a repeat sign and a 'x 5' multiplier.

S.1 *ya - ka - ma ya - ma ya - ka - ya me - ma* *ya - - ka -*

S.2 *a - ya - coo - ah - eh*

A. *a - ya - coo - ah - eh*

T. *a - ya - coo - ah - eh*

B. *a - ya - coo - ah - eh*

The second system of the musical score consists of six staves. The top staff (S.1) is a vocal line with lyrics 'ya - ka - ma ya - ma ya - ka - ya me - ma' followed by 'ya - - ka -'. The second staff (S.2) is a vocal line with lyrics 'a - ya - coo - ah - eh'. The third staff (A.) is a vocal line with lyrics 'a - ya - coo - ah - eh'. The fourth staff (T.) is a vocal line with lyrics 'a - ya - coo - ah - eh'. The fifth staff (B.) is a vocal line with lyrics 'a - ya - coo - ah - eh'. The sixth staff is a piano accompaniment with chords and a bass line.

S.1
-ma me - - ah

S.2
a - ya-coo - ah - eh a - ya-coo - ah - eh

A.
a - ya-coo - ah - eh a - ya-coo - ah - eh

T.
a - ya-coo - ah - eh a - ya-coo - ah - eh

B.
a - ya-coo - ah - eh a - ya-coo - ah - eh

rall.

S.1
ya - - ka - - ma me - - ah.

S.2
a - ya-coo - ah - eh

A.
a - ya-coo - ah - eh

T.
a - ya-coo - ah - eh

B.
a - ya-coo - ah - eh

rall.

