the music from the
Delta AirLines
commercial

ADIEMUS

BY KARL JENKINS

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

BOOSEY & HAWKES

London · New York · Berlin

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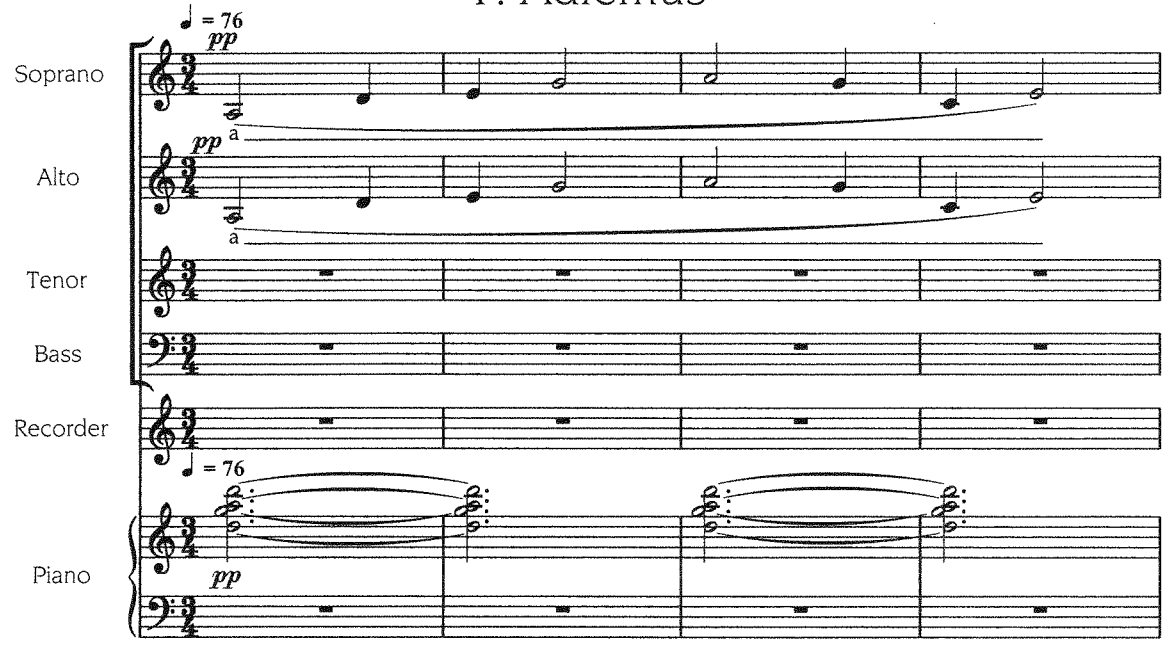
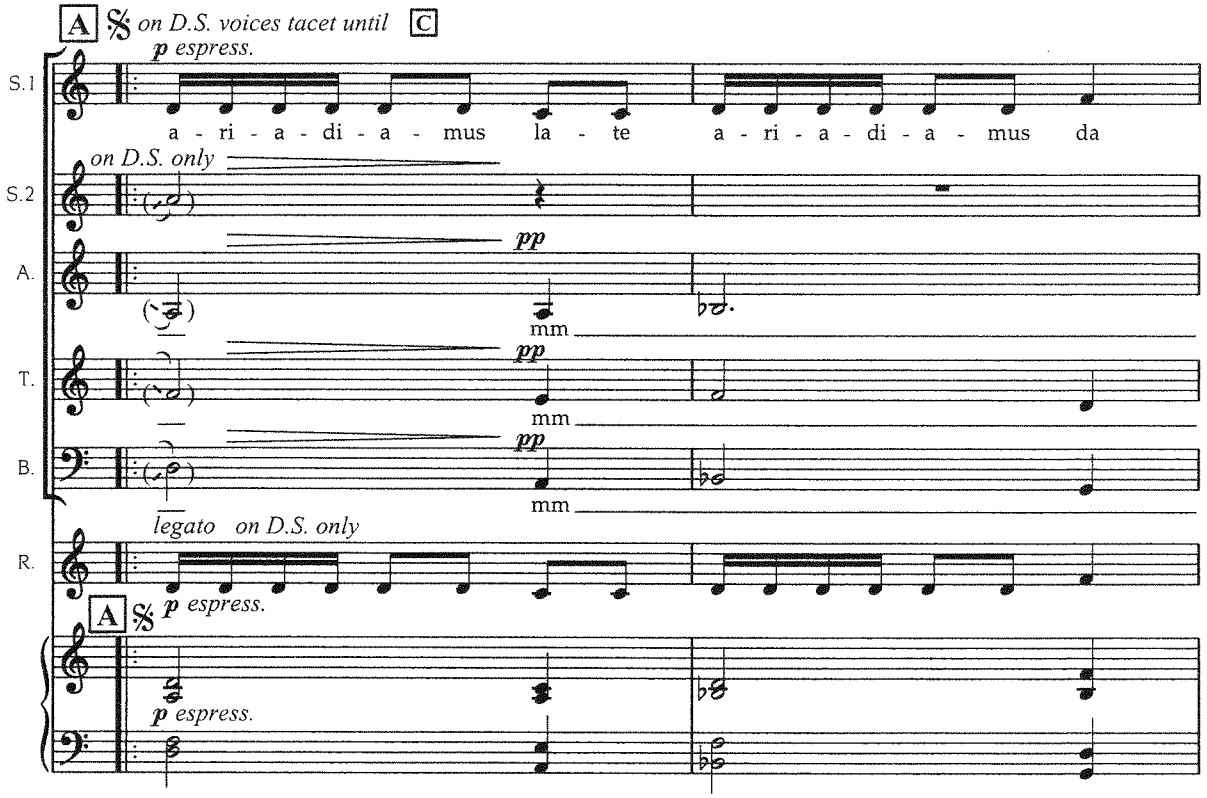
SONGS OF SANCTUARY

Arranged for SATB by
Nicholas Hare

KARL JENKINS

1. Adiemus





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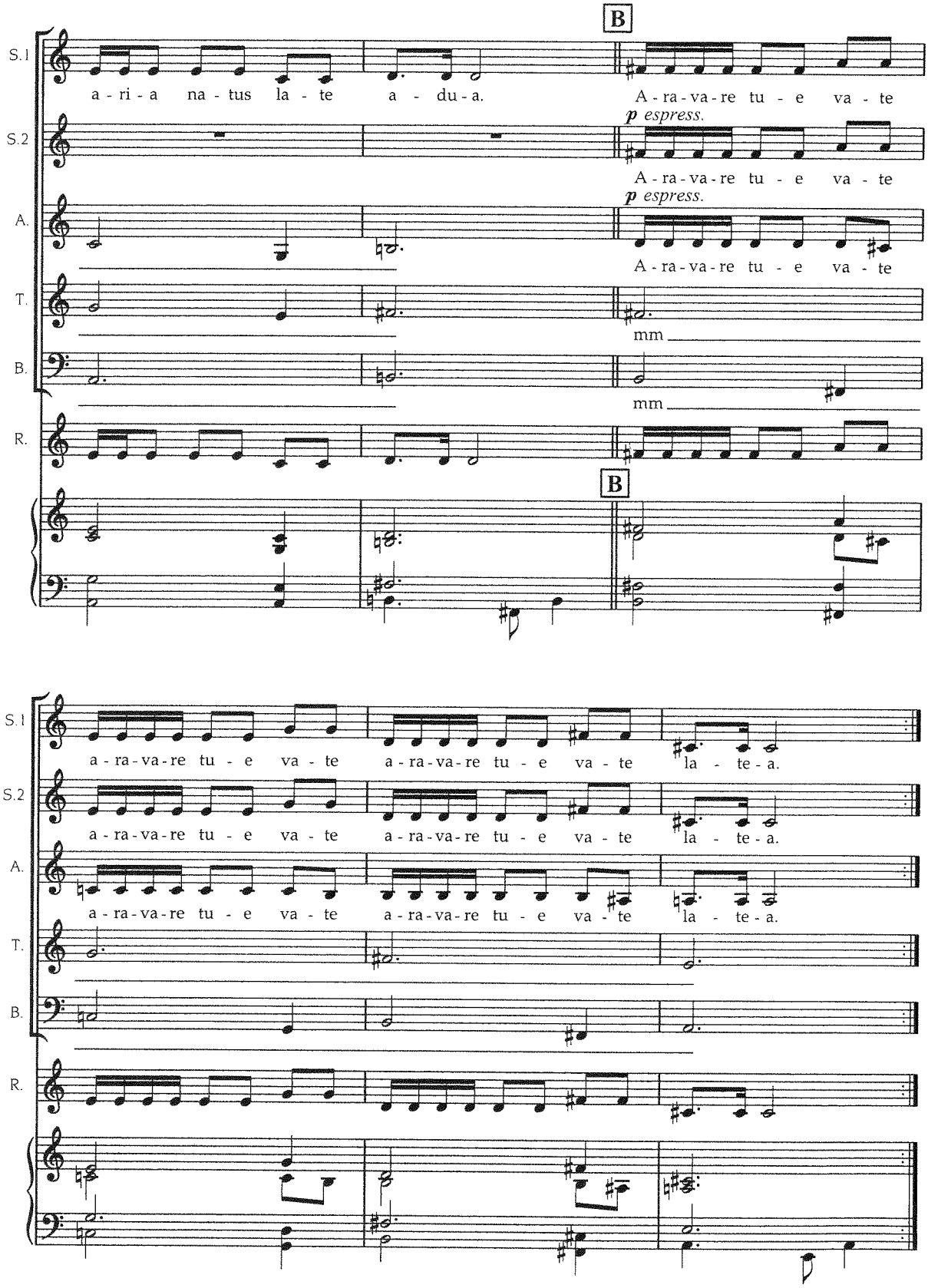
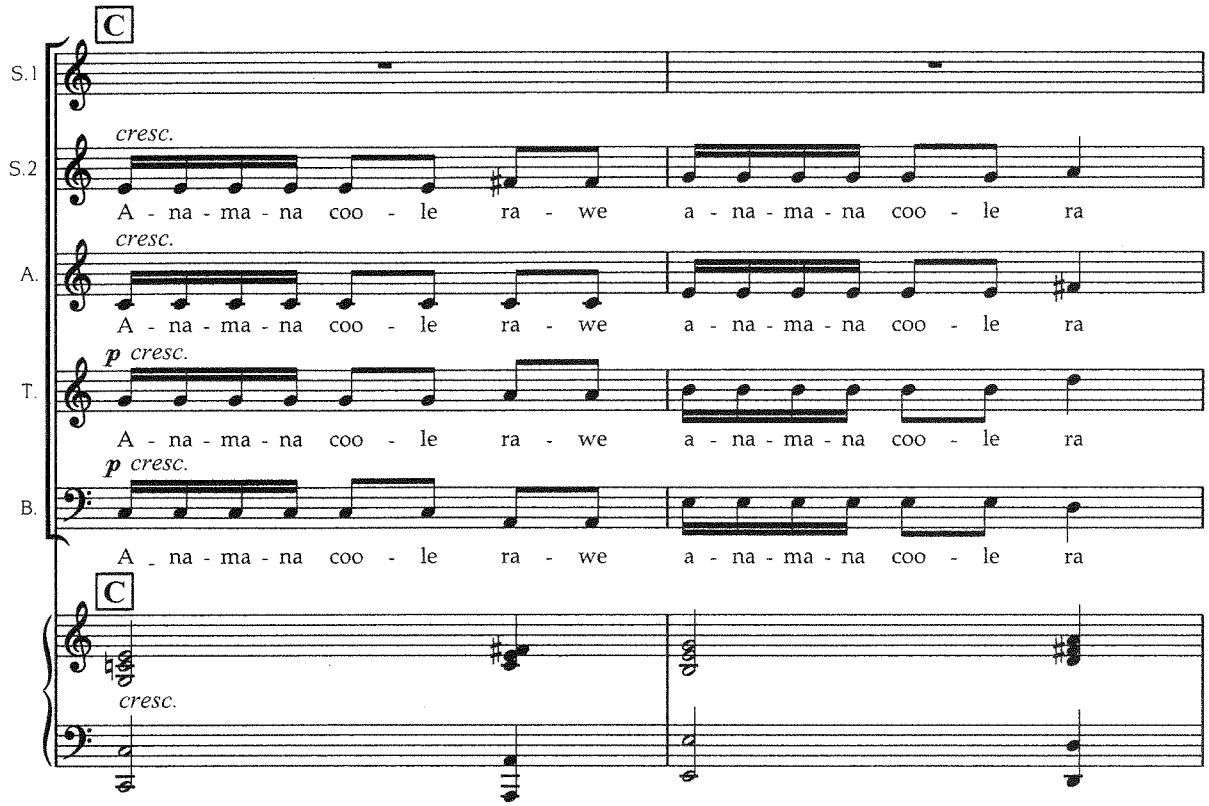
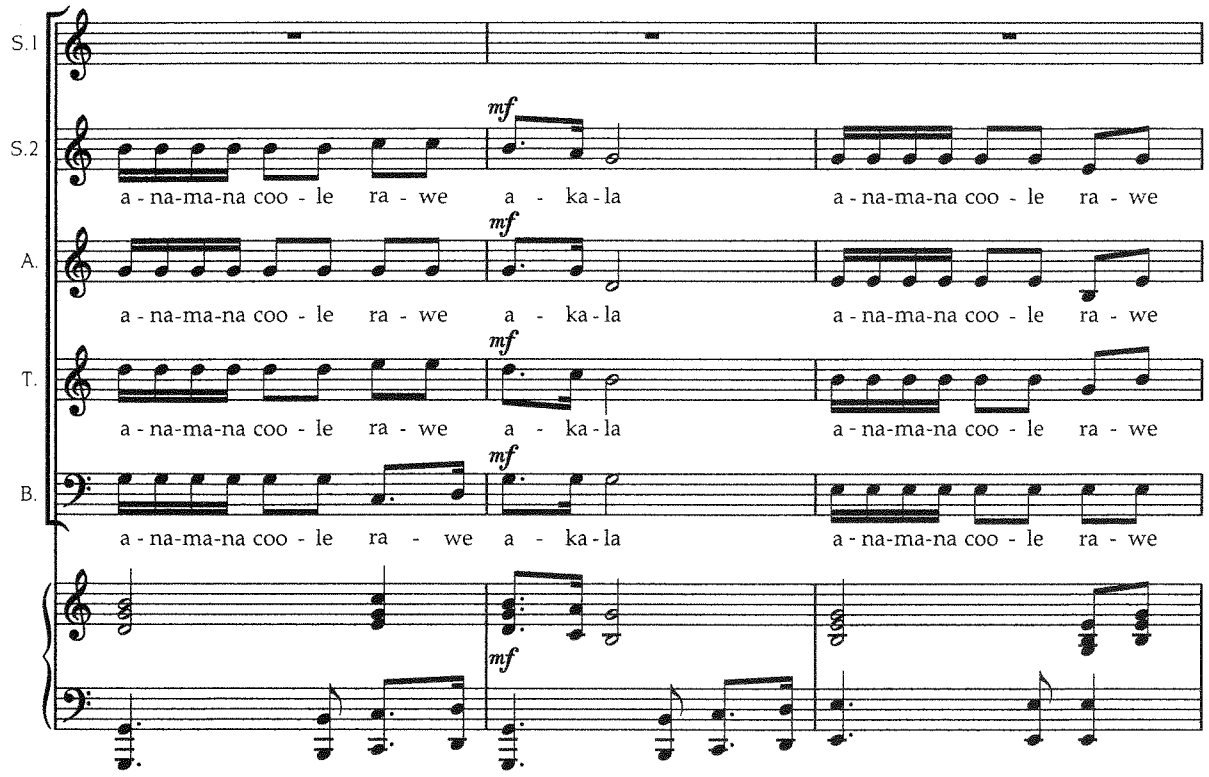
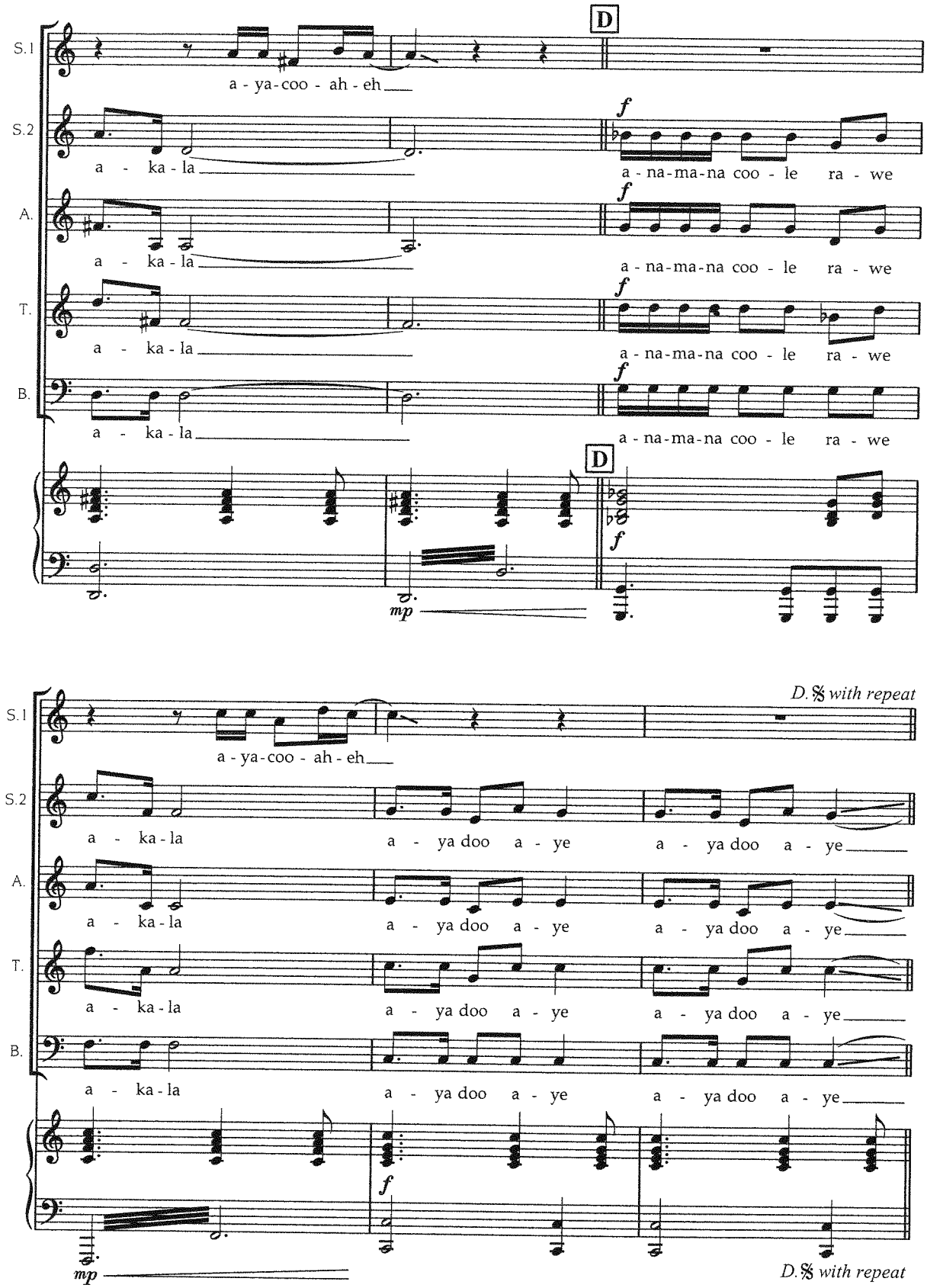
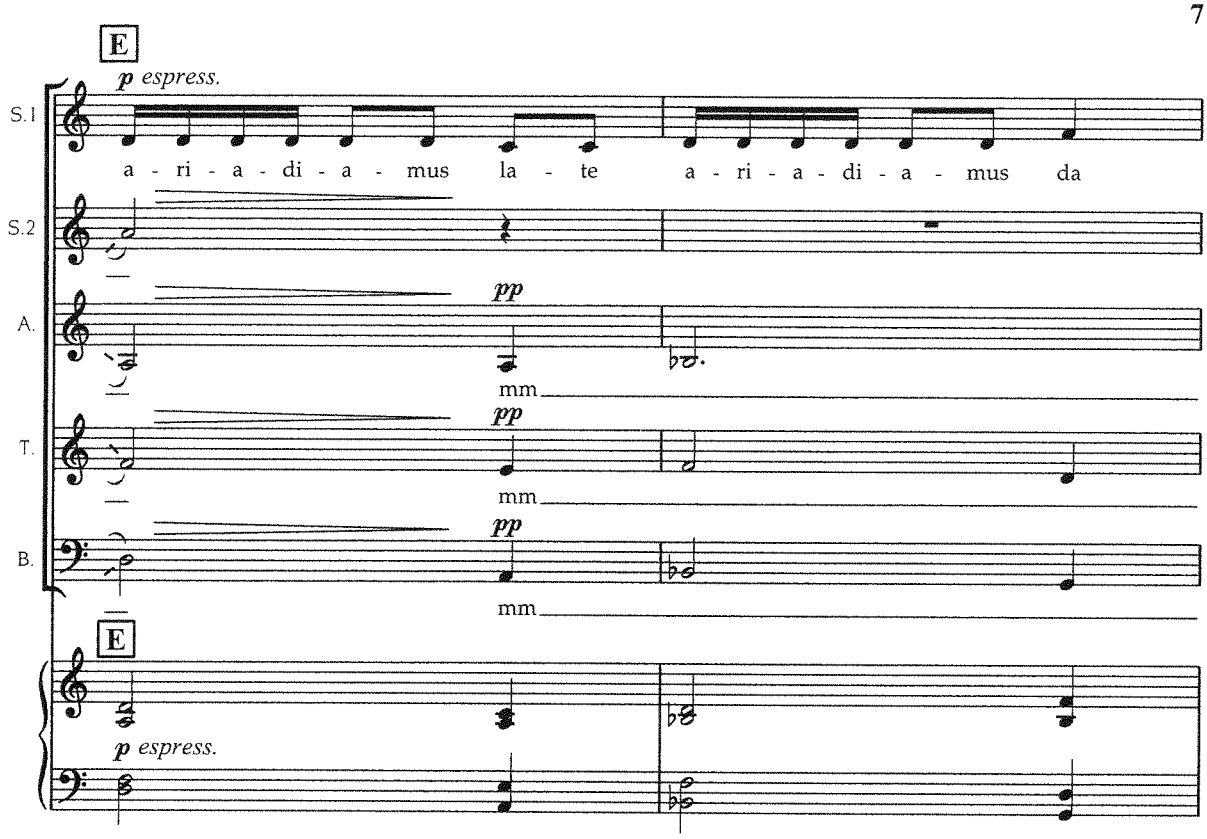
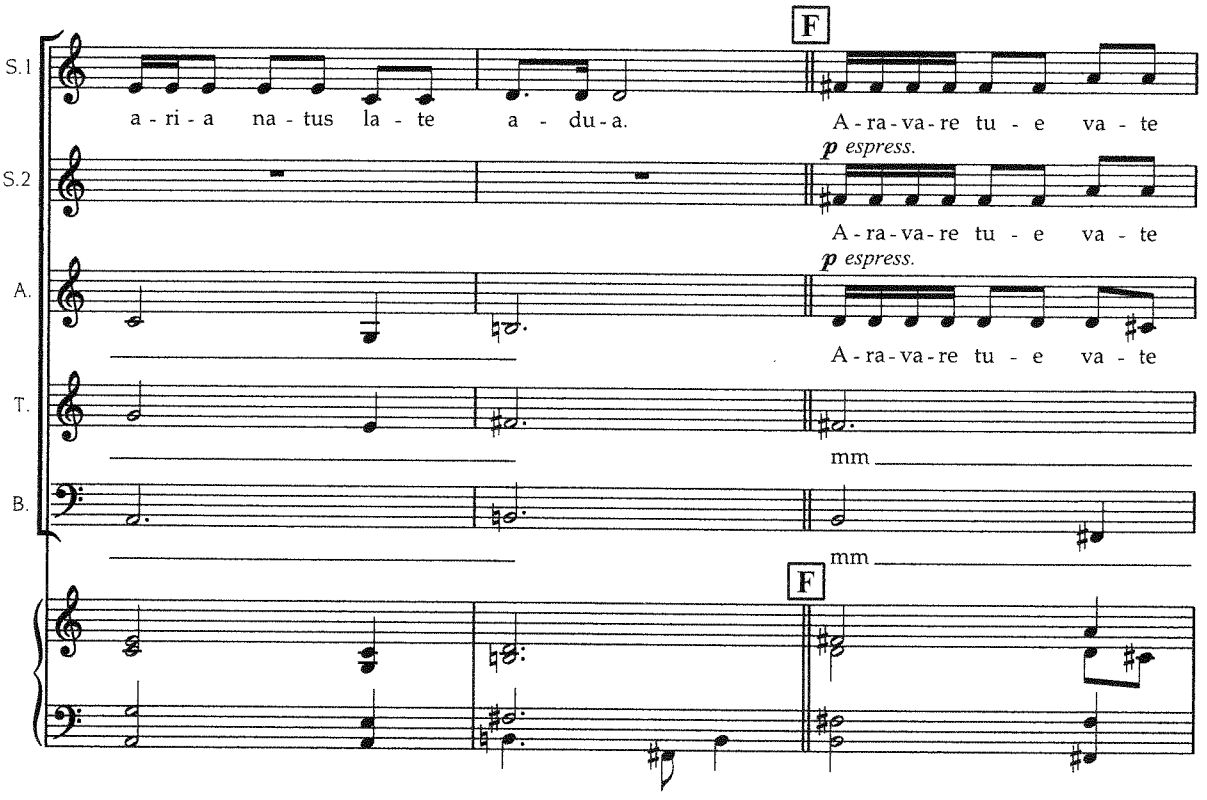

B
S.1
a - ri - a na - tus la - te a - du - a.
A - ra - va - re tu - e va - te
p espress.
S.2
A - ra - va - re tu - e va - te
p espress.
A.
A - ra - va - re tu - e va - te
T.
mm
B.
mm
R.
B
a - ra - va - re tu - e va - te a - ra - va - re tu - e va - te la - te - a.
a - ra - va - re tu - e va - te a - ra - va - re tu - e va - te la - te - a.
a - ra - va - re tu - e va - te a - ra - va - re tu - e va - te la - te - a.

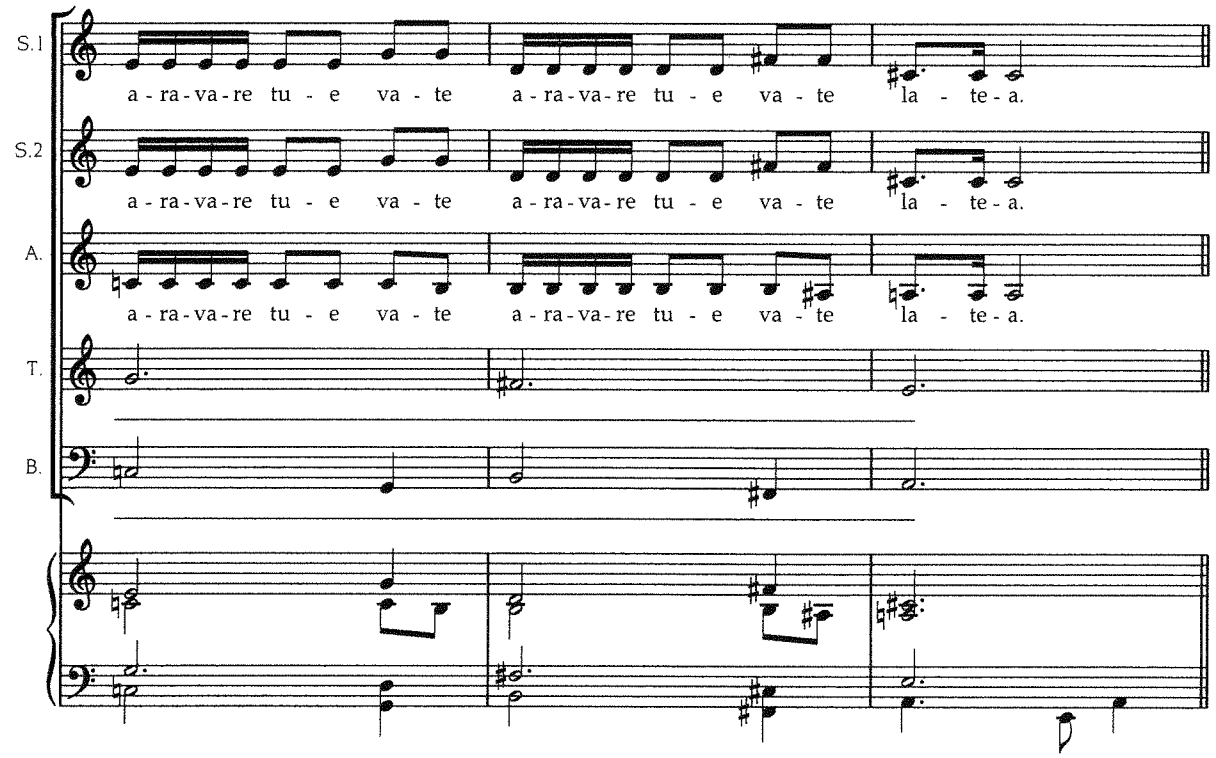

C
S.1
S.2
cresc.
A - na - ma - na coo - le ra - we a - na - ma - na coo - le ra
A.
cresc.
A - na - ma - na coo - le ra - we a - na - ma - na coo - le ra
T.
p cresc.
A - na - ma - na coo - le ra - we a - na - ma - na coo - le ra
B.
p cresc.
A - na - ma - na coo - le ra - we a - na - ma - na coo - le ra
C
cresc.

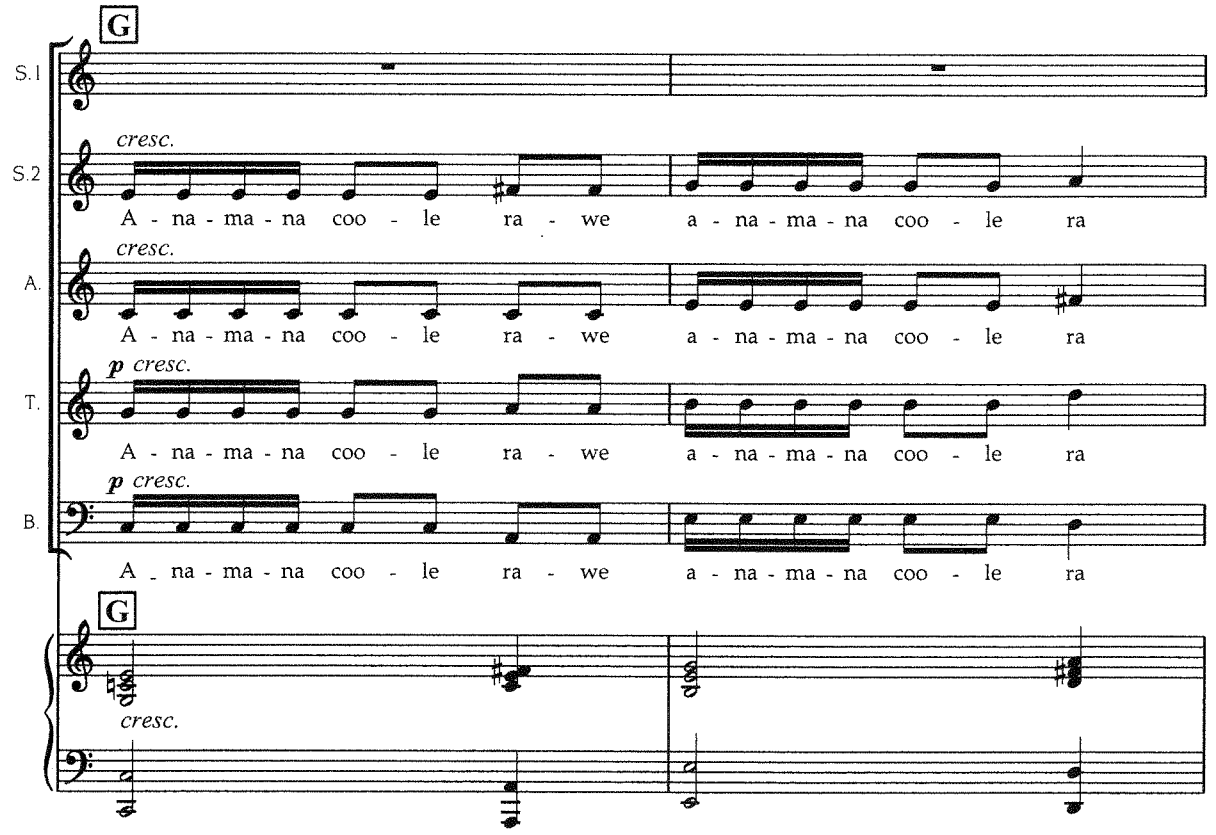

S.1
S.2
mf
a - na-ma-na coo - le ra - we a - ka - la a - na-ma-na coo - le ra - we
A.
mf
a - na-ma-na coo - le ra - we a - ka - la a - na-ma-na coo - le ra - we
T.
mf
a - na-ma-na coo - le ra - we a - ka - la a - na-ma-na coo - le ra - we
B.
mf
a - na-ma-na coo - le ra - we a - ka - la a - na-ma-na coo - le ra - we
mf

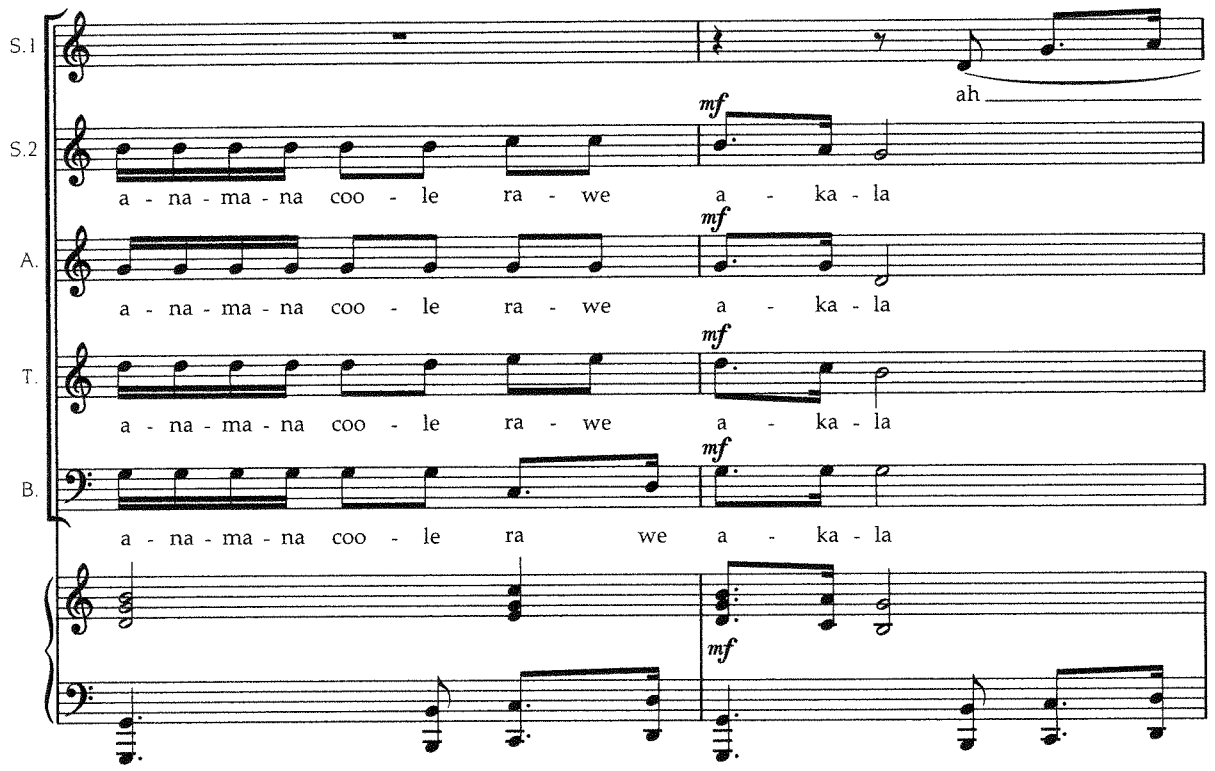

D
S.1
a - ya-coo - ah - eh
S.2
a - ka - la
f
a - na-ma-na coo - le ra - we
A.
a - ka - la
a - na-ma-na coo - le ra - we
T.
a - ka - la
a - na-ma-na coo - le ra - we
B.
a - ka - la
a - na-ma-na coo - le ra - we
D
f
mp
D.𝄋 with repeat
a - ya-coo - ah - eh
a - ka - la
a - ya doo a - ye
a - ya doo a - ye
a - ka - la
a - ya doo a - ye
a - ya doo a - ye
a - ka - la
a - ya doo a - ye
a - ya doo a - ye
a - ka - la
a - ya doo a - ye
a - ya doo a - ye
f
mp
D.𝄋 with repeat

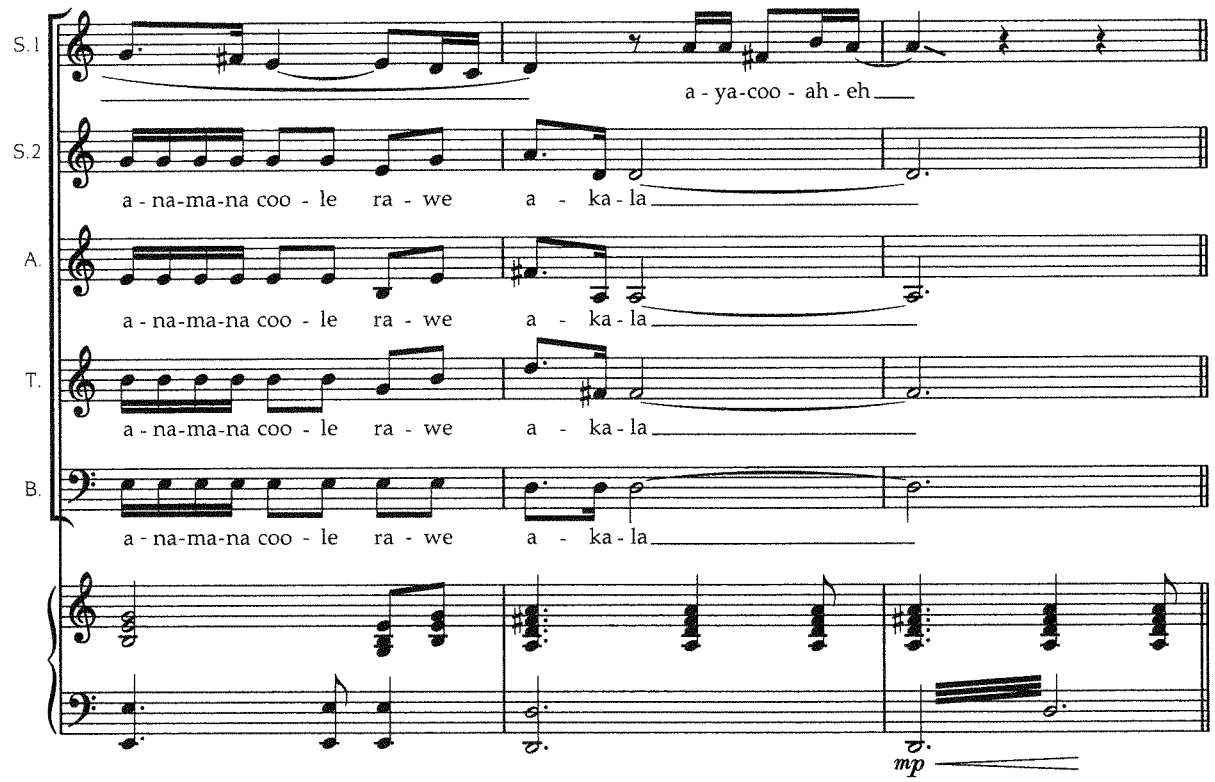

E
p espress.
S.1
a - ri - a - di - a - mus la - te a - ri - a - di - a - mus da
S.2
A.
pp
mm
T.
pp
mm
B.
pp
mm
E
p espress.

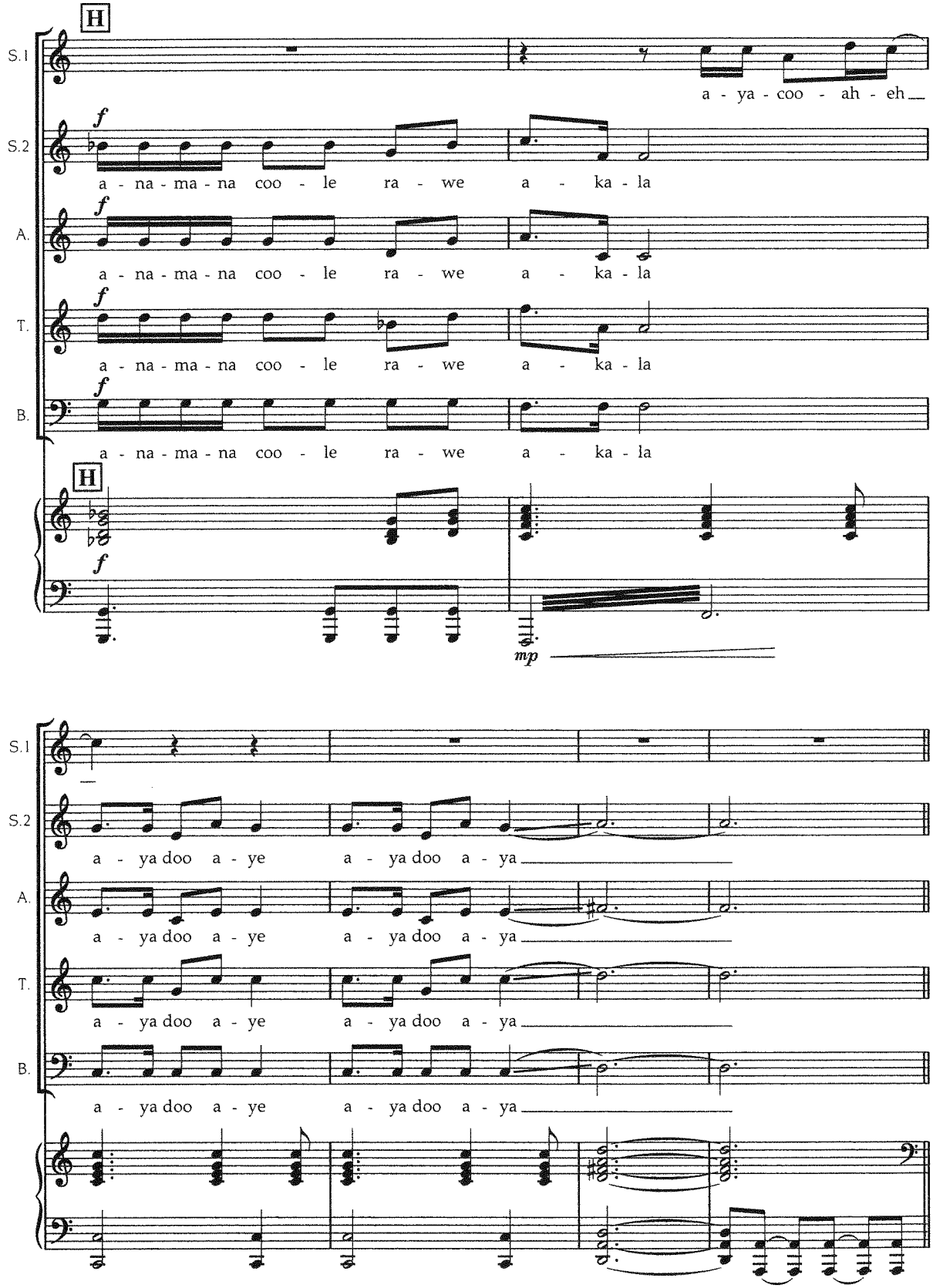

S.1
a - ri - a na - tus la - te a - du - a.
F
A - ra - va - re tu - e va - te
S.2
p espress.
A - ra - va - re tu - e va - te
A.
p espress.
A - ra - va - re tu - e va - te
T.
mm
B.
mm
F

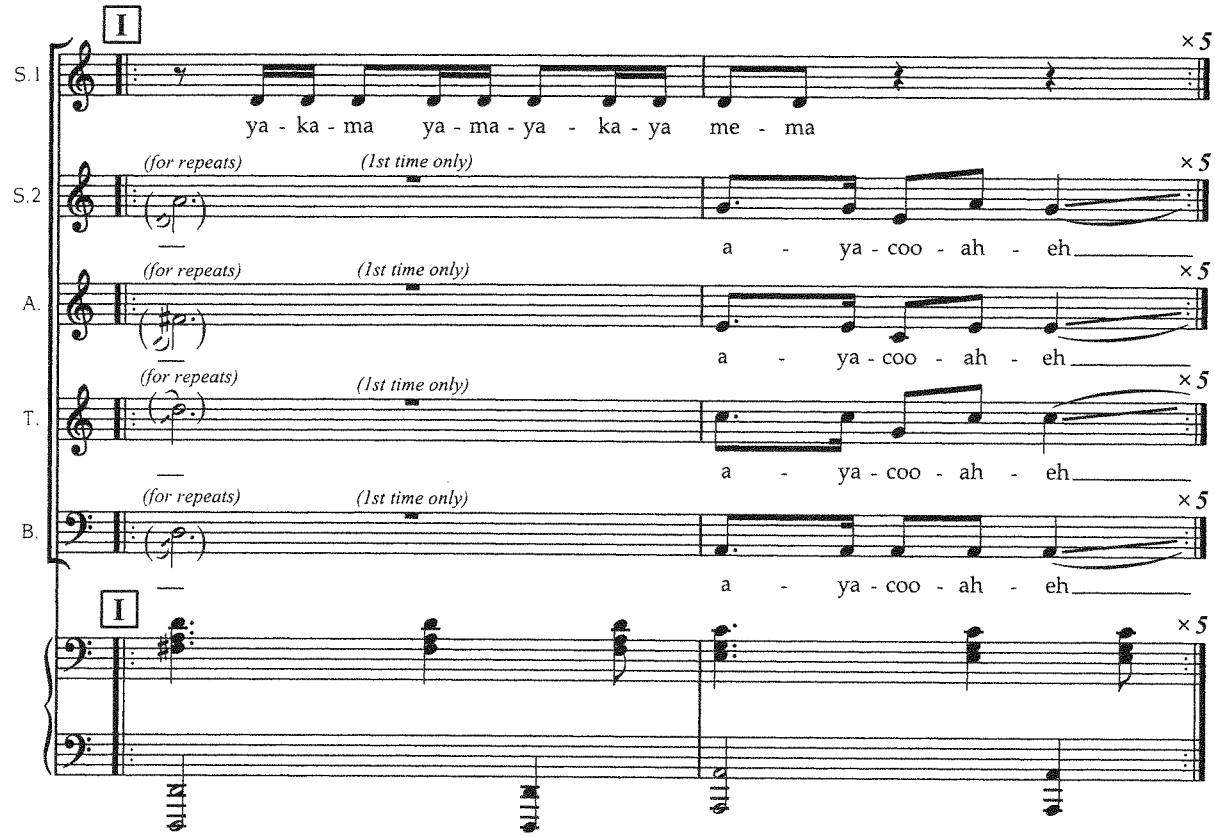

S.1
a - ra - va - re tu - e va - te a - ra - va - re tu - e va - te la - te - a.
S.2
a - ra - va - re tu - e va - te a - ra - va - re tu - e va - te la - te - a.
A.
a - ra - va - re tu - e va - te a - ra - va - re tu - e va - te la - te - a.
T.
B.

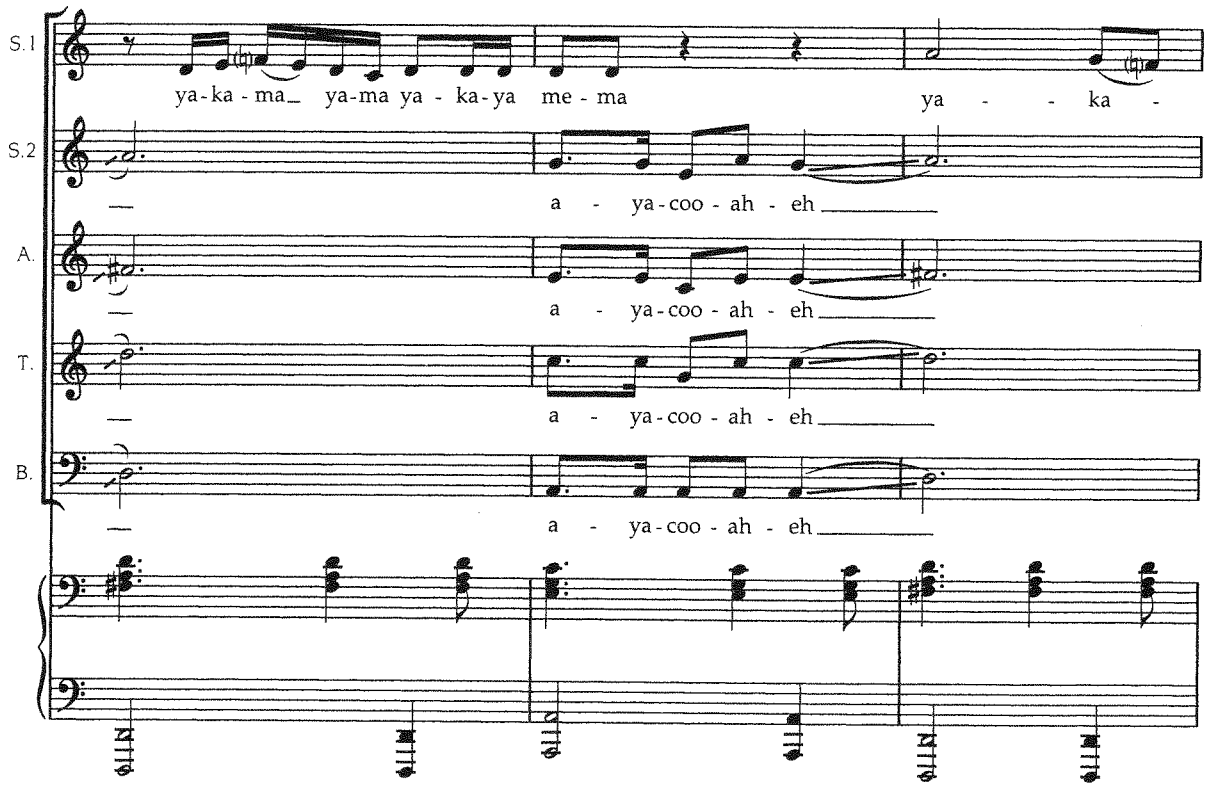

G
S.1
cresc.
S.2
A - na - ma - na coo - le ra - we a - na - ma - na coo - le ra
cresc.
A.
A - na - ma - na coo - le ra - we a - na - ma - na coo - le ra
p cresc.
T.
A - na - ma - na coo - le ra - we a - na - ma - na coo - le ra
p cresc.
B.
A - na - ma - na coo - le ra - we a - na - ma - na coo - le ra
G
cresc.

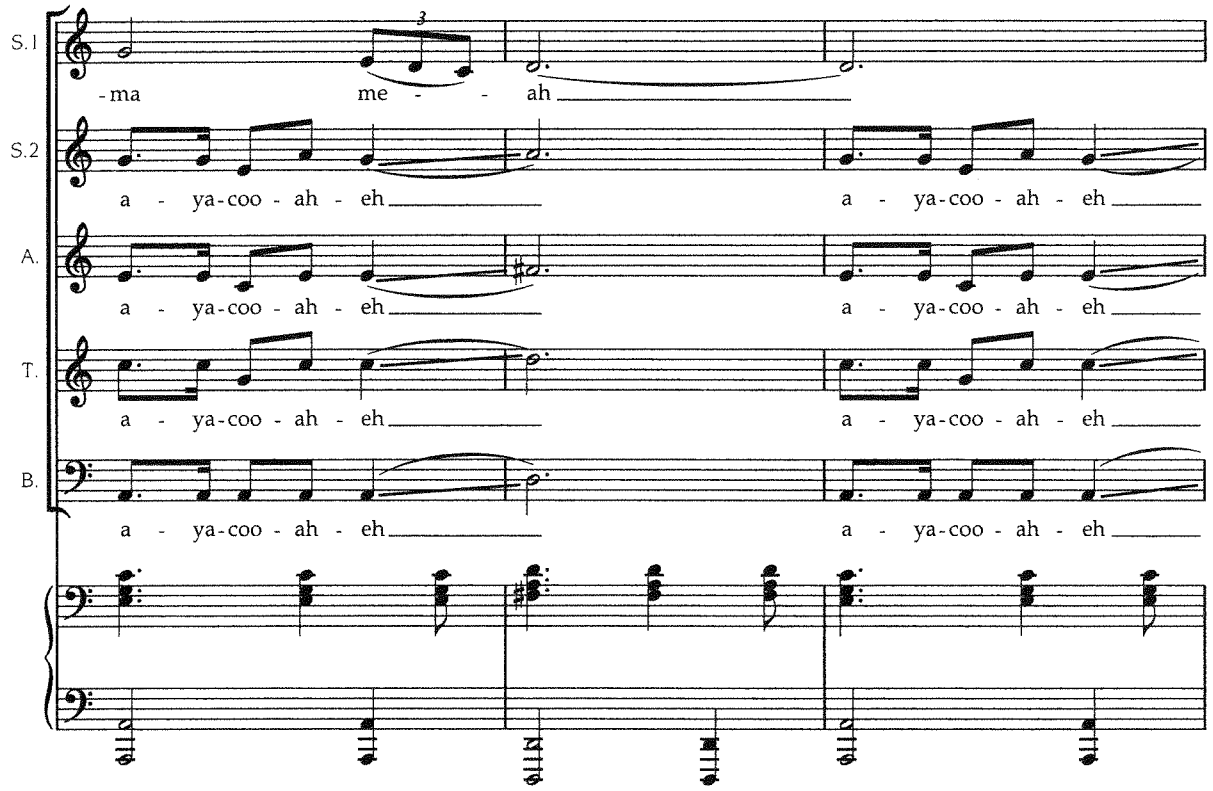

S.1
S.2
A.
T.
B.
ah
mf
a - na - ma - na coo - le ra - we a - ka - la
a - na - ma - na coo - le ra - we a - ka - la
a - na - ma - na coo - le ra - we a - ka - la
a - na - ma - na coo - le ra we a - ka - la

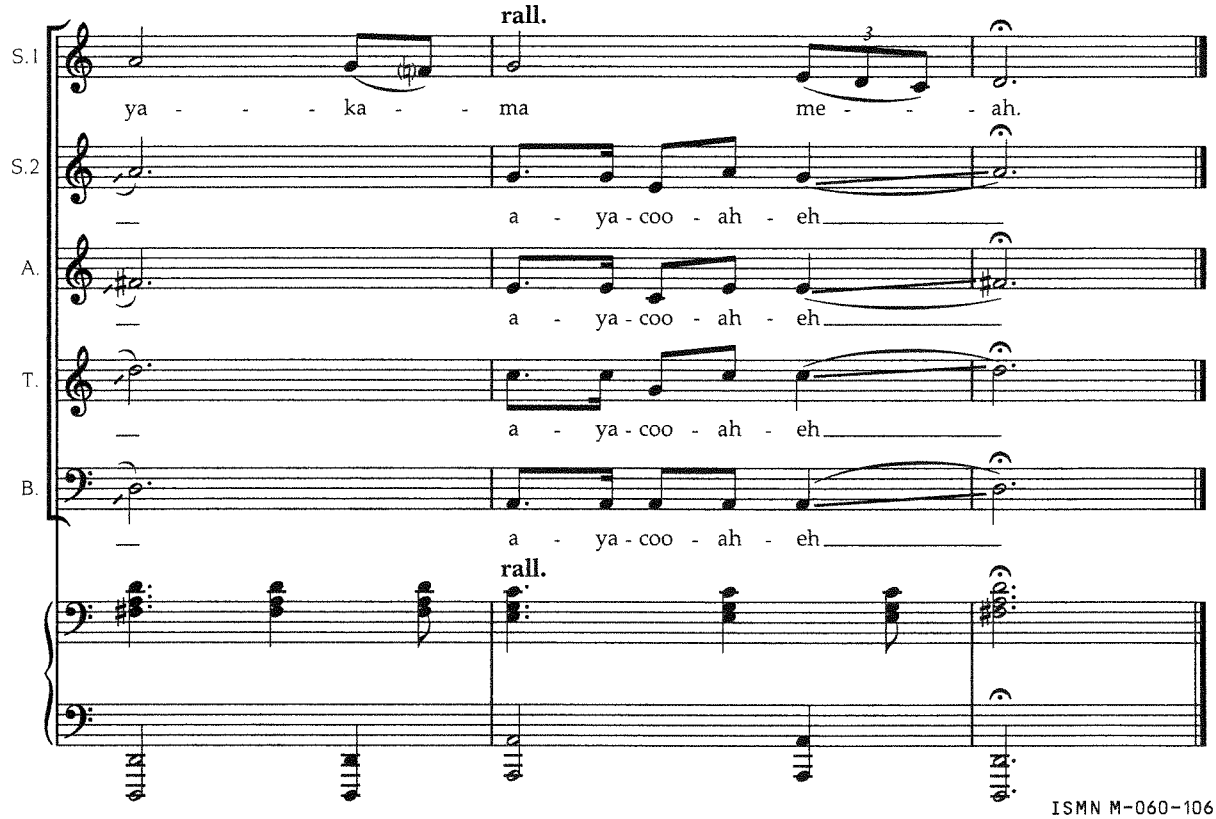

S.1
S.2
A.
T.
B.
a - ya-coo - ah - eh
a - na-ma-na coo - le ra - we a - ka - la
a - na-ma-na coo - le ra - we a - ka - la
a - na-ma-na coo - le ra - we a - ka - la
a - na-ma-na coo - le ra - we a - ka - la
mp


H
S.1
a - ya - coo - ah - eh
S.2
f
a - na - ma - na coo - le ra - we a - ka - la
A.
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
H
mp
a - ya doo a - ye a - ya doo a - ya


I
S.1
ya - ka - ma ya - ma - ya - ka - ya me - ma
× 5
S.2
(for repeats)
(1st time only)
a - ya - coo - ah - eh
A.
T.
B.


S.1
ya-ka-ma ya-ma ya - ka-ya me - ma ya - - ka -
S.2
a - ya-coo - ah - eh
A.
T.
B.





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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.

Music set by Jack Thompson