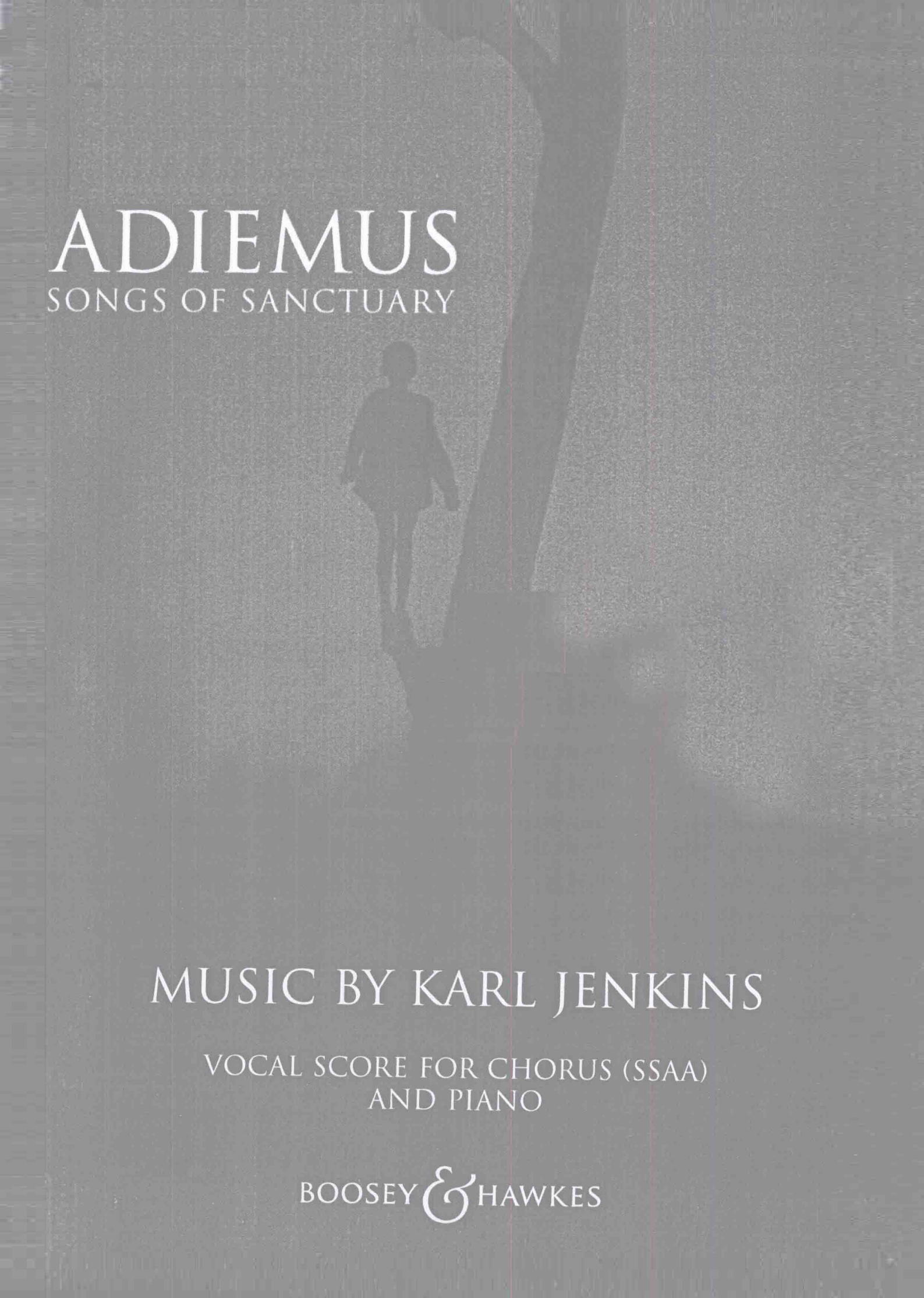




ADIEMUS

SONGS OF SANCTUARY

MUSIC BY KARL JENKINS

VOCAL SCORE FOR CHORUS (SSAA)
AND PIANO

BOOSEY & HAWKES

ADIEMUS

SONGS OF SANCTUARY

KARL JENKINS

Vocal score for chorus (SSAA),
piano and optional recorder.

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PERFORMANCE NOTE

I conceived *Songs of Sanctuary* 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. The following sections are suitable for this approach:

Adiemus

C to E

G to 6 bars after H

Tintinnabulum

all

In caelum fero

beginning to F

§ to Coda

Cantus iteratus

B to C

D to E

G to H

Kayama

B to 15 bars after C

bars after C to 5 bars after G

I to end

Hymn

Coda

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 supplementary to that already given.

Songs of Sanctuary was composed for female voices, strings and percussion. This vocal score is primarily intended for rehearsal use. It is however possible to make a convincing performance with voices and piano (with or without percussion), but in this case the optional recorder part should be considered obligatory.

Karl Jenkins

Vocal scores are available in economy packs of 10
(stock code 10501)

A vocal score of the first movement (*Adiemus*) is
available separately (stock code 10473)

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

About SONGS OF SANCTUARY

Songs of Sanctuary is an extended choral-type work based on the European classical tradition, but where the vocal sound is more akin to "ethnic" or "world" music. The idea was to have some thematic unity within the work as a whole, rather than a collection of disparate pieces in song form.

The structures of *Songs of Sanctuary* are influenced, in the main, by classical form, eg. modified rondo, ternary, da capo aria. This is of extra importance because of the lack of lyric message that sustains conventional song form. The text was written phonetically with the words viewed as instrumental sound, the idea being to maximise the melisma (an expressive vocal phrase) by removing the distraction, if one can call it that, of words. The sound is universal, as is the language of music.

Karl Jenkins

Karl Jenkins draws on a wide range of musical training and experience. After a classical training at Cardiff University and the Royal Academy of Music, he went on to work as a jazz musician, with Nucleus and Ronnie Scott amongst others. In the 1970s, he was a member of the progressive band Soft Machine. His album *Songs of Sanctuary* has achieved outstanding success throughout the world.



BOOSEY & HAWKES

ISMN M-060-10374-2



Boosey & Hawkes Music Publishers Limited

295 Regent Street, London W1R 8JH Telephone 0171-580 2060

10374

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Cover illustration:

Art direction by Vince Frost, photograph by the Douglas Brothers

Reduction for piano and recorder by Nicholas Hare

Music set by Jack Thompson

SONGS OF SANCTUARY

KARL JENKINS

1. Adiemus

$\text{♩} = 76$
pp

Sopranos

Altos

Recorder

Piano

$\text{♩} = 76$
pp

A S on D.S. voices tacet until **C**
p espress.

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

A.

on D.S. only
legato

R.

p espress.

A S
p espress.

B

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

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

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

B

S. 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.

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

C *cresc.*

S. 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

C *cresc.*

S.1 *mf* ah

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

A. 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

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

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

f

mp

D

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 (—)

f

mp

D. % with repeat

D. % with repeat

E
p espress.

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

A.

E
p espress.

F

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

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

F

S. 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.

G *cresc.*

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

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

cresc.

S.1 *mf* ah

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

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

mf

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

mp

H

S.1 *f* 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

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—

S.1 *x5* ya - ka - ma ya - ma - ya - ka - ya me - ma

(for repeats) (1st time only)

S.2 *x5* a - ya - coo - ah - eh—

(for repeats) (1st time only)

A. *x5* a - ya - coo - ah - eh—

(for repeats) (1st time only)

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

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

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

S.2
a ya - coo - ah - eh

A.
a - ya - coo - ah - eh

2. Tintinnabulum

$\text{♩} = 58$

Sopranos

Altos

Recorder

*Piano

ppp

p

$\text{♩} = 58$

mp molto espress.

A

The musical score is for a piece titled '2. Tintinnabulum'. It is written for Soprano, Alto, Recorder, and Piano. The tempo is marked as $\text{♩} = 58$. The Soprano, Alto, and Recorder parts are written in 3/8 time and consist of whole notes. The Piano part is written in 3/8 time and features a series of chords in the right hand and single notes in the left hand. The Piano part starts with a *ppp* dynamic and ends with a *p* dynamic. The score is divided into four systems. The first system shows the initial chords and notes. The second system continues the sequence. The third system includes a section marked *mp molto espress.* and a letter **A** in a box. The fourth system concludes the piece.

* If piano is used in performance, start from letter **A**

cresc. poco a poco

sempre cresc.

$\text{♩} = \text{♩.} (\text{♩.} = 100)$
fff

B

ppp
una corda

S.

p

E e-ma-ka ma-y-a e e-ma-ka ma-y-a a-ma-ni

A.

p

E e-ma-ka ma-y-a e e-ma-ka ma-y-a a-ma-ni

S. e a-ma-bi - e a-ma-ni e a-ma-bi e

A. e a-ma-bi - e a-ma-ni e a-ma-bi e

mp

col 8

S.

A.

C $\%$ *mp*

S. E e-ma-ka ma-y - a e e-ma-ka ma-y - a a-ma-ni

2nd time only

A. E e-ma-ka ma-y - a e e-ma-ka ma-y - a a-ma-ni

C $\%$

S. e a-ma-bi e a-ma-bi e a-ba-di a - ma a-ma-ka

A. e a-ma-bi e a-ma-bi e a-ba-di a - ma a-ma-ka

sempre col 8

S. a - i - a a a-ma-di a-de-a a-be-di - a a-ke-ma

A. a - i - a a a-ma-di a-de-a a-be-di - a a-ke-ma

D

S. ya a-be-di - a a-ke-ma ya a-ke-ma ya - we a-ba-di

A. ya a-be-di - a a-ke-ma ya a-ke-ma ya - we a-ba-di

D