

JONATHAN HARVEY

*Bhakti*

for 15 instrumentalists  
and quadraphonic tape

(1982)

Preview File Only

FABER **ff** MUSIC

*Bhakti* was commissioned by IRCAM with funds provided by Mme Vasso Devetzi,  
and was first performed by Ensemble Intercontemporain  
conducted by Denis Cohen at IRCAM, Paris,  
on 3 December 1982.

The tape was realised at IRCAM with the assistance  
of Stanley Haynes, Denis Lorrain and Jean-Baptiste Barrière.

Duration: c. 50 minutes

A version lasting about 37 minutes may also be performed,  
making the following changes:

Omit movement VI  
Omit movement VII  
Omit first bar of movement VIII  
Movement IX: the ensemble plays bars 1–4;  
the tape omits bars 1–2 (i.e. entry 17) and  
plays bars 3–6 (i.e. entries 18 & 19) simultaneously  
with bars 1–4 of the ensemble.

Thus no special parts are necessary, except in the  
case of the tape, for which there is a specially  
spliced version available.

Cover illustration: Kalyāna Chakra, the 'Wheel of Fortune'  
Ajit Mookerjee Collection, reproduced from *Yantra*  
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Text quotations from *The Rig Veda*  
translated by Wendy O'Flaherty  
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Jonathan Harvey was born in Sutton Coldfield in 1939 and studied at Repton and St. John's College, Cambridge. He was awarded a Doctorate of Philosophy by Glasgow University in 1964; the same year he joined the Department of Music at Southampton University as a lecturer, as well as working as a professional cellist. In 1969–70 he studied at Princeton University on a Harkness Fellowship, and in 1972 was awarded a Doctorate of Music by Cambridge University. Since 1980 he has been Professor of Music at Sussex University.

He has written works in all genres and is particularly known for his works involving electronics. Recordings include: *String Quartet No. 1* on RCA, *Mortuos Plango* on Erato and Wergo, *Bhakti* on NMC and *Song Offerings* on Nimbus.

*Bhakti* was written in 1982, to a commission from IRCAM, Paris. It is in twelve short movements totalling about fifty minutes. There are thirty-six subsections; each one defined by a certain number of instruments playing a certain pitch cell. As there are only twelve types of subsection, each one occurs (with variation) three times, thus making for repetitions over the course of the work.

The musical syntax is symmetrical around a central axis. The ear is unconsciously attracted to hear the harmony not as dissonant over a fundamental bass but as floating free from bass functions and yet rigorously controlled.

The tape is composed largely of sounds drawn from the instrumental ensemble transformed and mixed by computer. It has many functions: of dialogue, transformation, memory, anticipation, 'simultaneous translation' and of reaching beyond the instrumental scale to a more universal dimension.

A quotation from *The Rig Veda* is appended at the end of each movement. These Sanskrit hymns were written some four thousand years ago. They are keys to a transcendent consciousness.

## INSTRUMENTATION

Flute/Piccolo  
Oboe/Cor Anglais  
Clarinet in B $\flat$  /E $\flat$   
Bass Clarinet

Horn in F  
Trumpet/Piccolo trumpet  
Tenor Trombone

Percussion (1 or 2 players):  
vibraphone, tubular bells, marimba, crotales (2 octaves),  
tam-tam, medium gong, medium and small suspended cymbals,  
triangle, 2 woodblocks (one very small), 2 temple blocks,  
3 tom-toms (medium-low, medium and very high).

Harp  
Piano/Glockenspiel

3 Violins  
Viola  
Cello

Quadraphonic tape  
(The notation of the tape part in this score is only a cue guide)

Instrumental parts and tape are available on hire from the publisher

## NOTATION

- † = 1/4 tone sharp
- # = 3/4 tone sharp
- ↓ = 1/4 tone flat
- ↓ = 3/4 tone flat
- ↑ = slightly sharp
- ↓ = slightly flat
- + = l.h. pizzicato
- ▲ = highest possible note

Score in C

*For Anna*

# BHAKTI

JONATHAN HARVEY

I

## **Slow**

6

Fl.

Ob.

Ci.

B.Ci.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Pfte.

VI. 1

VI. 2

VI. 3

Vla.

Vcl.

Tape

*f''*

*Tamtam* approximate pitch obtained by scraping tamtam with thin metal pointed object

*ppp=p*

*p*

*plucked + (nasal sound)*

*con sord.* *sul pont., senza vib.* *nat.*

*pp=>* *pp*

*molto senza vib.* *sul pont.,* *nat.*

*CUE*

*pppp* *Bva* *20"*

## III

(4)  $\text{♩} = 144$

Tape  
Pftz. etc. Tpt. Pftz. Cl. Pftz.

4  $\text{♩} = 144$

8va - - - - -

8  $\text{♩} = 144$

8va - - - - -

(8va) - - - - -

12  $\text{♩} = 144$

8va - - - - -

15  $\text{♩} = 144$

8va - - - - -

18

Tape

Cl.

Pft.

23

Cl.

Pft.

Tape

Preview Only

26

*marcato*

Cl.

Pft.

Tape

III

J = 66

A musical score page featuring four staves of music for two treble clef instruments. The first three staves begin with a dynamic of *mf*. Measure 21 starts with a bass note followed by a treble note. Measures 22 and 23 continue with similar patterns. Measure 24 begins with a bass note and ends with a treble note. A large blue watermark reading "Preview FILE ONLY" is diagonally across the page.

Musical score for orchestra, page 5, measures 1-5. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Hb.), Violin 1 (Vi. 1), and Cello (Vla.). The notation shows various dynamic markings like *mf*, *f*, and *p*, and performance instructions such as *tr.*, *(ba)*, and *sul pont.*. Measure 1 starts with a forte dynamic. Measures 2-3 show sustained notes with grace notes. Measure 4 features a melodic line with slurs and grace notes. Measure 5 concludes with a forte dynamic. The score is in common time throughout.

Fast = 130

Musical score for orchestra and marimba, page 8, measures 1-4. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Marimba, Percussion (Perc.), Bassoon (Bass.), Horn (Horn), Violin 1 (VI. 1), and Violin 2 (Vla.). The tempo is marked as 'Fast' with  $\text{♩} = 130$ . The score features dynamic markings such as *trill.*, *b.p. (ba.)*, *ff*, *f*, *sf*, *p*, *etc.*, *table*, *nat.*, and *p*. Measure 1: Ob., Cl., Marimba play eighth-note patterns. Perc. has sustained notes. Bass. has eighth-note patterns. Horn has eighth-note patterns. Measure 2: Ob., Cl., Marimba play eighth-note patterns. Perc. has sustained notes. Bass. has eighth-note patterns. Horn has eighth-note patterns. Measure 3: Ob., Cl., Marimba play eighth-note patterns. Perc. has sustained notes. Bass. has eighth-note patterns. Horn has eighth-note patterns. Measure 4: Ob., Cl., Marimba play eighth-note patterns. Perc. has sustained notes. Bass. has eighth-note patterns. Horn has eighth-note patterns. Measures 5-6: VI. 1 and Vla. play eighth-note patterns. Bass. has eighth-note patterns. Horn has eighth-note patterns. Measures 7-8: VI. 1 and Vla. play eighth-note patterns. Bass. has eighth-note patterns. Horn has eighth-note patterns.

11  $\text{♩} = 66$

Ob.  $\text{pp}$   $\text{sfp}$   $\text{p}$   $\text{fff}$   
Cl.  $\text{pp}$   $\text{sfp}$   $\text{p}$   $f$   
Hpt.  $\text{(l.v.)}$   $\text{mf}$   $\text{f}$   $\text{fff}$   
Vi. 1  $\text{pp}$   $\text{sfp}$   $\text{nat.}$   $\text{p}$   $\text{sul pont.}$   $\text{f}$   $\text{fff}$   
Vla.  $\text{pp}$   $\text{sfp}$   $\text{nat.}$   $\text{p}$   $\text{sul pont.}$   $\text{f}$   $\text{ff}$

15  $\text{molto vib.}$   $\text{senza vib.}$   $\text{table}$

Ob.  $\text{p}$   $\text{ff}$   $\text{mf}$   $\text{p}$   $\text{f}$   
Cl.  $\text{p}$   $\text{f}$   $\text{mf}$   $\text{f}$   
Hpt.  $\text{f}$   $\text{f}$   
Vi. 1  $\text{(L.H.) pizz.}$   $\text{+ nat.}$   $\text{arco}$   $\text{mf}$   $\text{f}$   
Vla.  $\text{(L.H.) pizz.}$   $\text{nat.}$   $\text{sul G (—)}$   $\text{mf}$   $\text{f}$

18  $\text{poco accel.}$

Ob.  $\text{trill.}$   $\text{pp}$   $\text{ff}$   
Cl.  $\text{trill.}$   $\text{pp}$   $\text{ff}$   
Hpt.  $\text{table}$   $\text{ff}$   
Vi. 1  $\text{ff}$   $\text{pp}$   $\text{ff}$   
Vla.  $\text{gliss.}$   $\text{pp}$   $\text{ff}$

a tempo I°

21

Ob. *tr.* (ba) *pp* *ppp* *f pp*

Cl. *tr.* (ba) *pp* *ppp* *f mp*

Marimba

Perc.

Hp. *ff* *3* *f* *nat.* *bisbigliando* *3* *ppp*

VI. 1 *tr.* *fp* *p* *sul pont.* *jeté* *3 sul pont.* *3* *f*

Vla. *sul pont.* *p* *jeté* *3 sul pont.* *3* *f*

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24

Ob. *p*

Cl. *p*

Perc.

Hp. *table* *mf* *p*

VI. 1 *p* *b.p.* *mp* *f pp*

Vla. *p* *b.p.* *mp* *f pp f*

## IV

$\text{♩} = 66$   
rit. trill

Fl.

Ob.

Cl.

B.Clt.

Hn.

Tpt.

Tbn.

Perc.

Marimba; soft sticks

rit. trill

Hp.

rit. trem.

Rfl.

p una corda

1

VI. 2

3

Vla.

Vcl.

rit. trill

rit. trill

\* independently, but in roughly the same tempo

Fl. 3 \* tr. (b) flz. (diaphragm)

Ob. nervous tr. tr. tr. tr.

Ci. \* tr. swaying

B. Cl. (tr.) 3 3 5

Hn. (con sord.) \* p

Tpt.

Tbn.

Perc. \* mechanical Lge. temp. blk. Med. wd. blk. Marimba 3 Gong pp

Hp.

Pftr. 3 \* pp nonchalant

1 very little pedal →

Vl. 2

V. 3

Vla. \* tr. jeté

Vcl. 3 \* tr. 3 sul pont. nat.

Fl. (3) overblow x x x

Ob. (tr.) tr. (diaphragm)

Ci. tr. 3- pp

B.Ci. ppp 3- pp

Hn.

Tpt.

Tbn.

Perc. Small temp. blk. 3 times

Hp.

Afte. 3 3

1

VI. 2

3

Vla. sul pont. jeté nat. tr. gliss. 3

Vcl. sul pont. nat. gliss. 3

Fl. (tr) (3) rit. trill

Ob. tr. (tr) (tr) rit. trill

Ci. (3) tr. (tr) (tr) rit. gliss.

B.Ci. gentle (3) rit.

Hn. repeat till Tape entry

Tpt.

Tbn.

Perc. Marimba tr. < >

Hp.

Pf. (3) tr. < >

1

Vl. 2

3

Vla. → sul pont. → nat. jeté fp gliss. tr. tr. rit. (3)

Vcl. p gliss. tr. rit. (3)



5

Fl.

Ob.

Cl.

B. Cl.

Hn.

Tpt.

Tbn.

Vibraphone

Triangle

Perc.

Hp.

Aflte.

1

VI. 2

3

Vla.

Vcl.

Tape

*Preview File Only*

9

Fl.

ob.

Cl.

B.Cl.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Pfle.

1

Vl. 2

3

Vla.

Vcl.

*senza sord.*

*arco*

*pizz.*

*arco*

*arco*

*Preview File Only*

13

Fl. f

Ob.

Ct.

B.Ct. mp

Hn. p

Tpt. f

Tbn. f

Perc. Marimba f

Hp. f

Pfbc.

1 pizz. arco

2 pizz. arco

3 pizz. arco

Vla. f pizz. arco

Vcl. nat. f

## VII

*J = 60*

Picc. *trill* (ka) *trill* *to Flute*

Ob. *freely* *trill*

E♭ Cl. *freely* *trill* *echo*

B. Cl. *con sord.*

Hn. *pp* *5:4* *5:4*

Tpt. *(con sord.)* *3* *p* *trill* (ka)

Tbn. *con sord.* *3* *3* *3* *3*

Perc. *Med. Crotales* *Gong* *on the beat* *Vibraphone* *p*

Hp. *ff* *p* *3* *5:4* *3* *3* *3*

Pftc. *ff* *on the 8va* *beat* *p* *p* *mp* *pp* *pp*

*tre corde* *p*

1 *ppp*

2 *ppp*

3 *ppp*

Vla. *ppp*

Vcl. *ppp*



## VII

*J = 80*

*J = 60*

Fl.

Ob.

Ci.

B.Ci.

Hn. *senza sord.*

Tpt. *senza sord.*

Tbn. *senza sord.*

Perc. *Vibraphone*

HP.

RFlz.

1

VI. 2

3

Vla.

Vcl.

Tape

*Preview FILE Only*

*nat.*

*ff*

*nat.*

*ff*

*nat.*

*ff*

*nat.*

*CUE*

*15va*

*Bell (15va)*

*etc. ....*

*ff dim.*

*senza vib., sul tasto*

*(pp)*

*pp*

*senza vib., sul tasto*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

## VIII

$\text{♩} = 69$   
 $\text{♩} = 138$

B.CI.      *smorz.*      *gliss.*  
*mf*      *f*  
*senza sord.*      *crudely violent*      *flz.*  
*f <>*

Tbn.      *slide:*  
*vib. esag.*      *sing same note*  
*a i*

B.CI. + Tbn.  
*slide:*  
*vocal mouth shapes*

Tape  
*Tbn. ↔ B.CI.*  
*Marim.*      *Hp.*

Perc.  
*3*

*pp*

5

B.CI.      *smorz.*      *gliss.*  
*mf*      *f*  
*ai*      *sing*  
*very fast*      *ff <>*

Tbn.      *con sord.*      *flz.*

Tape

*Preview FILE ONLY*

8

B.CI.      *slide + gut vibr.*      *flz. rough*  
*ff*

Tbn.      *smooth*  
*f <>*

Tape  
*+ canon*

*3*

*F*      *F*      *F*      *3*



20

Picc. *ppp*

Ob. *ppp*

Cl. *ppp*

B.CI. *s* *mp* *ff* *ppp*

Hn. *con sord.* *ppp*

Tpt. *(con sord.)* *ppp*

Tbn. *con sord. (plunger)* *pp* *(open) tongue only* *(closed)*

Perc. *Marimba* *Low tomtom (muffled)* *Marimba* *Sm. tam. blk.*

Hp. *8va -* *pp*

Pftr. *ppp*

VI. 1 *p* *8va -* *8va -* *pizz.* *pp*

VI. 2 *thrown* *#* *pp*

VI. 3 *col legno* *(sim.)* *pp*

Vla. *nat. gliss.* *pp >* *nat.*

Vcl. *pp*

Tape *s*

## IX

At this barline the conductor and players concerned should adopt motionless postures as if just about to play.

20" approx.

Ci. *mf*

B.Ci. *mf*

Hn. *senza sord.* 20" approx.

Crotale

Perc. *mf* Vibra. hard sticks

Hp. *f*

15va -

Pftr. *mf*

pizz.

1 *f*

20" approx.

Vi. 2 *mf*

pizz.

3 *f*

nat. 20" approx.

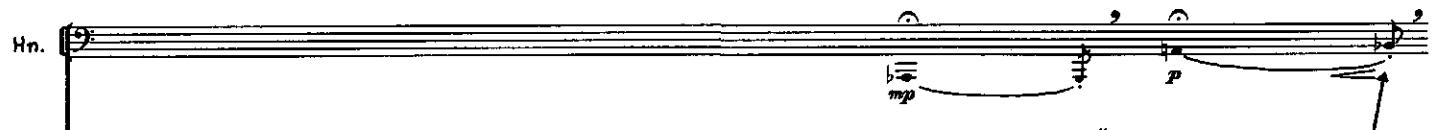
Vla. *f*

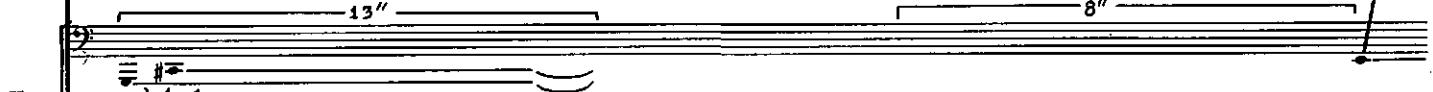
Vcl. pizz. + arco 20" approx.

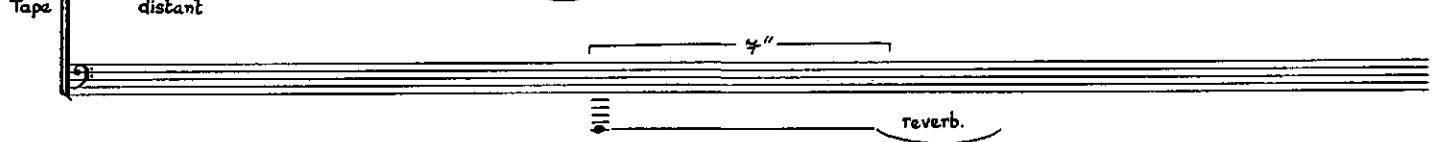
(17) 60"

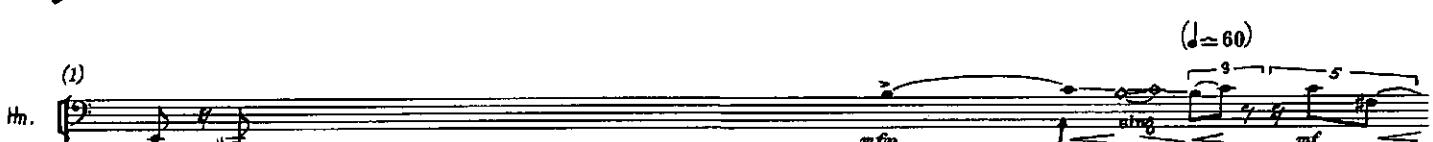
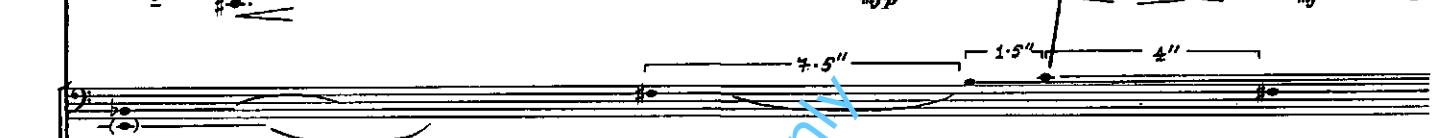
Tape *ff*

## X

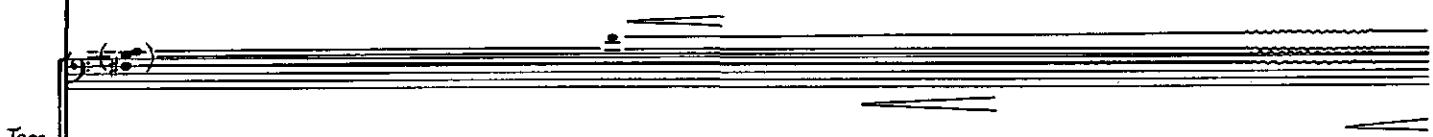
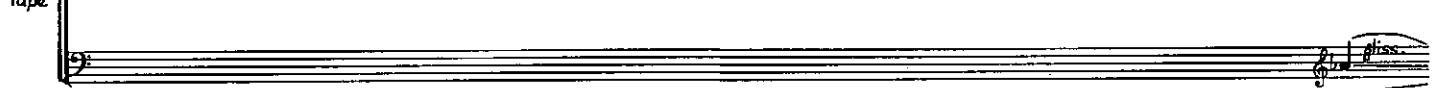
Hn. 

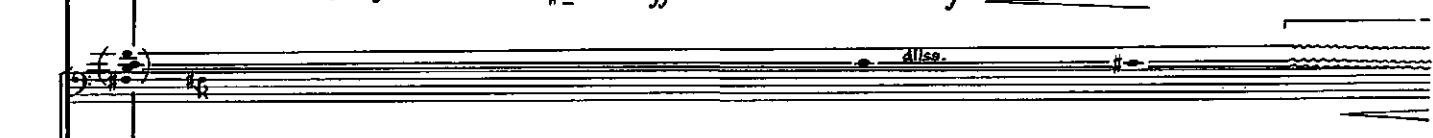
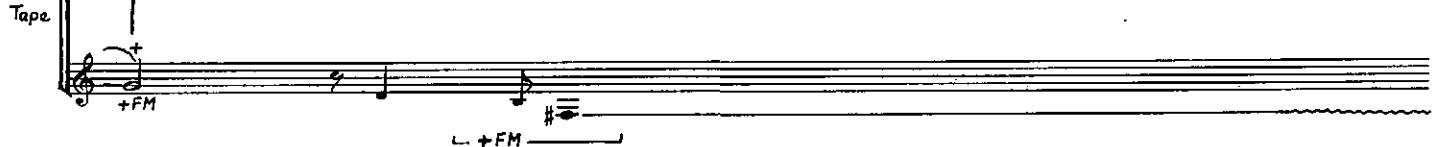
Tape   
distant

  
reverb.

(1) Hn.   
  
ppp

Tape 

(1) Hn.   
  
Tape 

(1) Hn.   
  
Tape 

## XI

*d = 112*

Fl.

Ob.

(20) Tape *mp* Perc.

Fl.

Ob.

Tape

4

Fl.

Ob.

Tape

8

Fl.

Ob.

Tape

12

Fl.

Ob.

Tape

15

Fl.  
Ob.  
Tape

fff  
ff

Measure 15 consists of three staves. The Flute (Fl.) has a sixteenth-note pattern followed by a sustained note. The Oboe (Ob.) has a sixteenth-note pattern. The Tape staff has a sustained note. Dynamics fff and ff are indicated above the Flute and Oboe staves respectively.

18

Fl.  
Ob.  
Tape

pp > ppp  
pp > pp

to Piccolo

Measure 18 consists of three staves. The Flute (Fl.) and Oboe (Ob.) play eighth-note patterns. The Tape staff has a sixteenth-note pattern. Dynamics pp and ppp are indicated above the Flute and Oboe staves. A instruction "to Piccolo" is written above the Oboe staff.

(♩ = 120)

21

Marimba  
Tape  
Tpt.

5" 4.5"

Measure 21 consists of three staves. The Marimba staff has a sixteenth-note pattern. The Tape staff has a sustained note. The Tpt. (Trumpet) staff has a sustained note. Measure times 5" and 4.5" are indicated above the Marimba and Tape staves respectively.

(21)

Marimba  
Tape

7 ♭ 6 9 10 4 9

Measure 21 continues with three staves. The Marimba staff has a sustained note. The Tape staff has a sustained note. Measure times 7 ♭ 6 9 10 4 9 are indicated above the Marimba and Tape staves.

(21)

Tape

etc.  
(Vibra.)

(Tpt.)

(Glock.)

(21) Marimba

etc.

(Hp.)

(Tpt.)

(Tpt.)

(21)

(Tpt.)

(Tpt.)

(Glock.)

(21)

<sup>8va</sup>

<sup>11</sup>

<sup>7</sup>

<sup>5</sup>

<sup>10</sup>

<sup>4</sup>

<sup>3</sup>

<sup>2</sup>

<sup>8</sup>

$\text{♩} = 130$

CUE (repeated notes)

XII

d = 33

4

Fl.

Ob. Tamtam *p*

Cl.

B.Clar.

Hn.

Tpt.

Tbn.

Perc. *mf* *p*

Hp. *gva* *gva*

(*gva*) *loco*

Pfles. *poco f*

*p*

(*con sord.*)

*ppp* *p sweet*

(*con sord.*)

*ppp* *p sweet*

(*con sord.*)

*ppp* *p sweet*

con sord.

con sord.

con sord.

*ppp* *p sweet*

7

Fl.

Tamtam move back to seat Oboe

Ob.

Cl.

B. Cl.

Hn. con sord.

Tpt. con sord.

Tbn. con sord.

Perc. *mf* *mf cresc.*

Hp. *poco f* *loco* *poco f* *loco*

Pftz. *poco f* *pp* *poco f* *pp*

1 *ppp* *ppp*

VI. 2 *ppp* *ppp*

3 *ppp* *ppp*

Vla. *ppp* *ppp*

Vcl. *ppp* *ppp*

*Preview File Only*