

JONATHAN HARVEY

Bhakti

for 15 instrumentalists
and quadrasonic 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*
by Madhu Khanna, Thames & Hudson 1979

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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

Quadrasonic 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

FLUTE

OBOE

CLARINET (B^b)

BASS CLARINET

HORN

TRUMPET

TENOR TROMBONE

PERCUSSION

HARP

PIANO

1 VIOLINS 1

2 VIOLINS 2

3 VIOLINS 3

VIOLA

CELLO

TAPE

ppp

ppp

① p dim.

6"

6"

6

Fl.

Ob.

Cl.

B. Cl.

Hr.

Tpt.

Tbn.

Rnc. *Tamtam* *approximate pitch obtained by scraping tamtam with thin metal pointed object*
ppp - p

Hp.

Pfta. *plucked (nasal sound)*
p

1
 2
 3
 VI. 1
 VI. 2
 VI. 3

Vla.

Vcl. *con sord. sul pont., senza vib.*
pp
molto sul pont., senza vib.
pp
nat.
pp

Tape

4"

CUB
5"

pppp
Bva
20"

II

④ $\text{♩} = 144$

Tape

etc.

Pfte. Tpt. Pfte. Cl. Pfte.

4

8va

8

8va

8va

12

(8va)

15

18

Tape

8va - - - - -

23

Cl.

Pfta.

Tape

8va - - - - -

8va - - - - -

26

Cl.

marcato

f

15va - - - - -

Pfta.

f

15va - - - - -

15va - - - - -

Tape

III

♩ = 66

Ob. *p*

Cl. *pp*

Hp. *mf* l.v. (l.v.)

Vi. 1 *p* sul pont. → nat.

Vla. *mp*

Ob. *mf*

Cl. *mf*

Vi. 1 *mf* sul pont. nat.

Vla. *mf* sul pont.

Ob. *tr* *ba (ba)* *ff* *f* *sf* *p* *ff*

Cl. *tr* *ba (ba)* *ff* *f* *sf* *p* *ff*

Marimba *ff*

Hp. *ff* *nat.* *ppp* etc.

Vi. 1 *ff* *nat.* *f* *p* *ff*

Vla. *ff* *nat.* *f* *p* *ff*

Fast ♩ = 130

11 $\text{♩} = 66$

Ob. *pp* *ffp* *p* *fff*

Cl. *pp* *ffp* *p* *f*

Hp. (l.v.) *mf* *fff*

VI. 1 *pp* *ffp* *p* *fff*

Vla. *pp* *ffp* *p* *f* *fff*

15

Ob. *p* *ff* *mf* *mf*

Cl. *mf* *mf*

Hp. *f* *f*

VI. 1 (L.H.) *pizz.* *arco* *mf* *mf*

Vla. *mf* *mf* *mf*

18

Ob. *ff* *pp* *ff*

Cl. *ff* *pp* *ff*

Hp. *table* *ff*

VI. 1 *ff* *pp* *ff*

Vla. *ff* *pp* *ff*

a tempo I°

21

Ob. *pp* *tr* *ppp* *f* *pp*

Cl. *pp* *ppp* *f* *pp*

Marimba *ff* *f*

Hp. *f* *ppp* *ppp*

nat. bisbigliando

VI. I *fp* *p* *sul pont.* *f*

Vla. *p* *sul pont.* *p* *jete* *sul pont.* *f*

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24

Ob. *p*

Cl. *p*

Rarc.

Hp. *mf* *p* *tabla*

VI. I *p* *nat.* *mp* *f* *pp* *f*

Vla. *p* *nat.* *mp* *f* *pp* *f*

Fl. (3) → overblow
Ob. (tr) tr
(diaphragm) p dolce
Cl. tr
B. Cl. tr
Hn.
Tpt.
Tbn.
Perc. Small temp. blk. 3 times
Hp.
Pfte. 3
Vl. 1
Vl. 2
Vl. 3
Vla. sul pont. jetté nat. tr
Vcl. 6 5 sul pont. nat. gliss. p pp gliss. mp

9

Fl.

Ob.

Cl.

B.Cl.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Pftz.

Vl. 1

Vl. 2

Vl. 3

Vla.

Vcl.

senza sord.

mp

f

p

ff

senza sord.

mf

arco

f

pizz.

f

arco

f

arco

f

13

This musical score page contains measures 13, 14, and 15 for an orchestral piece. The instruments and parts are as follows:

- Fl.** (Flute): Measures 13-15 with dynamics *f* and *mp*.
- Ob.** (Oboe): Measures 13-15.
- Cl.** (Clarinet): Measures 13-15.
- B.Cl.** (Bass Clarinet): Measures 13-15 with dynamic *mp*.
- Hr.** (Horn): Measures 13-15 with dynamic *p*.
- Tpt.** (Trumpet): Measures 13-15 with dynamic *f*.
- Tbn.** (Tuba): Measures 13-15 with dynamic *f*.
- Mrc.** (Marimba): Measures 13-15 with dynamic *f*.
- Hp.** (Harp): Measures 13-15.
- Pfca.** (Piano/Conductor): Measures 13-15.
- 1** (Violin I): Measures 13-15 with dynamics *pizz.* and *arco*.
- Vi. 2** (Violin II): Measures 13-15 with dynamics *pizz.* and *arco*.
- 3** (Violin III): Measures 13-15 with dynamics *pizz.* and *arco*.
- Vla.** (Viola): Measures 13-15 with dynamics *pizz.* and *arco*.
- Vcl.** (Violoncello): Measures 13-15 with dynamic *nat.*

The score includes various musical notations such as notes, rests, and dynamic markings. A large blue watermark reading "Preview File Only" is oriented diagonally across the center of the page.

VI

♩ = 60

Picc. *f* *tr* *(ka)* *mp* *To Flute*

Ob. *f* *freely* *tr* *7:8* *p* *tr* *7:8*

E♭Cl. *f* *freely* *tr* *7:8* *echo* *pp* *p* *tr* *7:8*

B.Cl. *f* *mp*

Hn. *con sord.* *pp* *5:4*

Tpt. *con sord.* *p* *3* *5:4* *tr*

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

Perc. *Med. Cym.* *Crotales* *Gong* *for the beat* *Vibraphone* *p*

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

Pfte. *on the 8va* *tr* *3* *3* *p* *mp* *pp*

1. *ppp*

Vi. 2. *ppp*

3. *ppp*

Vla. *ppp*

Vcl. *ppp*

tre corde

3 rit.

Fl.

Ob.

E♭Cl. *to B♭ Clarinet*

Hr.

Tpt. *(tr) rrrr*

Tbn. *3*

Perc. *pp*
p

Hp.

Pfte. *(bva) tr (ba)*
mp ppp
p

1

Vi. 2

3

Vla.

Vcl.

The image shows a page of a musical score for page 71. It features 15 staves for various instruments: Flute (Fl.), Oboe (Ob.), E-flat Clarinet (E♭Cl.), Horns (Hr.), Trumpets (Tpt.), Trombones (Tbn.), Percussion (Perc.), Harp (Hp.), Piano (Pfte.), Violin 1 (1), Violin 2 (Vi. 2), Violin 3 (3), Viola (Vla.), and Violoncello (Vcl.). The score includes dynamic markings such as 'pp', 'p', 'mp', and 'ppp', and performance instructions like 'rit.', 'tr', and '3'. A large blue watermark 'Preview File Only' is overlaid diagonally across the center of the page.

VII

♩ = 80 ♩ = 60

Fl.

Ob.

Cl.

B. Cl.

Hn. *senza sord.*

Tpt. *senza sord.*

Tbn. *senza sord.*

Vibraphone

Arc.

Hp.

Pfta.

1. *nat.*

Vi. 2. *nat.*

3. *nat.*

Vla. *nat.*

Vcl. *f*

CUE

15va

Bell (15va)

Bell *ff dim.*

senza vib., sul tasto

pp

pp

pp

pp

pp

pp

etc.

VIII

♩ = 69
♩ = 138

B. Cl. *smorz.* *gliss.*

Tbn. *senza sord.* *crudely violent flz.* *slide: vib. esag. sing same note* *vowel mouth shapes a i*

Tapa

Tbn. ↔ B. Cl.

Marim.

Hp.

Perc.

5

B. Cl. *smorz.* *gliss.*

Tbn. *a i* *very fast* *ff =>* *mf* *con sord.* *flz.*

Tapa

8

B. Cl. *flz.* *gliss.*

Tbn. *senza sord.* *slide + gut vibr.* *flz. rough* *smooth* *ff* *f*

Tapa

Tbn. *+ canon*

11

B.Cl. *pp*

Tbn. *con sord.* *p* *mf* *gliss.* *mf* *3*

Tape

14

B.Cl. *sub. p* *pp* *ff* *f* *multiphonic* *3* *ff*

Tbn. *pp* *3* *3*

Tape

sing into Cl.

17

B.Cl. *rough* *ff* *gliss.* *ff* *ffz.* *5* *3* *3*

Tbn. *senza sord.* *ff* *ff* *(diaphragm)* *ffz.* *gliss.* *ff* *3* *3*

Pf/bo

Tape

20

Picc. *ppp*

Ob. *ppp*

Cl. *ppp*

B. Cl. *mp* *ff* *ppp*

Hn. *con sord.* *ppp*

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

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

Perc. *Marimba* *Low Tom Tom (muffled)* *Sm. tam. blk.* *Marimba* *ppp*

Hp. *Bva* *pp*

Pf. *p* *ppp* *pizz.* *Bva* *Bva* *Bva*

1. *pp*

VI. 2. *thrown* *pp*

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

Vla. *nat. gliss.* *pp*

Vcl. *nat.* *pp*

Tape *s*

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IX

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

Cl. *mf* 20" approx. □
 B.Cl. *mf* 20" approx. -
 Hn. *mf* senza sord. 20" approx. □
 Perc. *mf* Vibra. hard sticks □
 Hp. *f* □
 Pfte. 15va *mf* □
 1. *pizz.* □
 Vl. 2. *mf* 20" approx. -
 3. *pizz.* -
 Vla. *nat.* 20" approx. *f* -
 Vcl. *pizz.* *arco* 20" approx. -
 60" □
 17 *Tape* *sf* □ 4"

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X

Hn. *mp* *p*

Tape distant 13" 8" 4" reverb.

Hn. (1) *mf* *mf* *mf* $\text{♩} = 60$

Tape *ppp*

7.5" 1.5" 4"

Hn. (1) *f* *mp* (sing) *f* *f*

Tape *All.*

Hn. (1) *fz.* *fz.* *ff* *f* *broadening*

Tape *All.* +FM

XI

♩ = 112

Fl. Ob. Tape Perc.

Fl. Ob. Tape

Fl. Ob. Tape

Fl. Ob. Tape

15

Fl.

Ob.

Tape

fff

fff

Tape

+d

18

Fl.

Ob.

Tape

pp

pp

3

3

to Piccolo

pp

pp

Tape

(♩ = 120)

21

Marimba

Tape

(♩ = 120)

Marimba

5"

4.5"

Tpt.

Tape

(21)

Marimba

Tape

(21)

Marimba

7

6

9

10

4

3

Tape

(21)

Tape

etc. (Vibra.)

(Tpt.)

(Glock.)

(21) Marimba

Tape

etc.

(Hp.)

(Tpt.)

(Tpt.)

(21)

Tape

(Tpt.)

(Tpt.)

(Glock.)

(21)

Tape

8va

11

7

5

10

4

3

2

6

1

♩ = 130

CUE (repeated notes)

XII

♩ = 33

Fl. *p* *sub.*

Ob. Go to percussion area and strike the tamtam: **Tamtam** *mp*

Cl.(B^b) *p* *sub.*

B.Cl.

Hn. *p* *sub.*

Tpt.

Tbn.

Perc. *Vibraphone motor on (fast)* *mf*

Hp. *nat.* *p* *f* *8va* *15va* *loco* *8va* *poco f* *Red*

Pfta. *p*

1. *con sord. b₂* *p* *con sord.* *b₂* *sub.*

VI. 2 *p* *con sord.* *b₂* *sub.*

3 *p* *sub.*

Vla. *pp* *sub.*

Vcl. *pp* *sub.*

21 *slow* *sub.* **CUE**

Tape

