

Kari Beate Tandberg

The White Heron and The Passing World

Shakuhachi, flute, koto, guitar

SCORE



- Shirasagi (White Herons) -

Supported by
The Norwegian Composers' fund

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In Japan, the white heron is a mythical bird with links to perfection, beauty, meaning and transcendence. It was a favorite figure in Ukiyo e – a type of woodcut or block print within Japanese art expression. The motifs were taken from everyday life or, in Japanese terms: "the passing world".

Notation

with reference to Minoru Miki: Composing for Japanese instruments

Shakuhachi

Blowing techniques:

Muraiki (breath) Blow consciously, violently into mouthpiece (bar 25-26)

Sorane (breath) Similar to muraiki, but used with pitches of shorter duration (bar 31)

Yuri:

Iki-yuri (vibrato) Emphasizing breath from the abdomen in wave-like intervals (bar 34-35)

Ago yuri (vibrato) Lips on the mouthpiece while moving the chin (bar 28, 36)

Tate-yuri (vibrato) Moving the head vertically (bar 67, 70)

Otoshi Dropping the chin to lower the pitch at the end of sustained (bar 38)

Fingering techniques:

Tremolos (bar 32, 36-37, 45, 49, 71-72)

Koro-koro (trill) with special fingering (bar 31)

Kara-kara (trill) Rapidly tapping the first or second hole while performing a glissando between Bb2 and Db2 (bar 33, 40)

Suri (gliss) Slowly covering or uncovering a hole while sliding to next pitch (bar 29, 33, 35, 47)

Nayashi (gliss) The fingers, the chin and the lips (bar 39)

Kobushi = A characteristic ornament in Japanese music (bar 29, 37)

Yuru A covered hole is momentarily opened and immediately closed (bar 26-27)

Trills half-step and whole-step (bar 43, 44, 48, 62)

Koto

Tuning - three different transposition of strings made during the piece

kumoijōshi (3, 8, 13=Bb^{1,2,3} 4, 9=D^{1,2} 6, 11=F^{1,2}) bar 0-22

hakumoijōshi *) (3, 8, 13=B^{1,2,3} 4, 9=D^{1,2} 6, 11=F^{1,2}) bar 24-34,

nakazorajōshi **) (3, 8, 13=B^{1,2,3} 4, 9=C^{1,2} 6, 11=F^{1,2}) bar 40-72



Left-hand techniques:

Oshide (pressing technique) LH presses the string to raise the pitch a minor or major second before being plucked with the right hand (bar 33, 66)

Oshibiki (glissando pressing technique) After plucking a string with the RH. LH presses a string to the left of the bridge and raises the pitch a minor or major second (bar 7, 67)

Yuri (vibrato) with LH after string is plucked (bar 1, 12)

Hiki-iro (pulling technique) After a string has been plucked LH lowers the pitch by pulling on the string on the left of the bridge to the right (bar 6)

Tsuki-iro (quick pressing technique) LH quickly presses and immediately releases a note after it has been plucked with RH (bar 2, 7)

Sukizume (upstroke) The back of the plectrum is used in a scooping motion and is most commonly performed with the thumb. Indicated by a symbol: V (bar 33)

Chirashizume (swiping plectra) back and forth on the string with the top edge of the plectra (bar 32)

Arpeggio (bar 0, 2, 4, 24, 30, 40, 44-45, 47-48)

Tremolo (bar 3, 5, 20, 31, 51, 71-72)

Trill half-step, whole-step (bar 33-34)

Dampen string ⊕

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Kari Beate Tandberg
2025

shakuhachi, flute, koto, guitar

♩ = 54

Shakuhachi

Tuning string 3, 8 13 =Bb^{1,2,3}

Koto

7 yuri (vib.) tsuki-iro

mp mp p

Flute

Guitar

Shaku.

Koto

5 hiki-iro

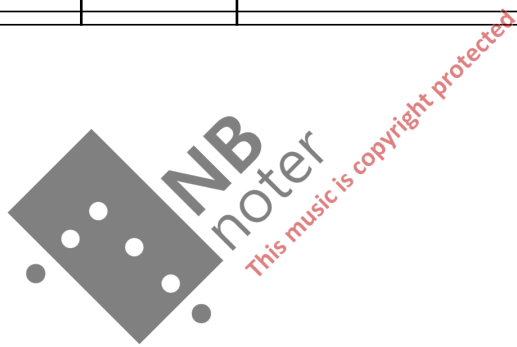
f sub. 3 mp

Fl.

(Gm6)
use the skin of the i-finger

Gtr

pp



7

Shaku.

Koto

Fl.

Gtr

11

Shaku.

Koto

Fl.

Gtr

oshibiki

tsuki-iro

f

mp

(Gm6) *p*

CV (Bbmaj9) *FAST arp.* *f*

(Am11) *SLOW arp.* *mf*

yuri (vib.)

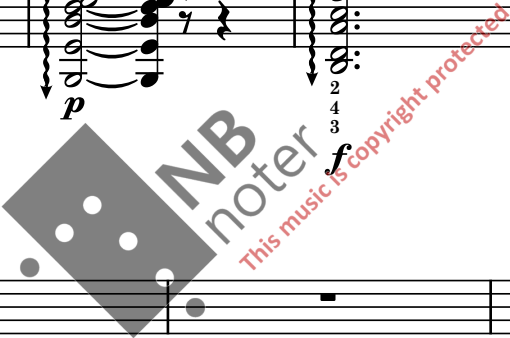
mf

mp

(G6^{add9}) *trem.* *p*

ord. *mf*

fr *mp*



14

Shaku.

Koto

Fl.

Gtr

mf *mp* *f sub.* *ord.* *tr* *ff*

17

Shaku.

Koto

Fl.

Gtr

tr *mf* *mp* *mf* *f*

20

Shaku.

Koto

Fl.

Gtr

(Gm6) FAST arp. mf sub.

CV (Am11) use the skin of the i-finger pp sub.

mf

22

Shaku.

Koto

Fl.

Gtr

Tuning string 3 and 8: Bb^{1,2}=B^{1,2}

f sub.

mf > mf > mp

(Bbmaj7) (Am11)

SLOW arp. mp

Shaku. *muraiki* *m* *yuru* *ago-yuri*

sfzpp *ff* *p* *mp* *mf*

Also tuning string 13: Bb³=B³

Koto

Fl.

Gtr *Bbm7*^(#5) *FAST arp.*

f

Shaku. *(kobushi)* *suri* *gliss.* *sorane* *koro-koro*

f *f*

Koto

f *fp*

Fl.

Gtr *Dm7* *MED. arp.*

mf

32

Shaku. *trem.* *fr* *kara-kara* *suri* *f* 5

Koto *chirazisume* *sukizume* *oshide* *fr* *ord.* *mf* *mp*

Fl. *fr* *f*

Gtr

34

Shaku. *iki-yuri* *suri* *gliss.* *ago-yuri* *trem.* *mp* *mf* 3 5

Koto *fr* *Tuning: string 6, 11: F^{1,2}=F^{#1,2} and string 4, 9: D^{1,2}=C^{1,2}*

Fl. *mf*

Gtr

37 *(kobushi)* *otoshi*

Shaku. *mf*

Koto

Fl. *mf* *mp* *mf* *mf* *tiktiktiktiktik....*

Gtr

39 *nayashi* *kara-kara*

Shaku. *mf* *mf*

Koto *mf* 6 6 7

Fl. *mfz* *toktoktoktoktok....*

Gtr *mf* *MED. arp. (Am13)*

41

Shaku.

Koto

Fl.

Gtr

43

Shaku.

Koto

Fl.

Gtr

(dampen string)

(Bbmaj7)

(Am9)

(Dm6)

(Am13)

(Cmaj13^{#11})

CV

CVII

2

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NB noter

f

f simile

5

5

6

tr

fz

fz

5

6

f

fz

fz

fz

sfz

f

2

45

Shaku. *trem.*
tr
mf 5

Koto *f* *mf* *cresc.* 6 6

Fl. *fz* *mf* 5

Gtr (Am6)

46

Shaku.

Koto

Fl. *p* *tr*

Gtr Em11
CVII
2
mf

47 *suri gliss.*

Shaku. *sfz*

Koto *f*

Fl. *flz.* *f*

Gtr (Am9) *Rascuado* *f sfz*

48 *tr*

Shaku.

Koto *mf mp*

Fl. *ord.* *tr* *mf*

Gtr *mf*

49 *trem.*

Shaku. *mf* *f* 6 6 6 6

Koto

Fl. *mp*

Gtr *mp*

50

Shaku. *p* ♩ = 60

Koto *p* 3 *yuri (vib.)* 3 3

Fl. *mp* *tr*

Gtr

53

Shaku. *mp*

Koto *mp*

Fl. *mf*

Gtr *p* *mp*

56

Shaku.

Koto *mp* *mf* *p*

Fl.

Gtr *p*



58

Shaku. *p*

Koto *mp* 3 3 3

Fl. *mp* *mf* *mp* *f*

Gtr *mp* *p*

60

Shaku. *p* *mfz*

Koto *p* *mf* *p*

Fl. *mf*

Gtr

(Gmaj9) CIII SLOW arp. *mp*

CIII MED. arp. *mf*

(Bm11) CVII FAST arp. *mfz*

63

Shaku. *sfz*

Koto

Fl. *sfz*
(G11)
4/6 CV
simile

Gtr *sfz*

64

Shaku. *rit.* *mp*

Koto *mp*

Fl. *tr* *quasi gliss* *simile* *mp*

Gtr (Am7)
CV
MED. arp. *mp*

Meno mosso

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66

Shaku. *take-yuri* *p*

Koto *oshide* *oshibiki* *p*

Fl. *flz.* *ord.*

Gtr. *p*

69

Shaku. *suri* *take-yuri* *pp* *mfz*

Koto *pp* *mfz*

Fl. *flz.* *pp* *mfz*

Gtr. *pp* *mfz*

(Bm11)
CVII
use the skin of the i-finger FAST arp.