UCLA
Contemporary Music Score Collection

Title
Sequence for Minor White

Permalink
https://escholarship.org/uc/item/5vx787w0

Author
Sanna, Kyle

Publication Date
2020

eScholarship.org Powered by the California Digital Library
University of California

KYLE SANNA

Sequence for Minor White

for string quartet

Sequence for Minor White (2012)

Minor White (1908-1976) was one of the most influential American photographers of the mid-twentieth century. He broadened the expression of the medium and was an important teacher, incorporating elements of Eastern philosophy into both his teaching and his creative process. He was also a mentor to my father, photographer Anthony Sanna, who gave me Minor White's first book of photographs, *Mirrors, Messages, Manifestations* (1969). I have been struck by the depth and originality in these photographs, and by White's ability to capture a sense of spirit and the spiritual in his work, no matter what the subject.

Important to White was the arrangement of individual photographs into sequences. He called these sequences "little dramas of dreams with a memory", and writes that "to engage a sequence we keep in mind the photographs on either side of the one in our eye." In *Sequence for Minor White* I wanted to translate this visual multiplicity into aural terms. My own sequence is comprised of several movements that each begin and end with a repeated section for one or two players. This allows for a deliberate overlapping of the movements and a mobile, yet seamless form. The movements are not given in any predetermined order and can be shuffled or omitted according to the preferences of the performers.

Certain movements were inspired by specific photographs and others were inspired by Minor White's writing on the creative process or by his poetry. Part of the magic of photography is to create a sense of movement in a still image. Much of this music has the opposite aim: to suggest stasis within the passing of time.

Performance Notes

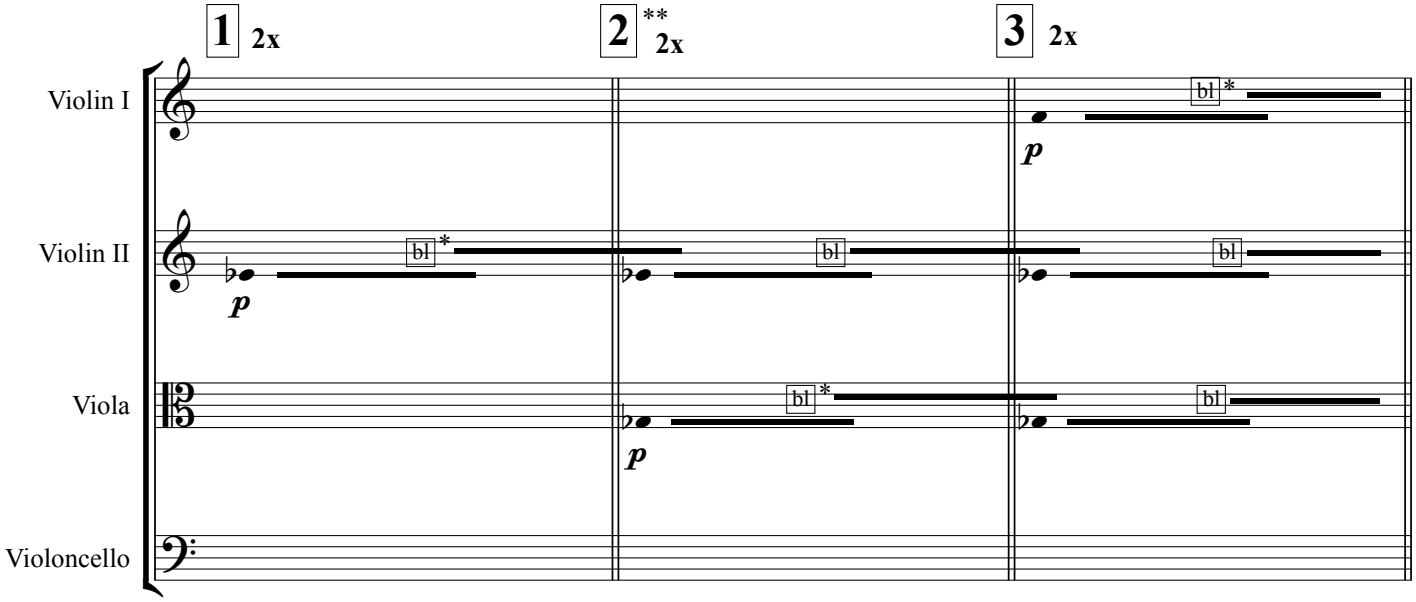
1. Performers may be spaced far apart from one another.
2. When the parts have an individual character, the voices should stand out rather than blend.
3. Performers are to choose the order of movements.
4. Performers may perform as many or as few movements as they like.
5. Each movement should overlap with the next.
6. The length of overlap is up to the performers. Long transitions shouldn't be avoided.
7. Improvisation may enter the transitions.
8. Violinists may switch between parts I and II to allow for transitions between movements.
9. At times indications for how to play the notes (e.g. dynamics, articulation, tempi in the independent parts, number of repeats, length of sections) are not given. This is an invitation for interpretation, even in the extreme.
10. The music box called for in *Tetons, Wyoming* will be provided.

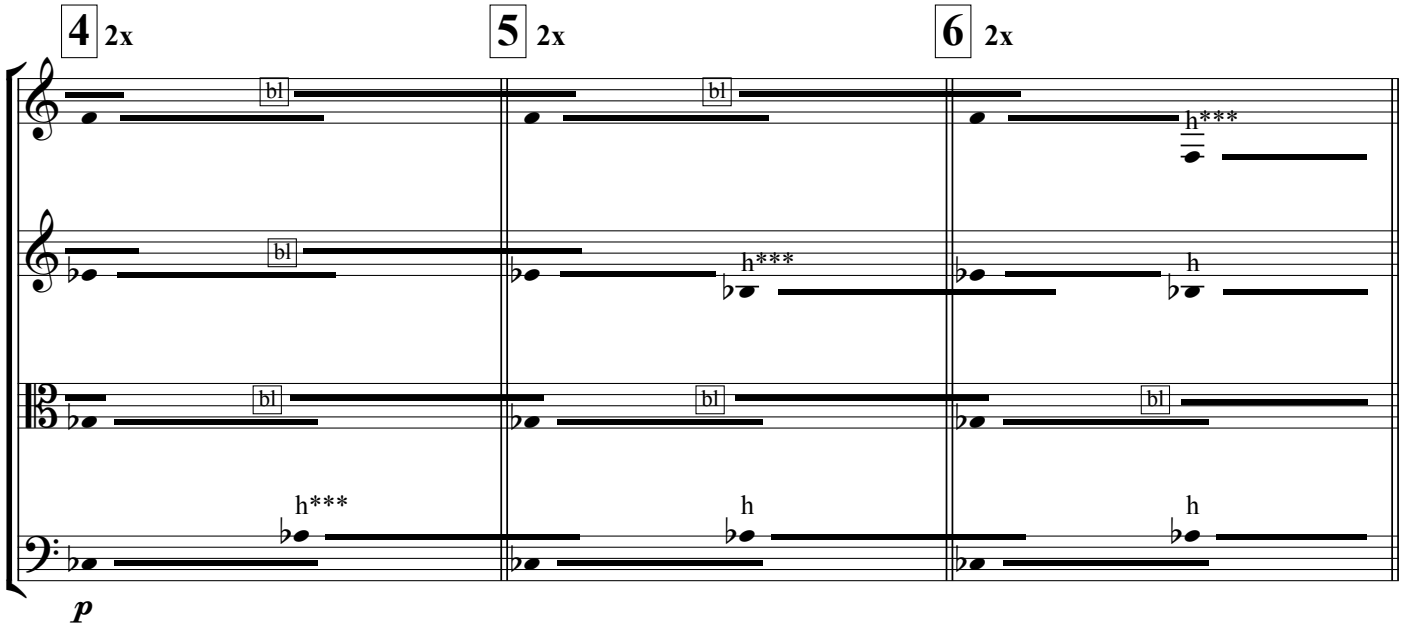
KYLE SANNA
Santa Monica, Nov. 2012

Ice at Water's Edge

Notes: all numbered sections are open repeats (ad lib.) except where noted (1-7)
1-8: inhale: play note; exhale: blow/hum, let the two overlap slightly
It's not important that everyone change sections at exactly the same time

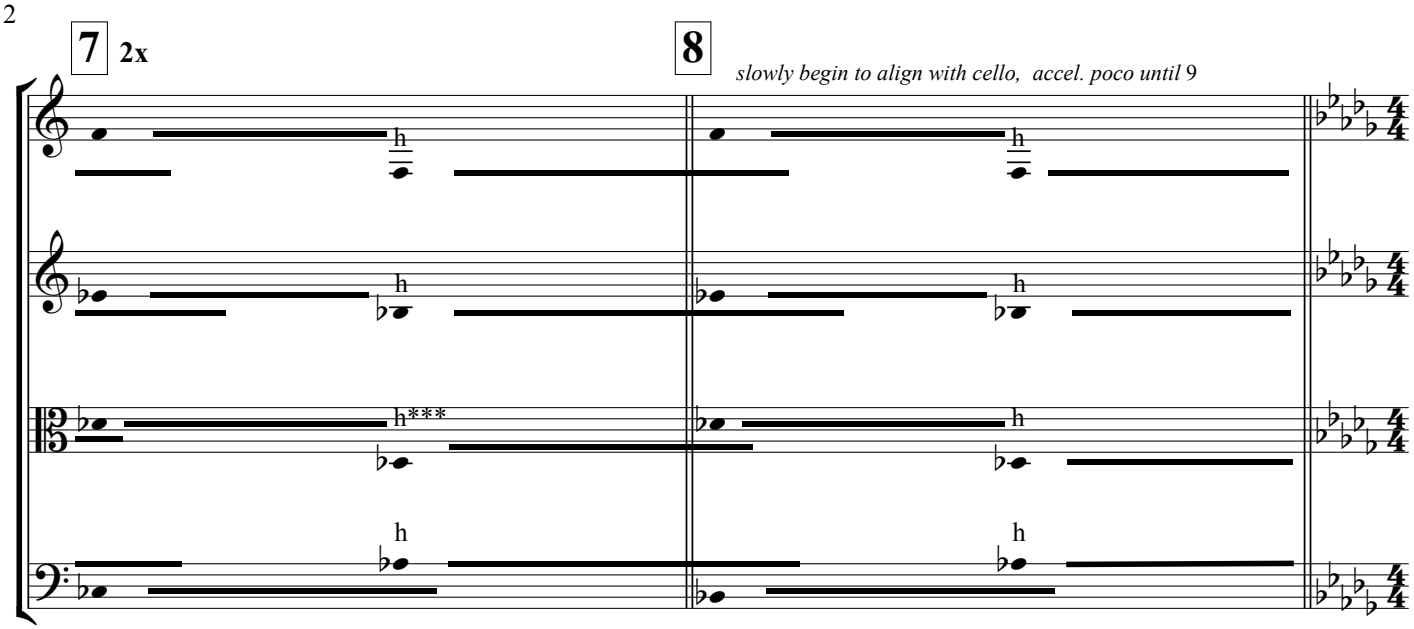
KYLE SANNA

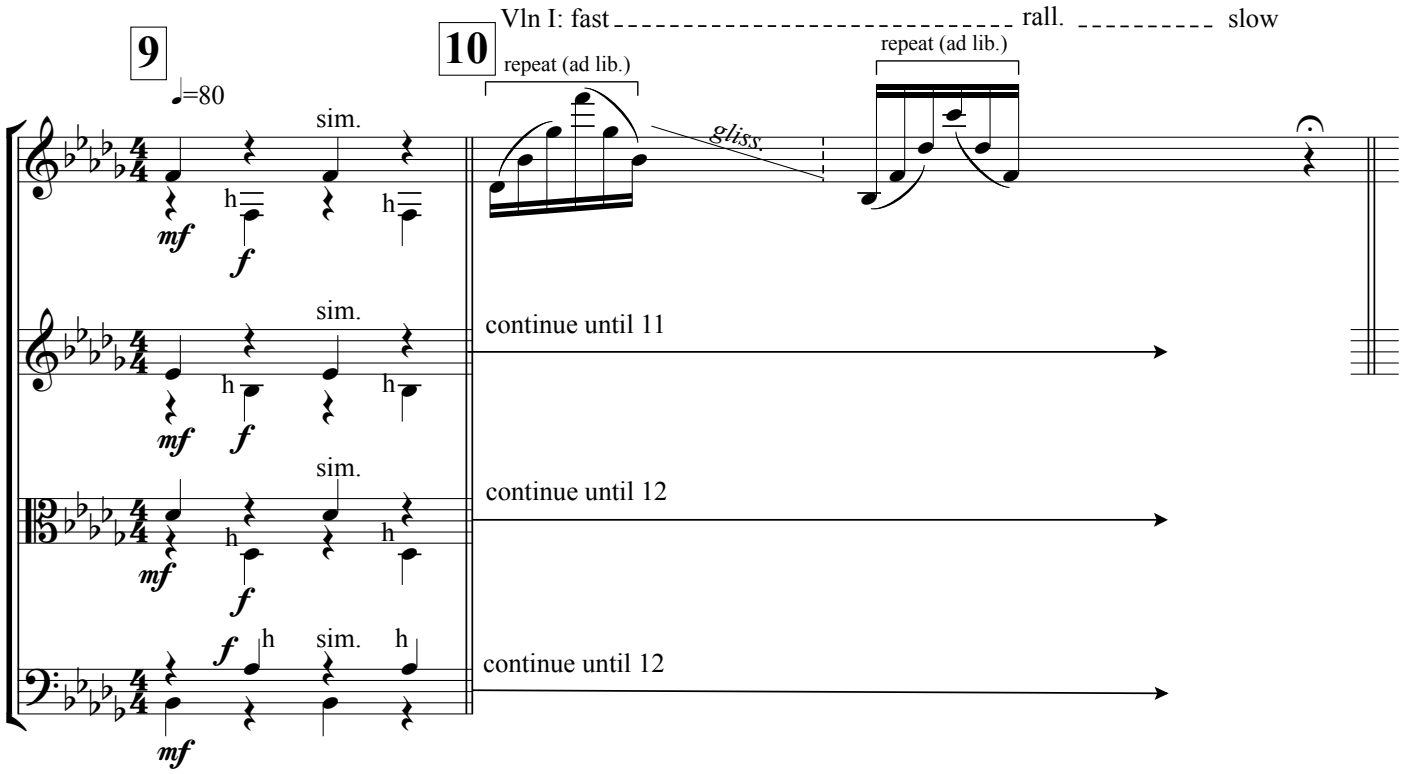


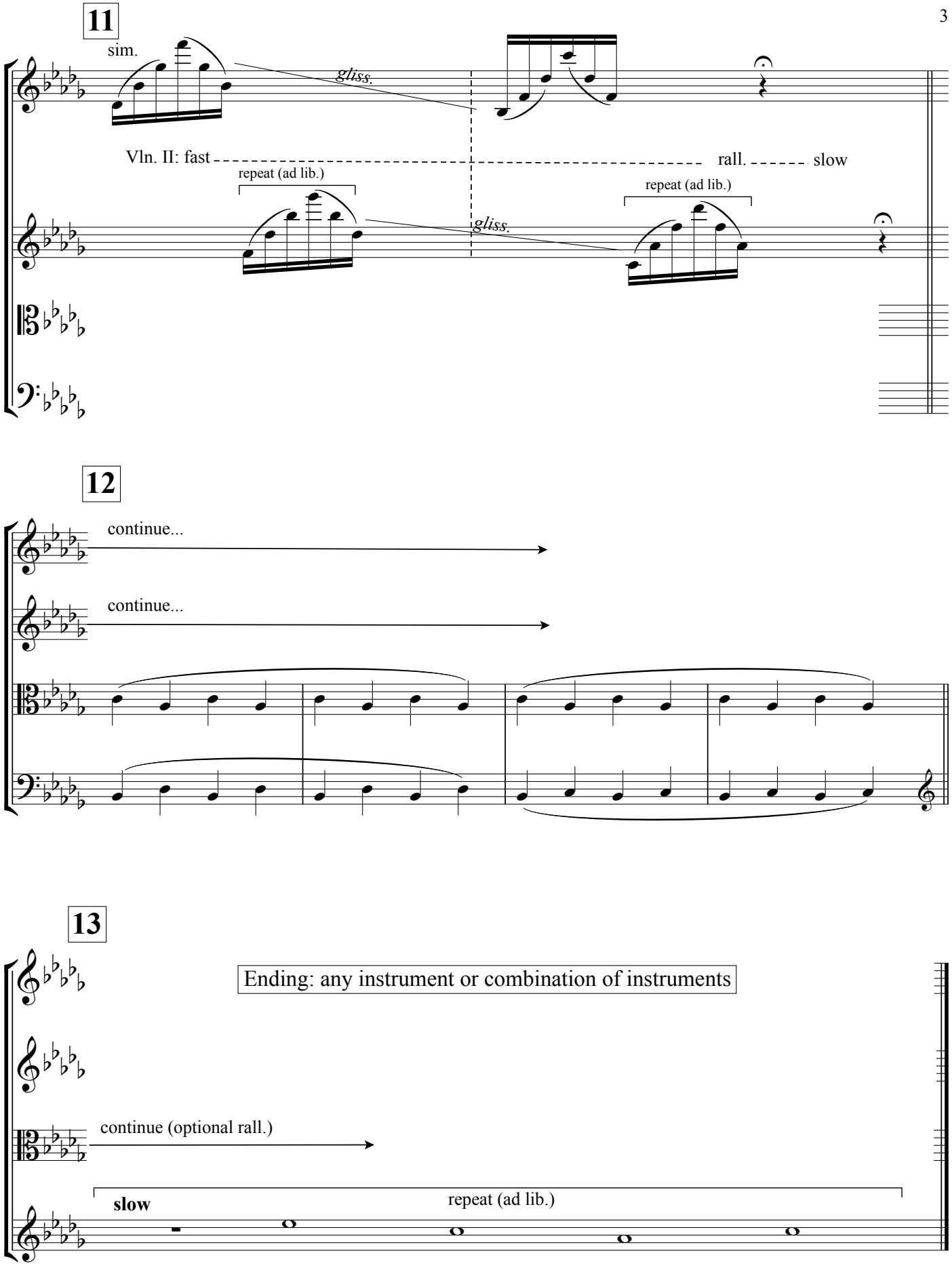


*gently blow air into f-hole
**players shouldn't start bars 2-8 at exactly the same time
***hum (don't play) this note. notes may be traded among players.

Copyright © 2012


7
2x
8
slowly begin to align with cello, accel. poco until 9
h
h***


9
10
Vln I: fast
rall.
slow
repeat (ad lib.)
repeat (ad lib.)
♩=80
sim.
mf
f
gliss.
continue until 11
continue until 12
continue until 12


11
sim.
gliss.
Vln. II: fast
rall.
slow
repeat (ad lib.)
repeat (ad lib.)
gliss.
12
continue...
continue...
13
Ending: any instrument or combination of instruments
continue (optional rall.)
slow
repeat (ad lib.)

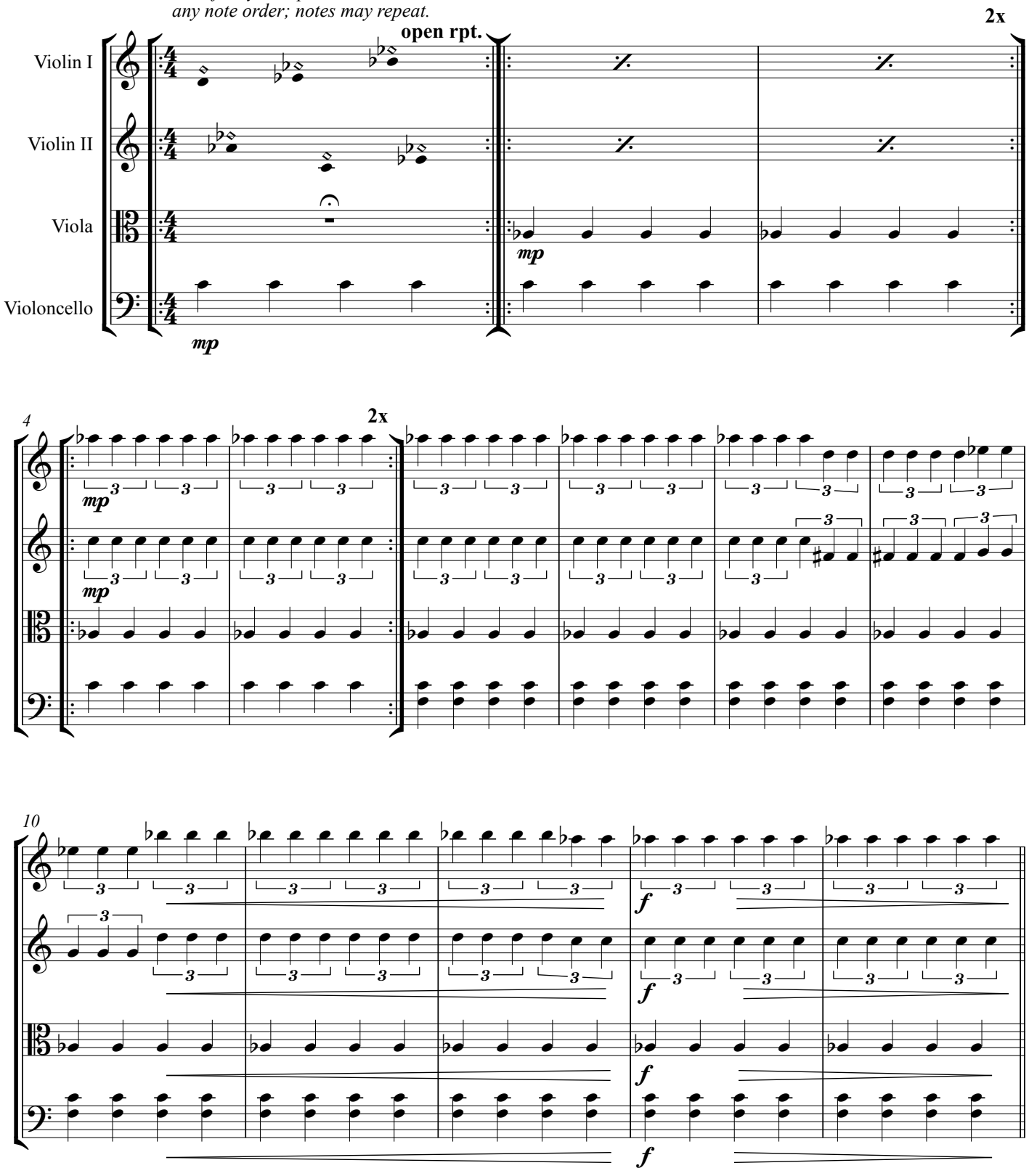
Frost

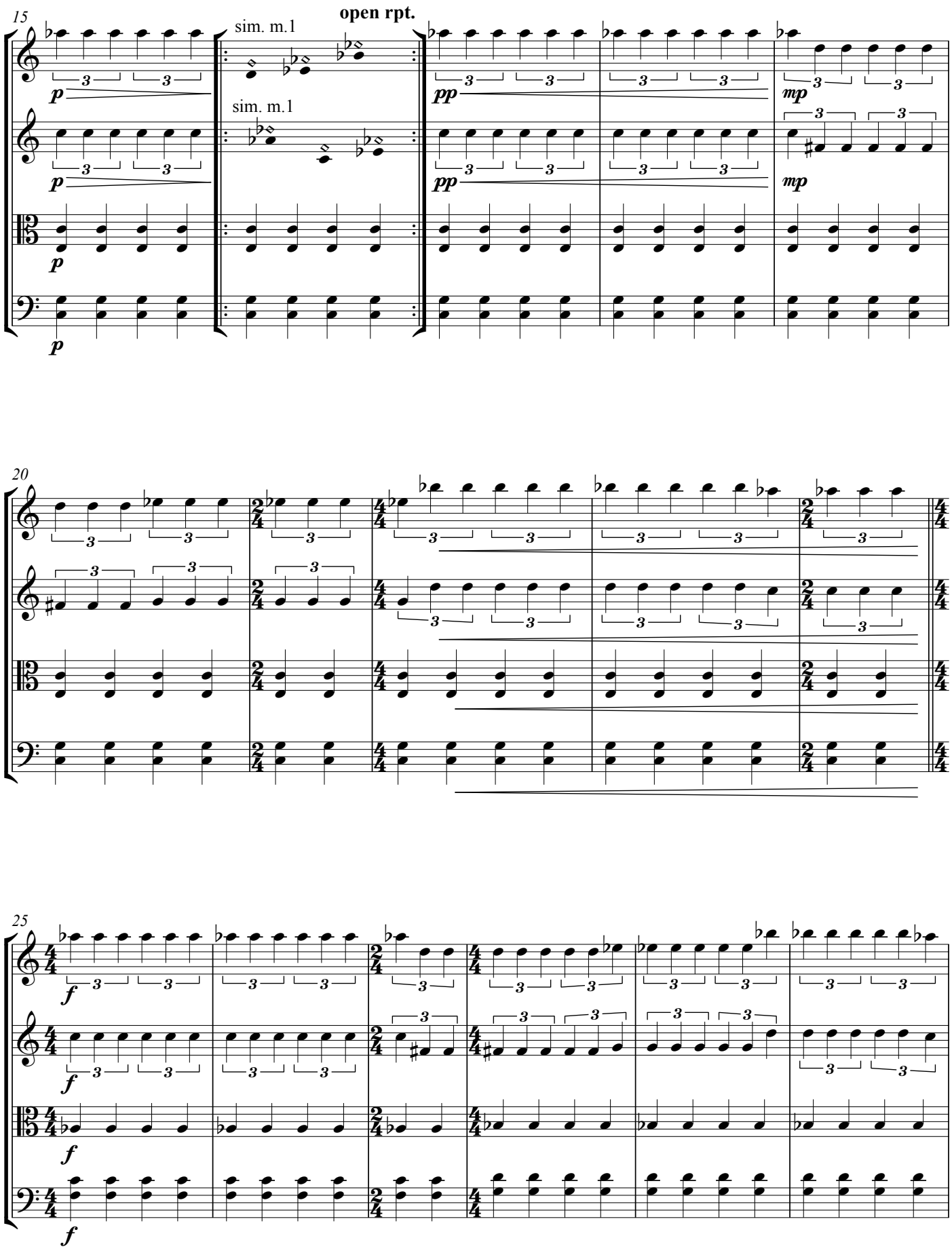
Start with either violin(s) or cello

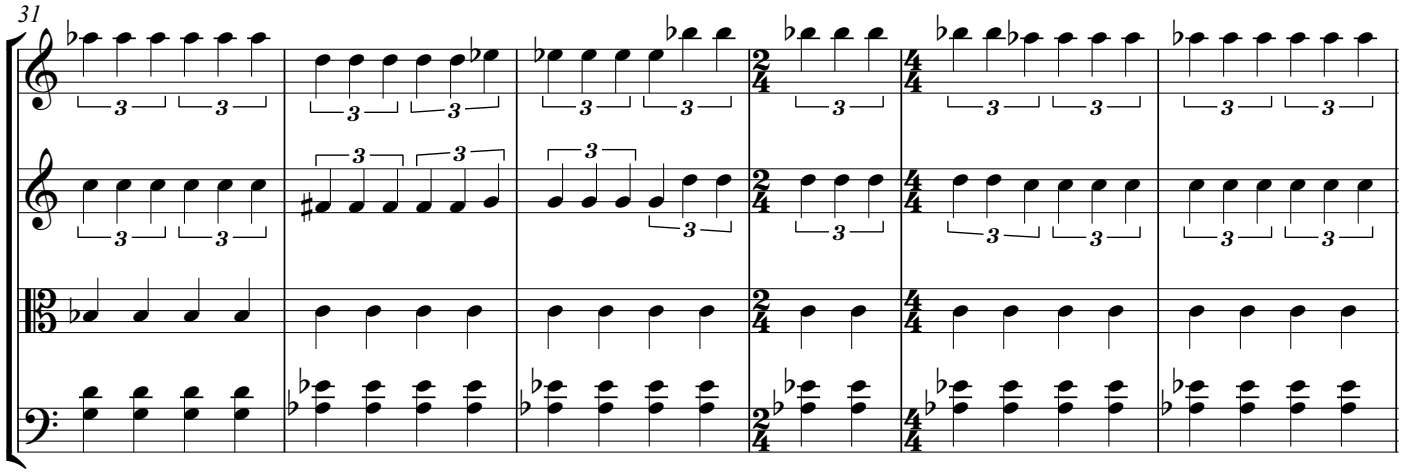
♩=88

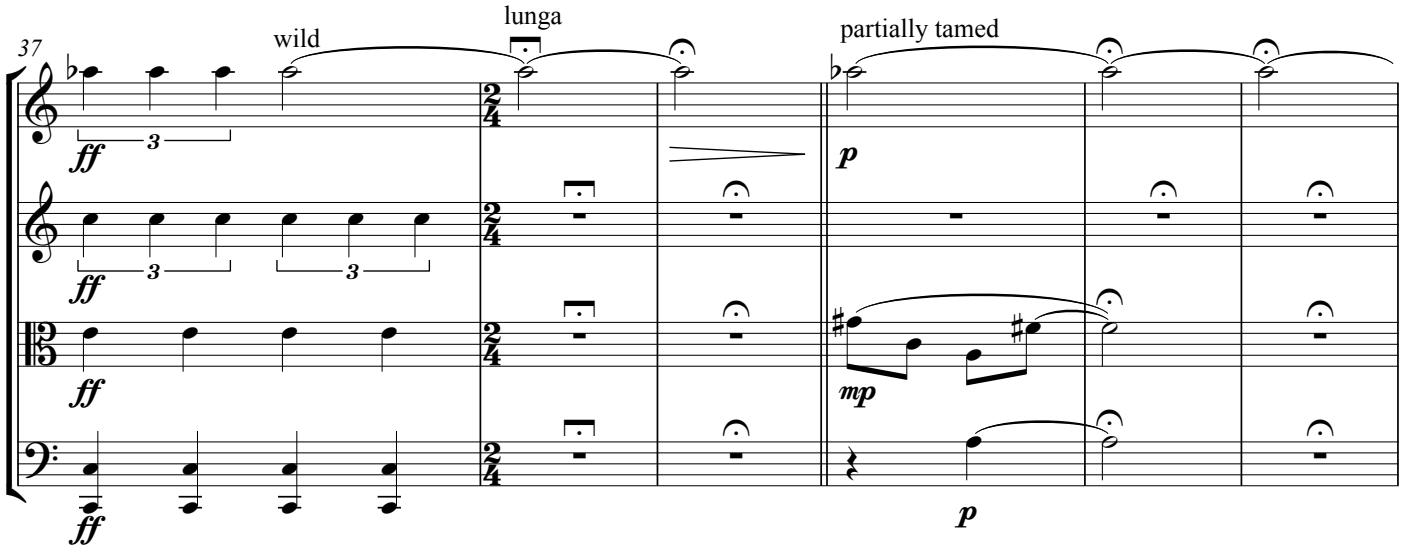
KYLE SANNA

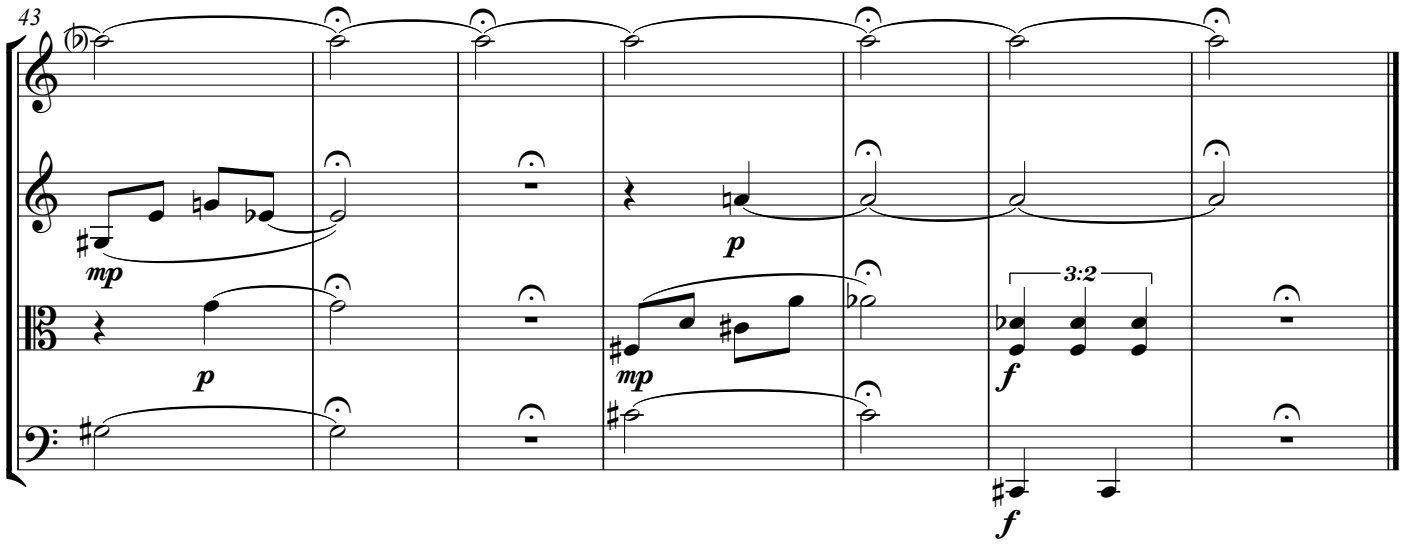
vlns: freely, independent, like a wind chime.
any note order; notes may repeat.




15
sim. m.1
open rpt.
sim. m.1
20
25


31

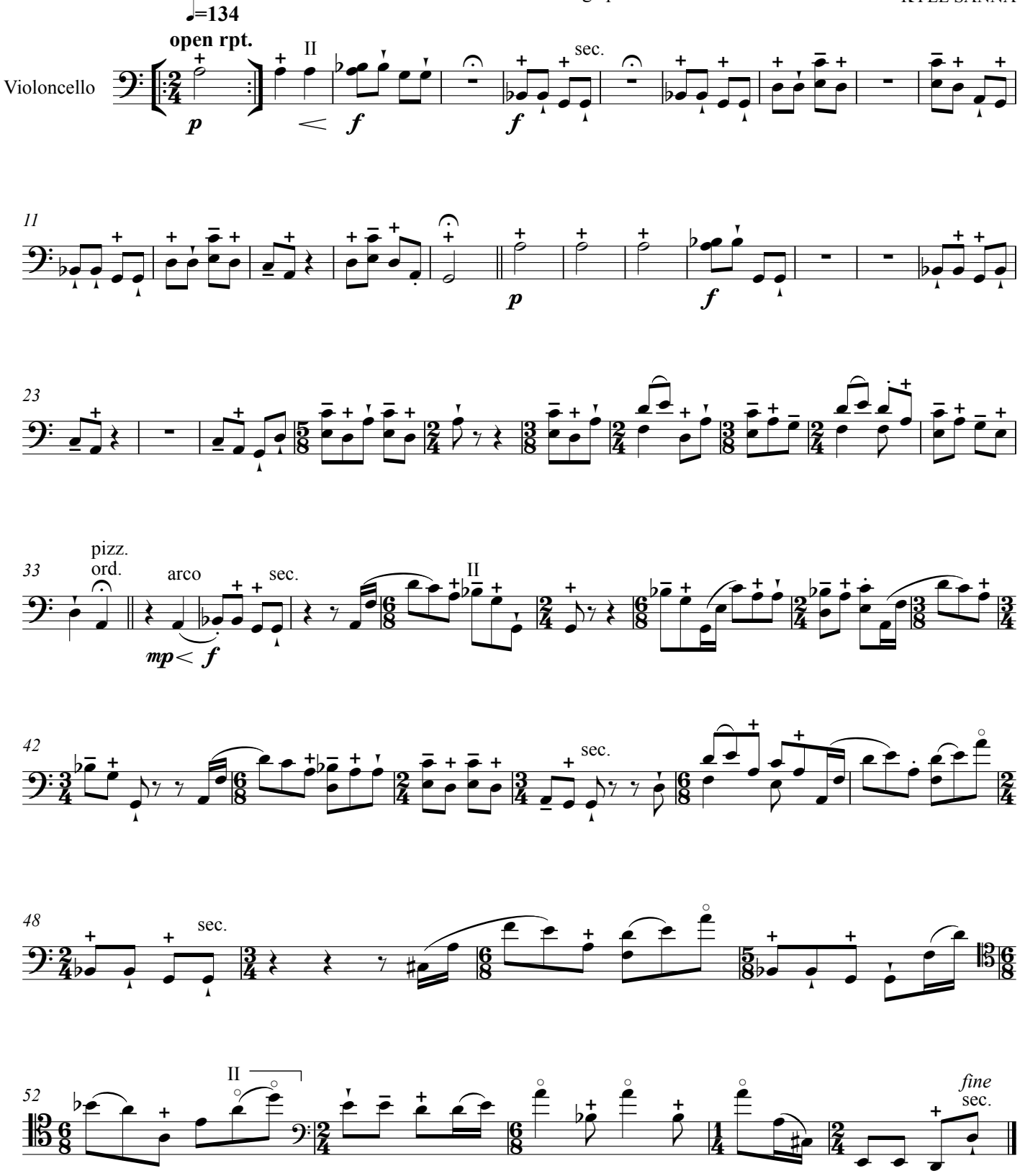

37
wild
lunga
partially tamed
ff
ff
ff
ff
p
mp
p


43
mp
p
p
mp
3:2
f
f

Mercury Mind Messenger

Fires burn on the lintels of doors
Flames burn across the ridge poles

KYLE SANNA

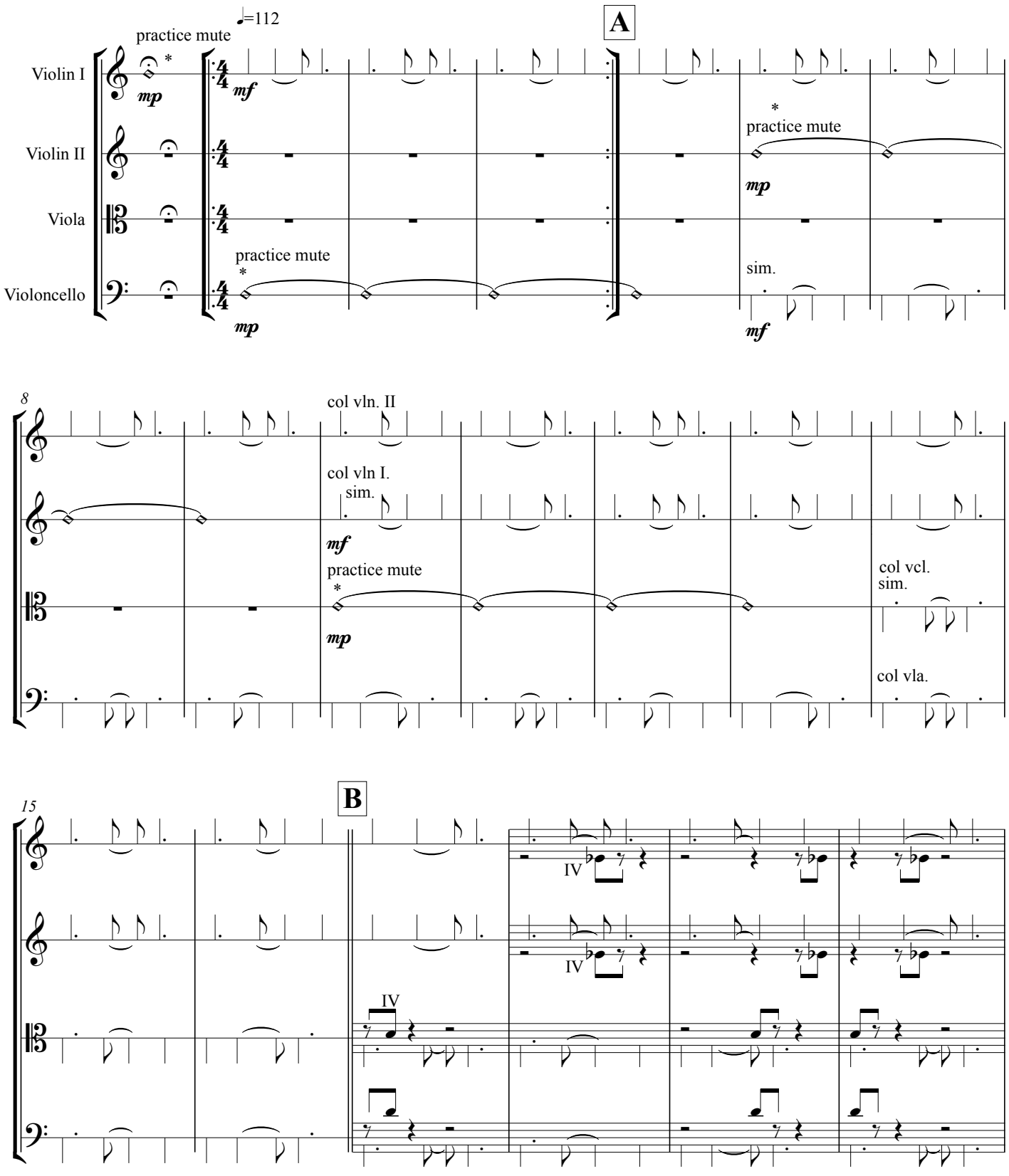


+ = left hand pizz.
▾ ▴ = spiccato, poco pont.;
let vibrate unless marked secco (sec.)

Copyright © 2012

X

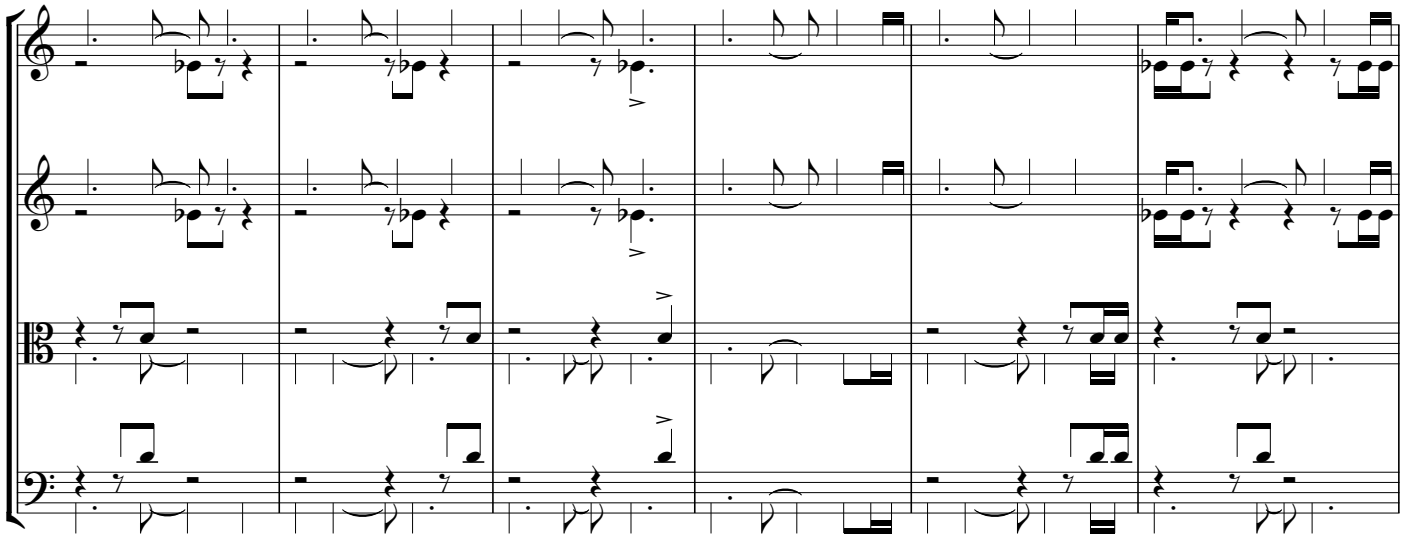
KYLE SANNA



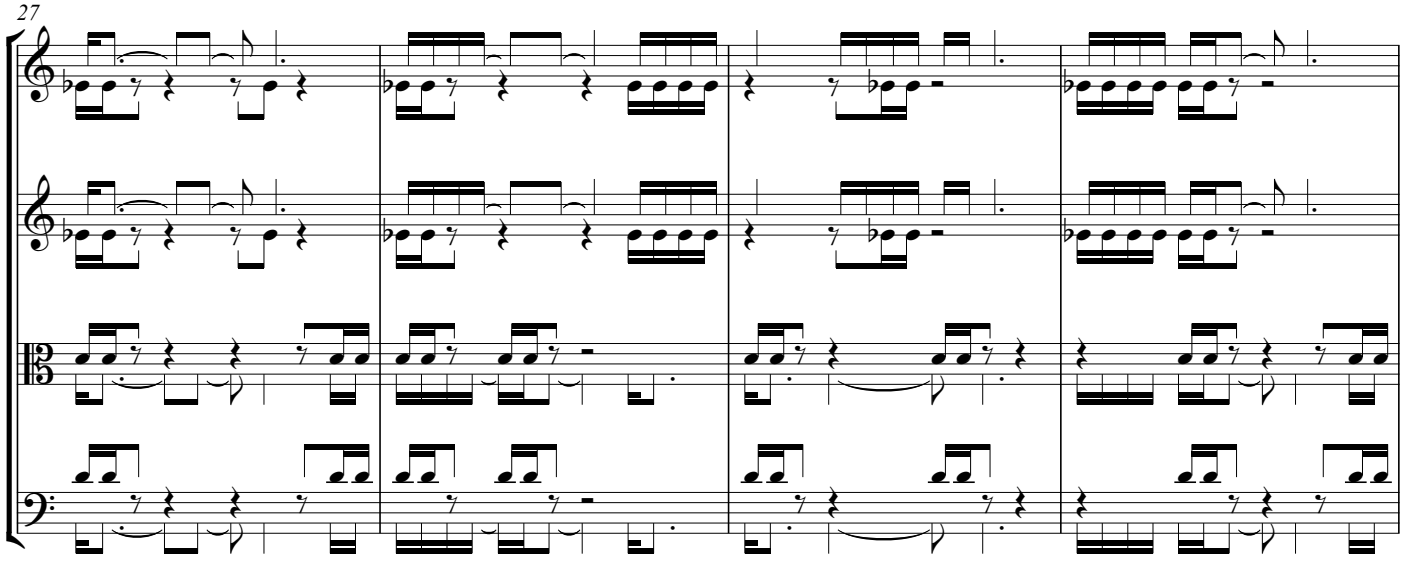
Copyright © 2012

*bow on wood at left C-bout

21



27



C

31

non col vln II

f

non col vln. I

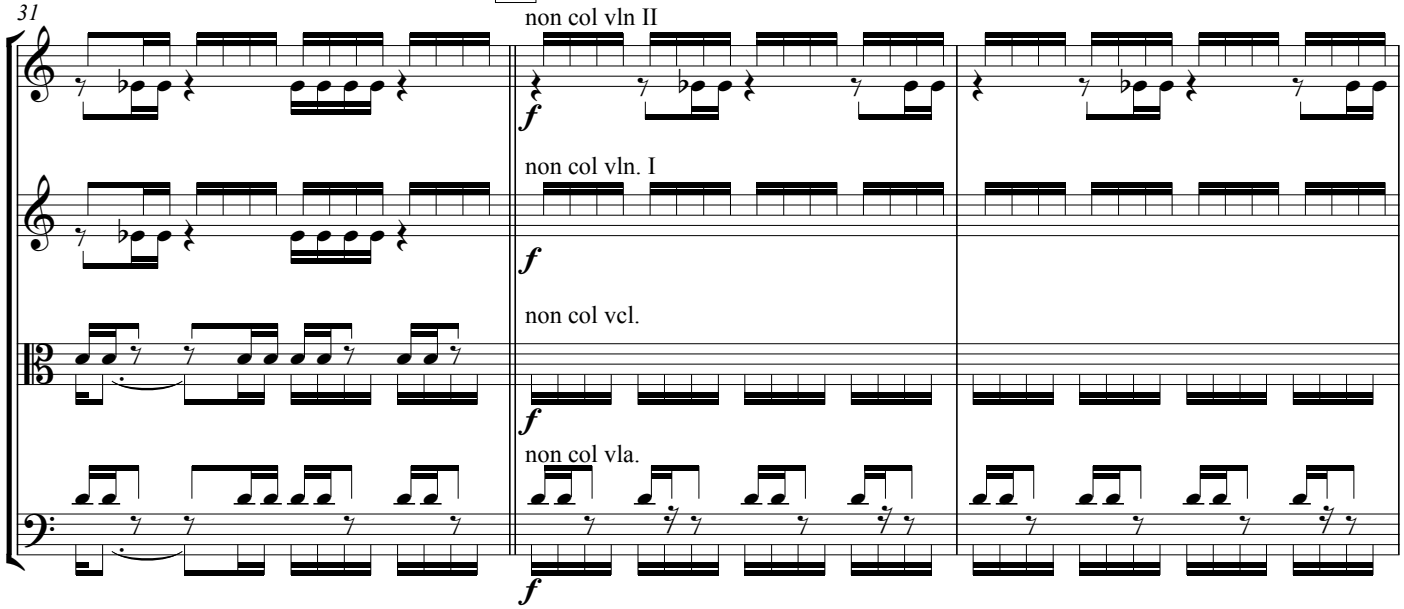
f

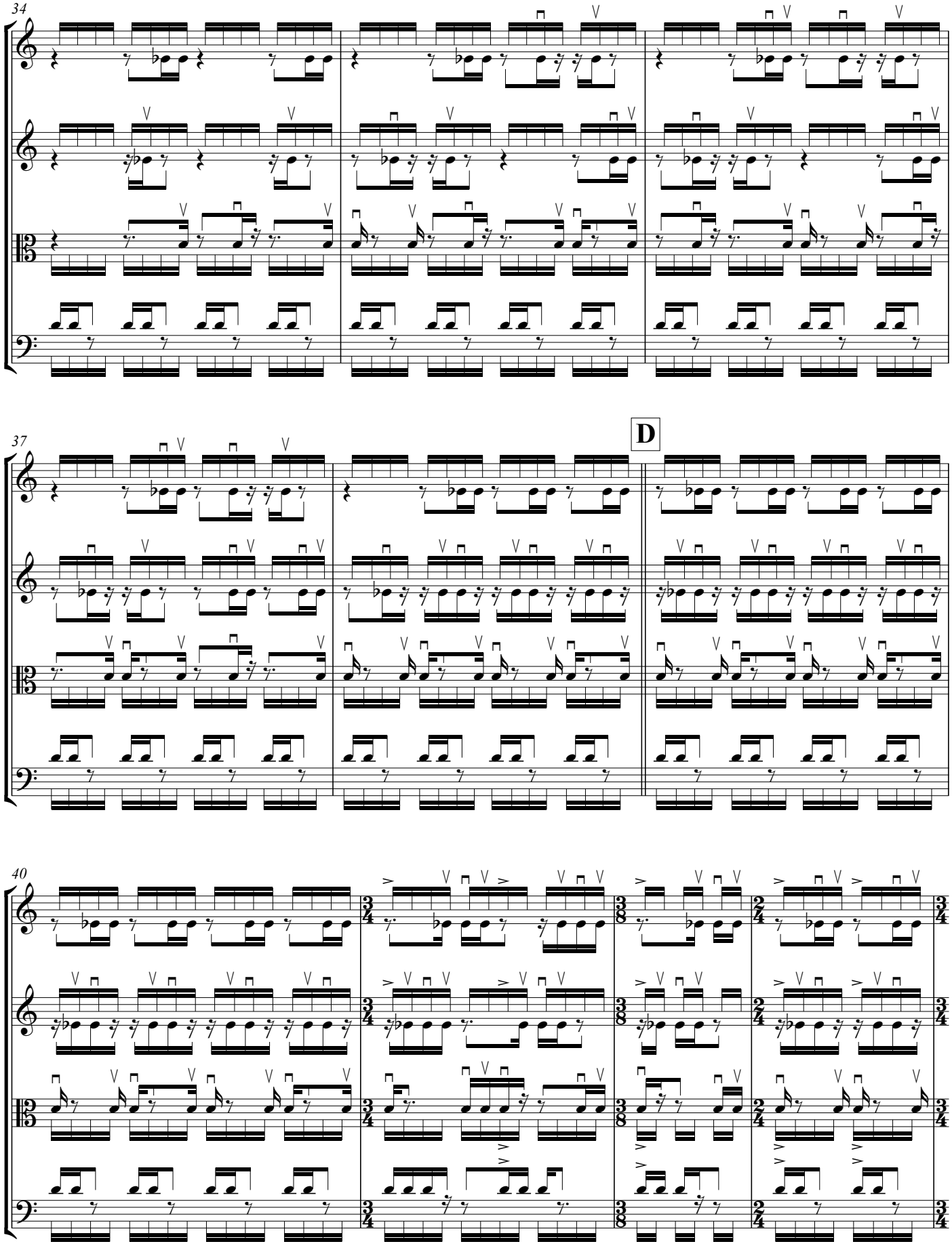
non col vcl.

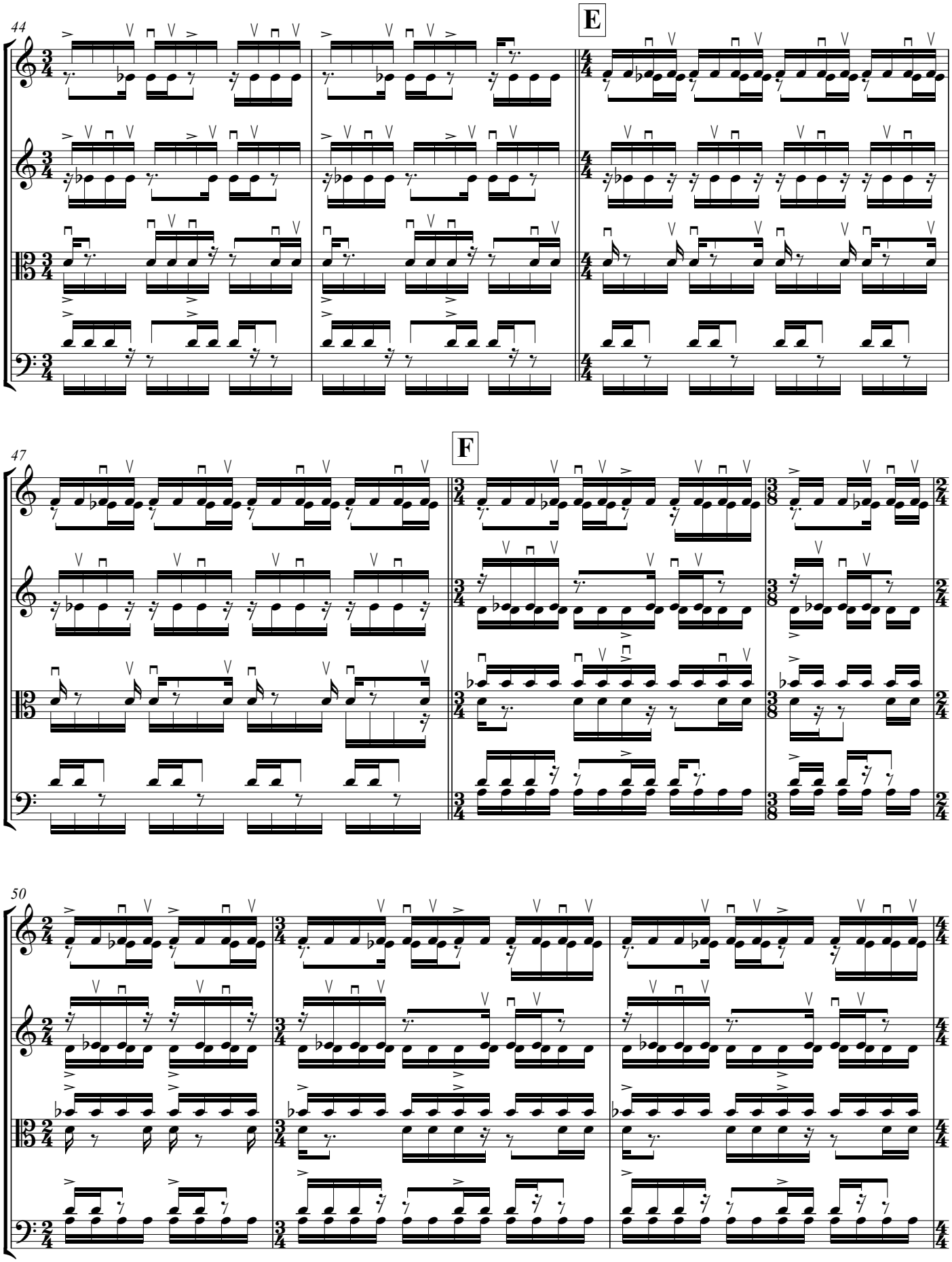
f

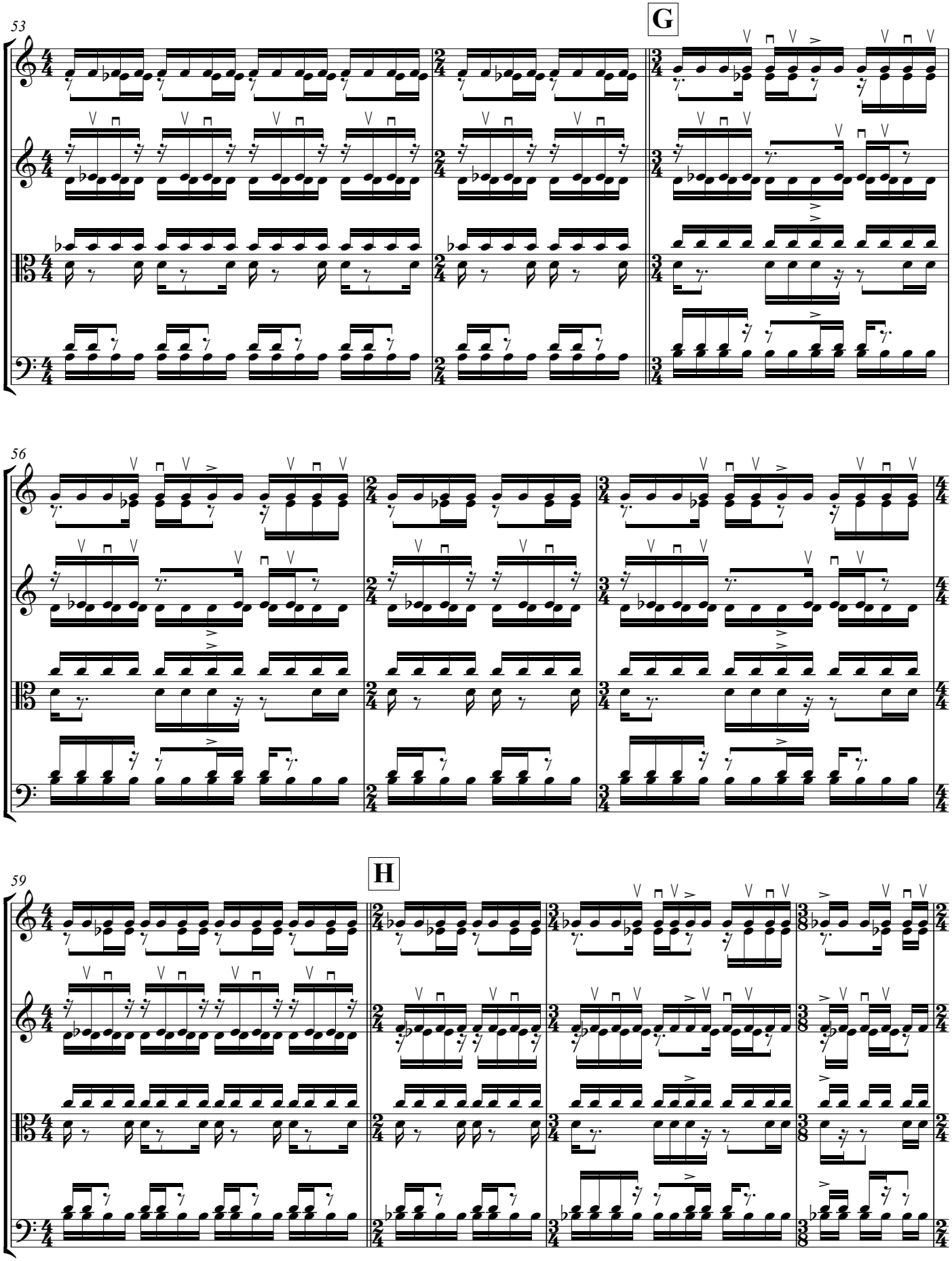
non col vla.

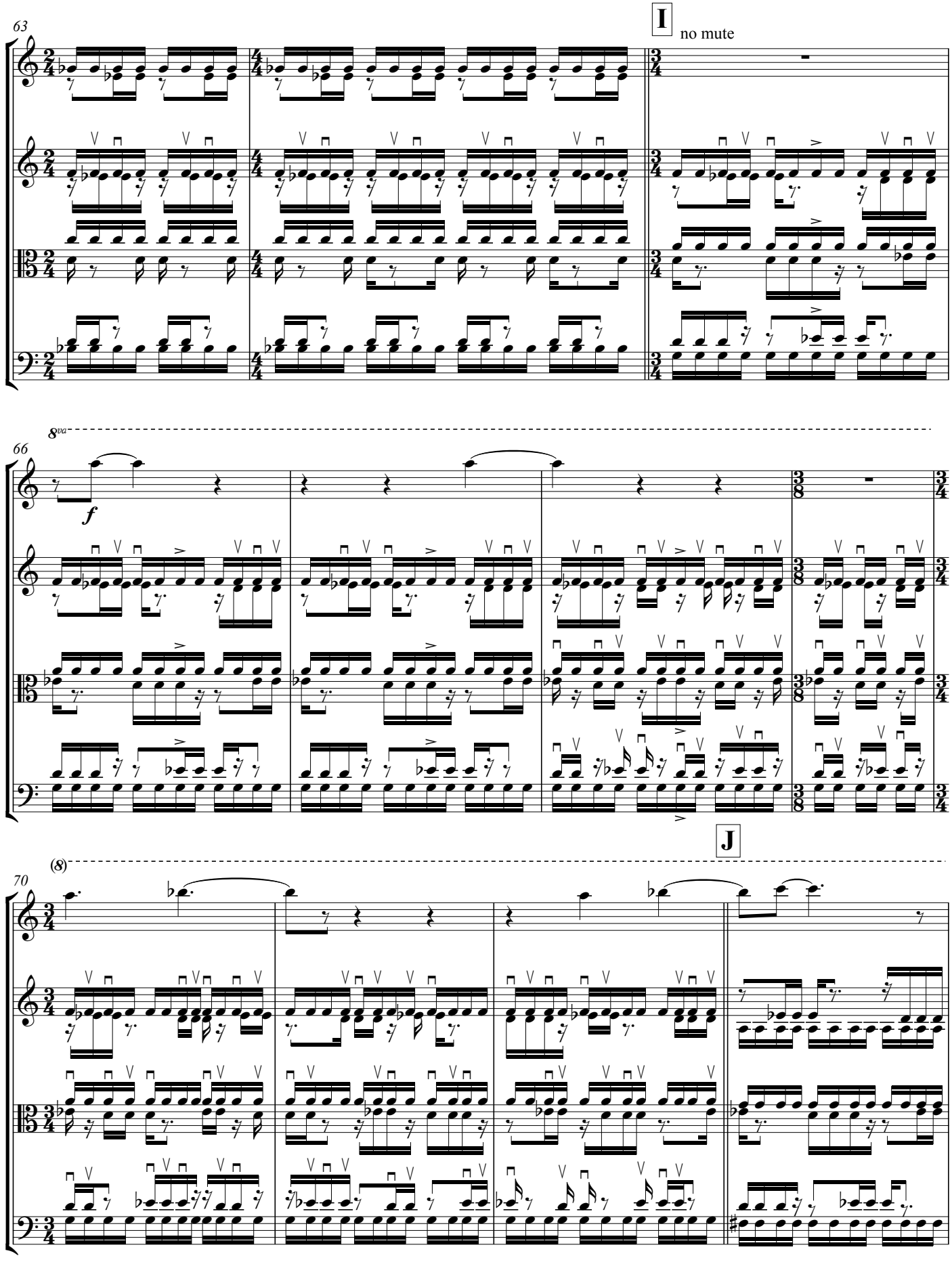
f

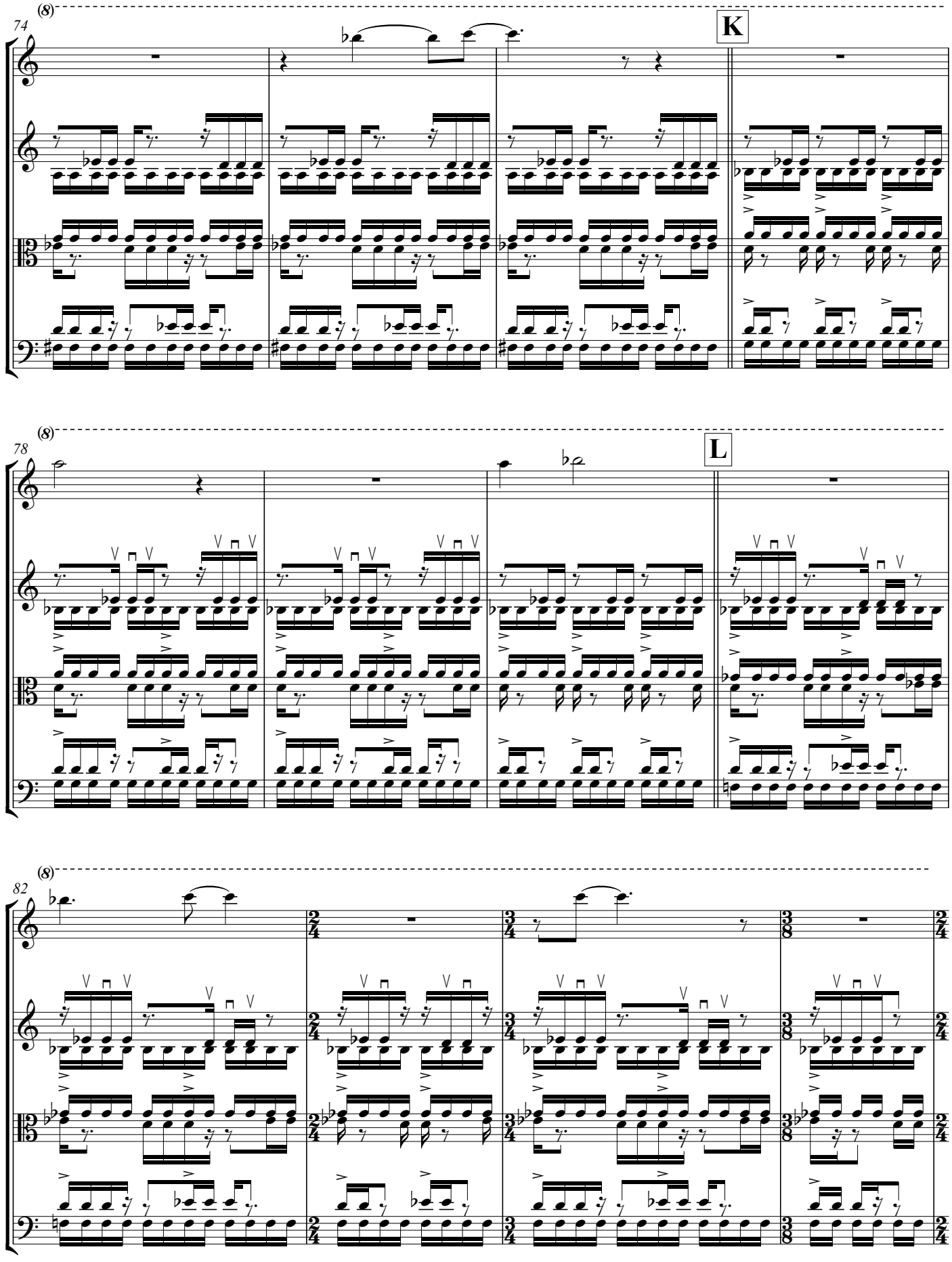


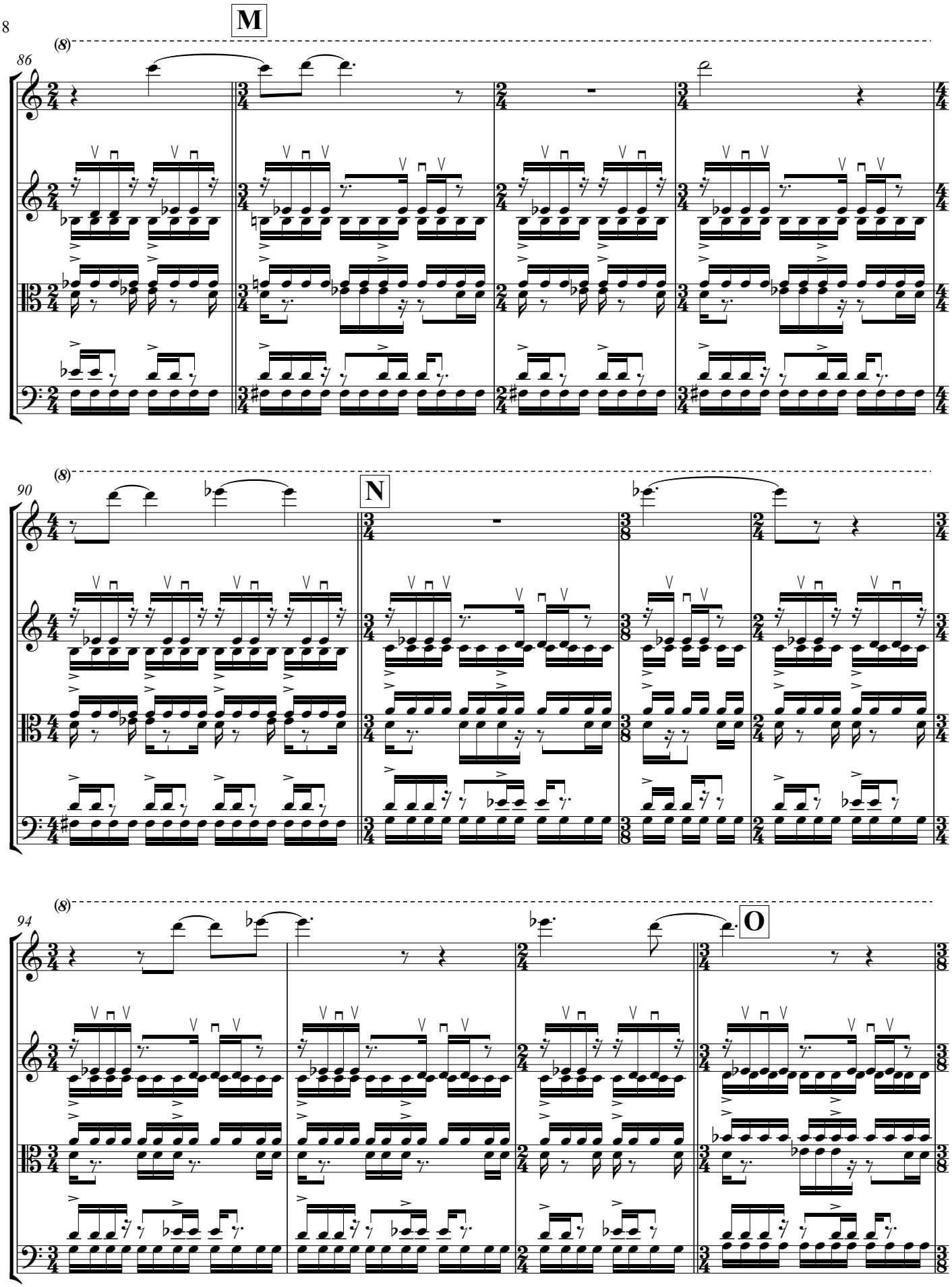

34
37
D
40

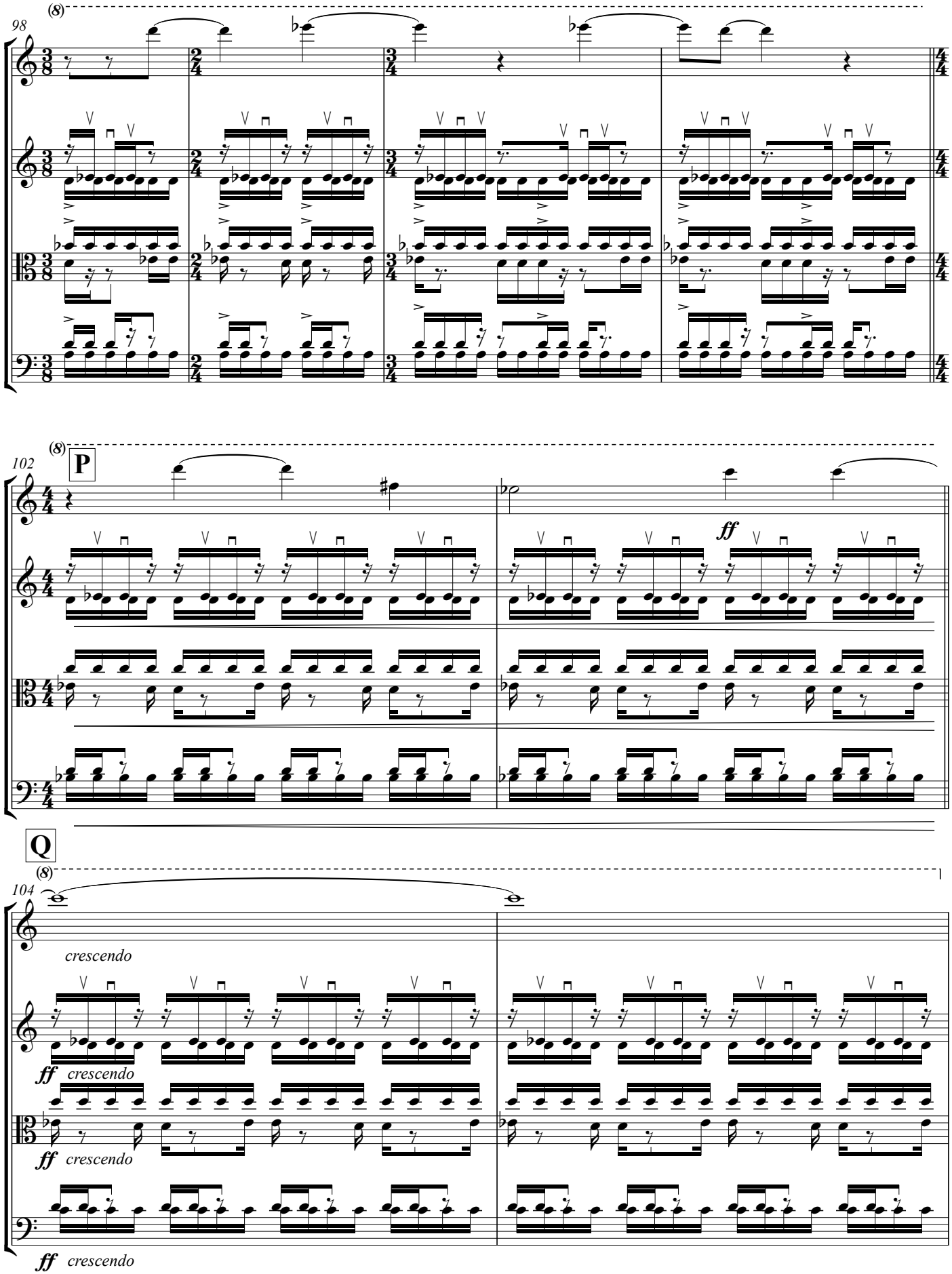

44
E
47
F
50

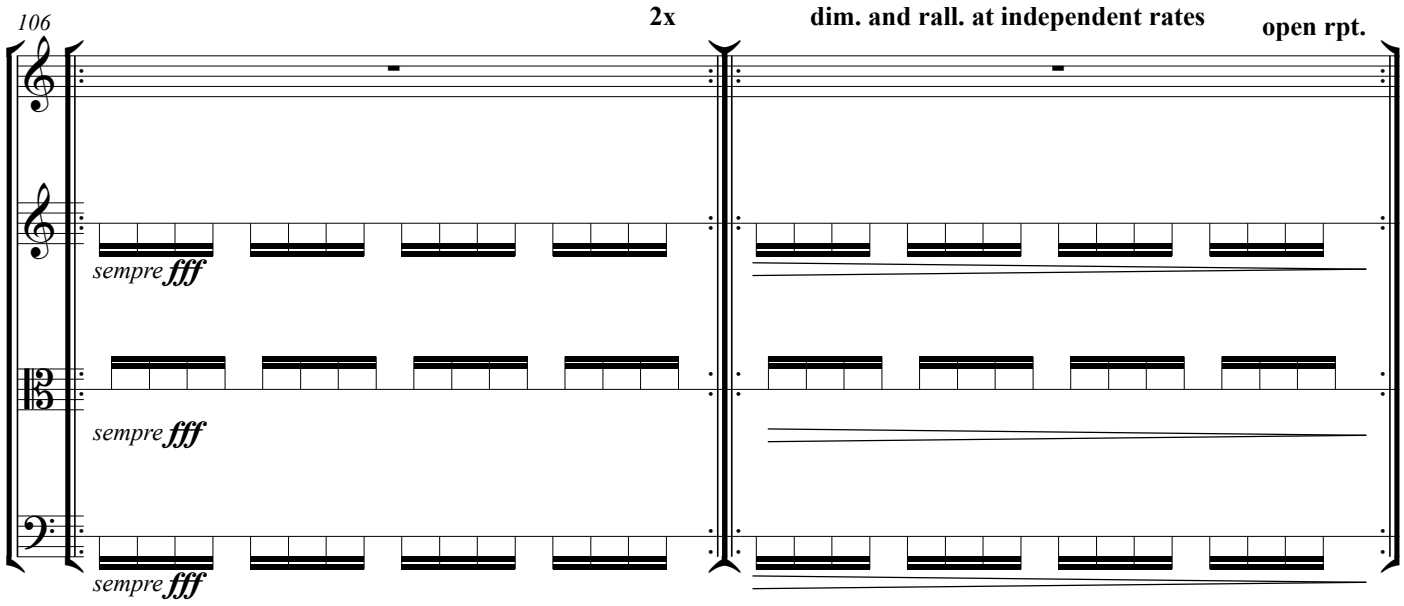

53
G
56
59
H


63
I
no mute
8va
66
f
J
(8)
70


(8)
74
K
(8)
78
L
(8)
82

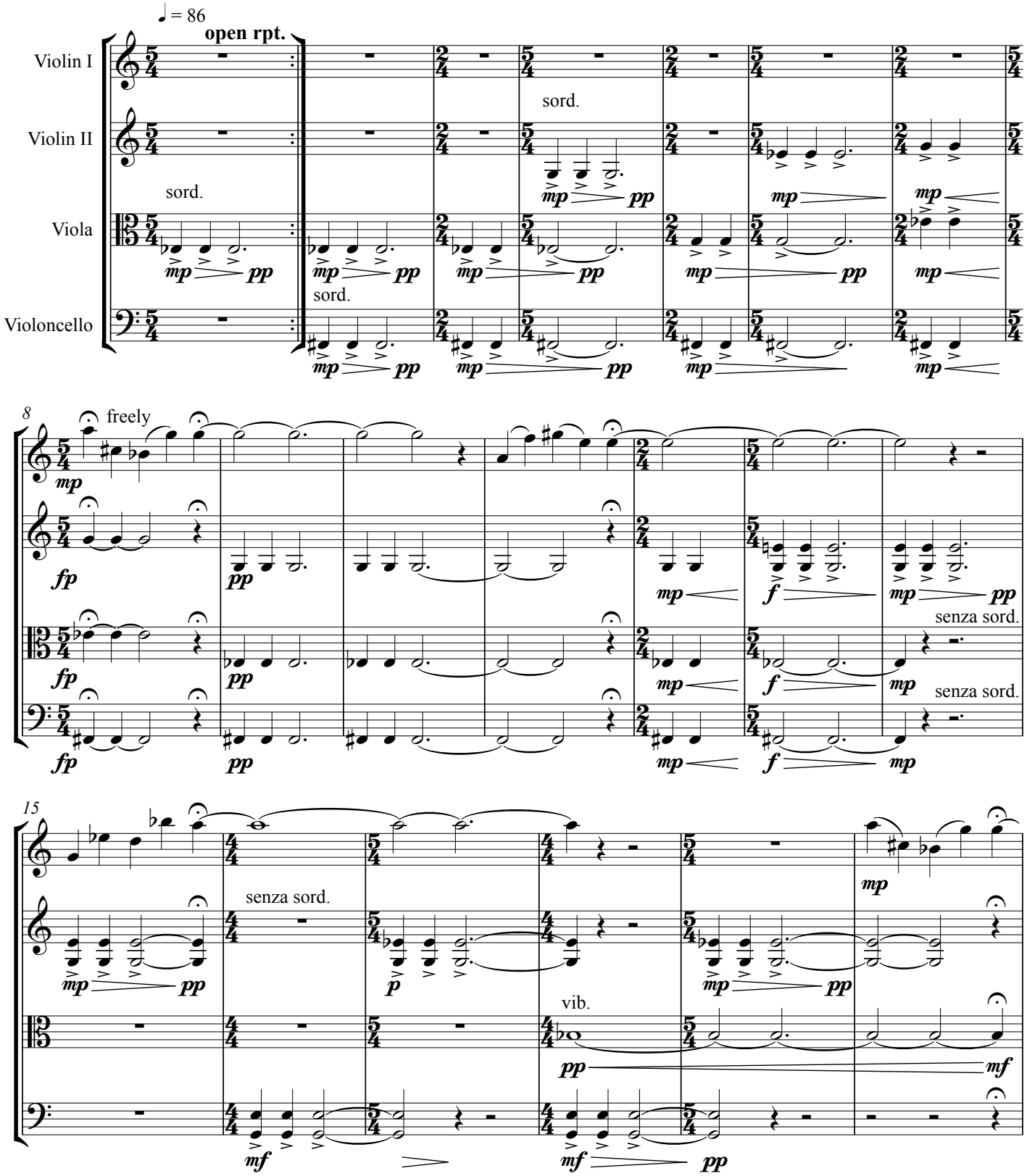

M
86
(8)
N
90
(8)
O
94
(8)


98
(8)
102
P
ff
Q
104
crescendo
ff crescendo
ff crescendo
ff crescendo

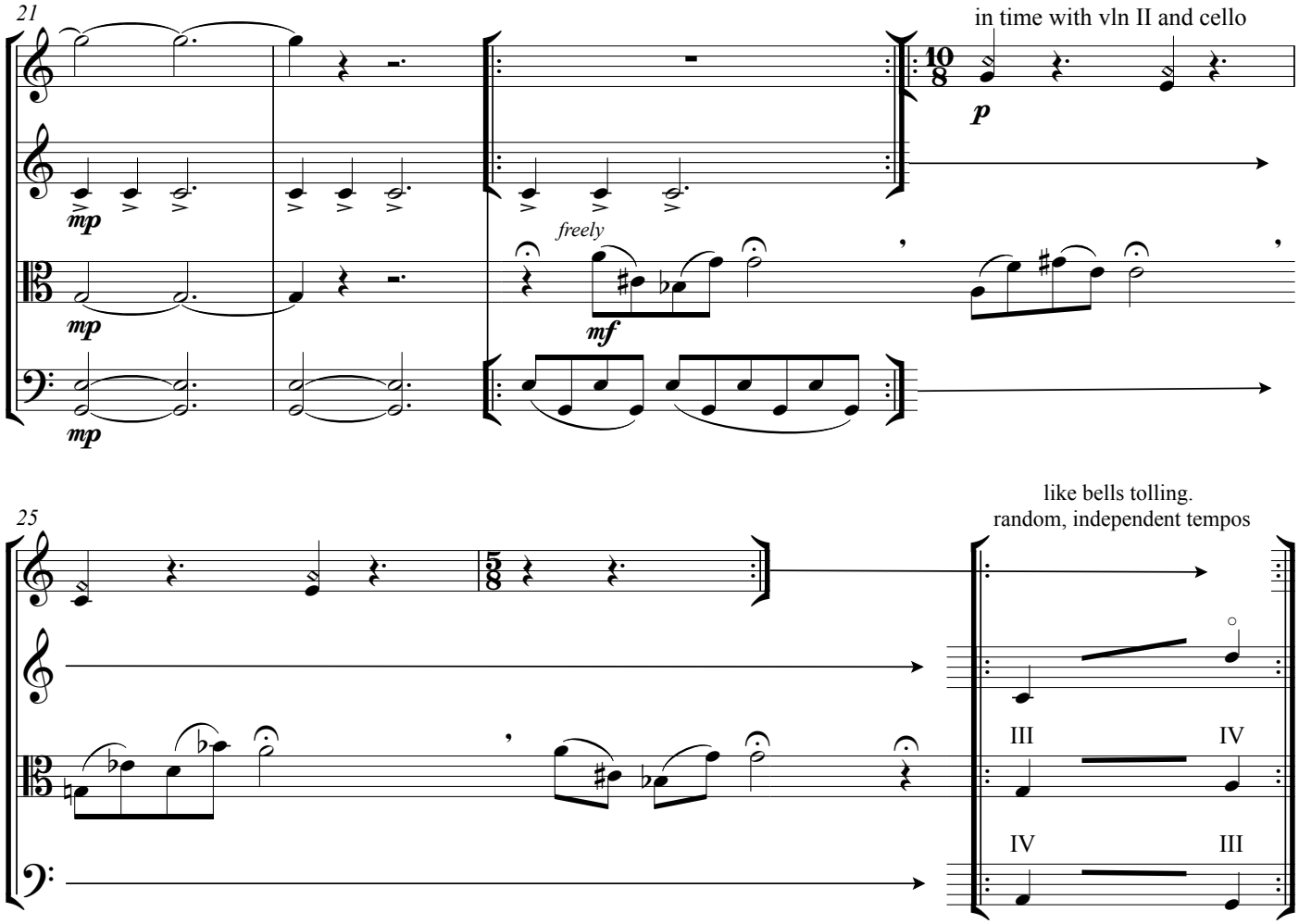

106
2x
dim. and rall. at independent rates
open rpt.
sempre fff
sempre fff
sempre fff

When there is no further down to go, the bottom drops out on up

KYLE SANNA



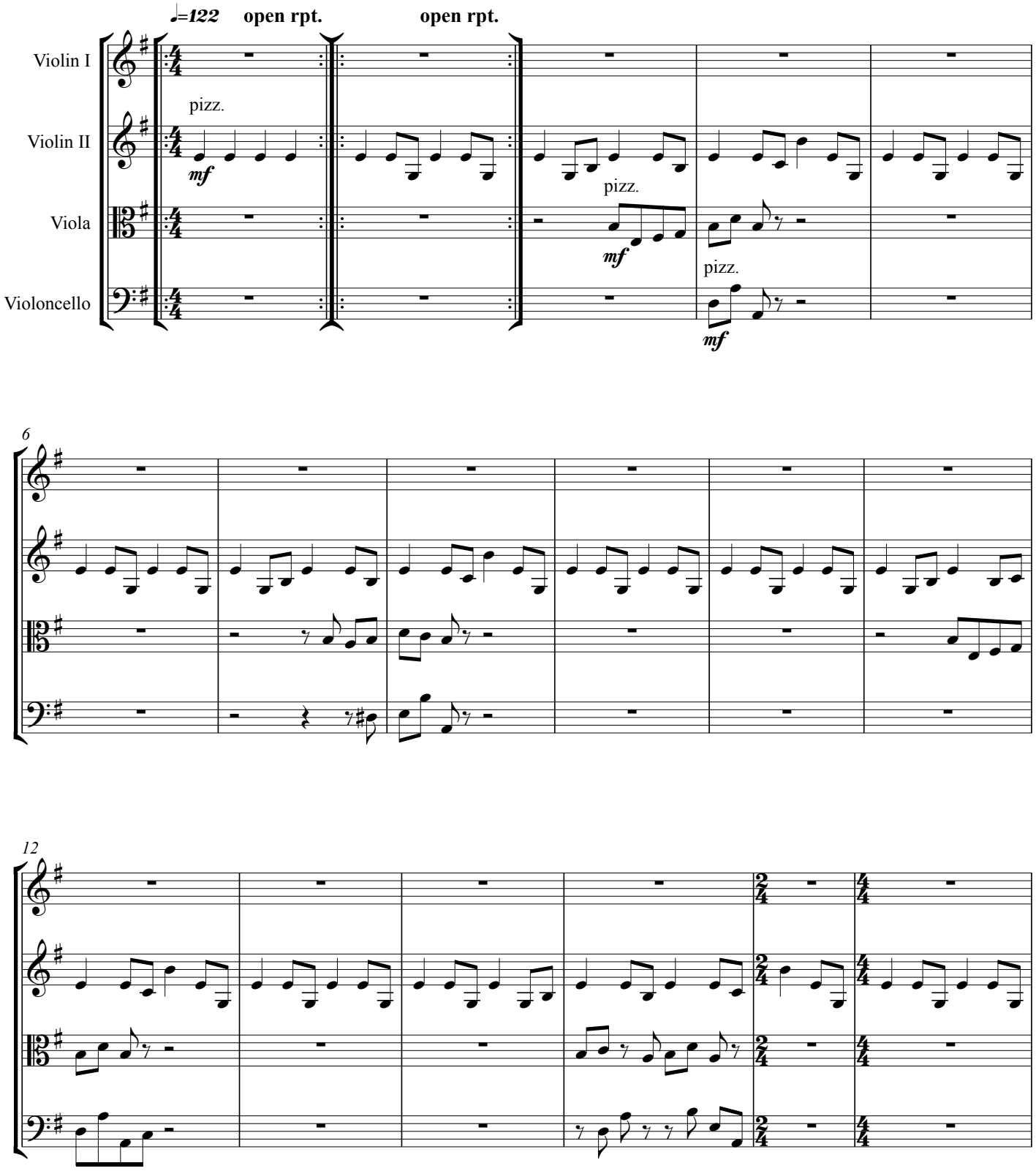
Copyright © 2012



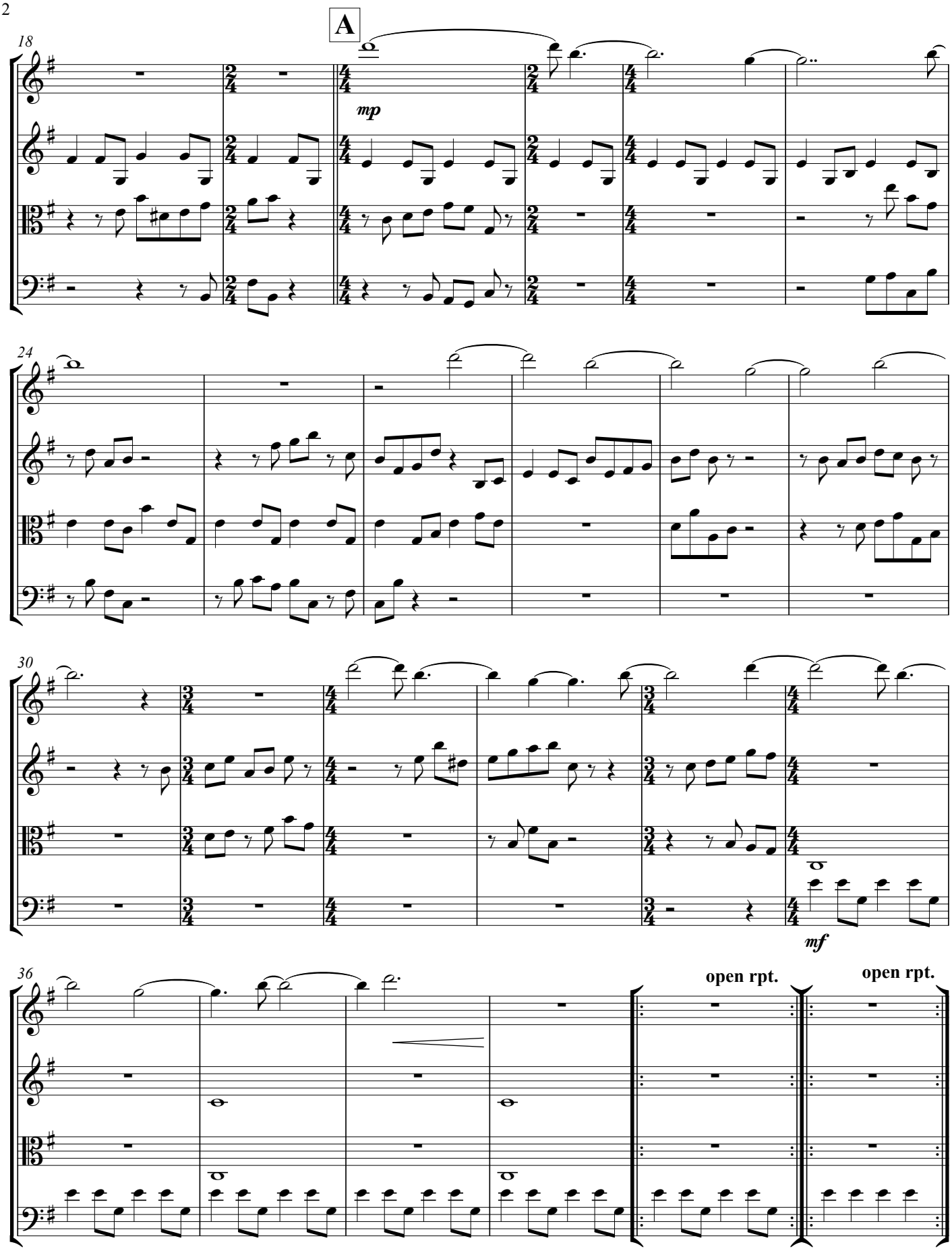
Ending: any instrument or combination of instruments

Movement Study

KYLE SANNA



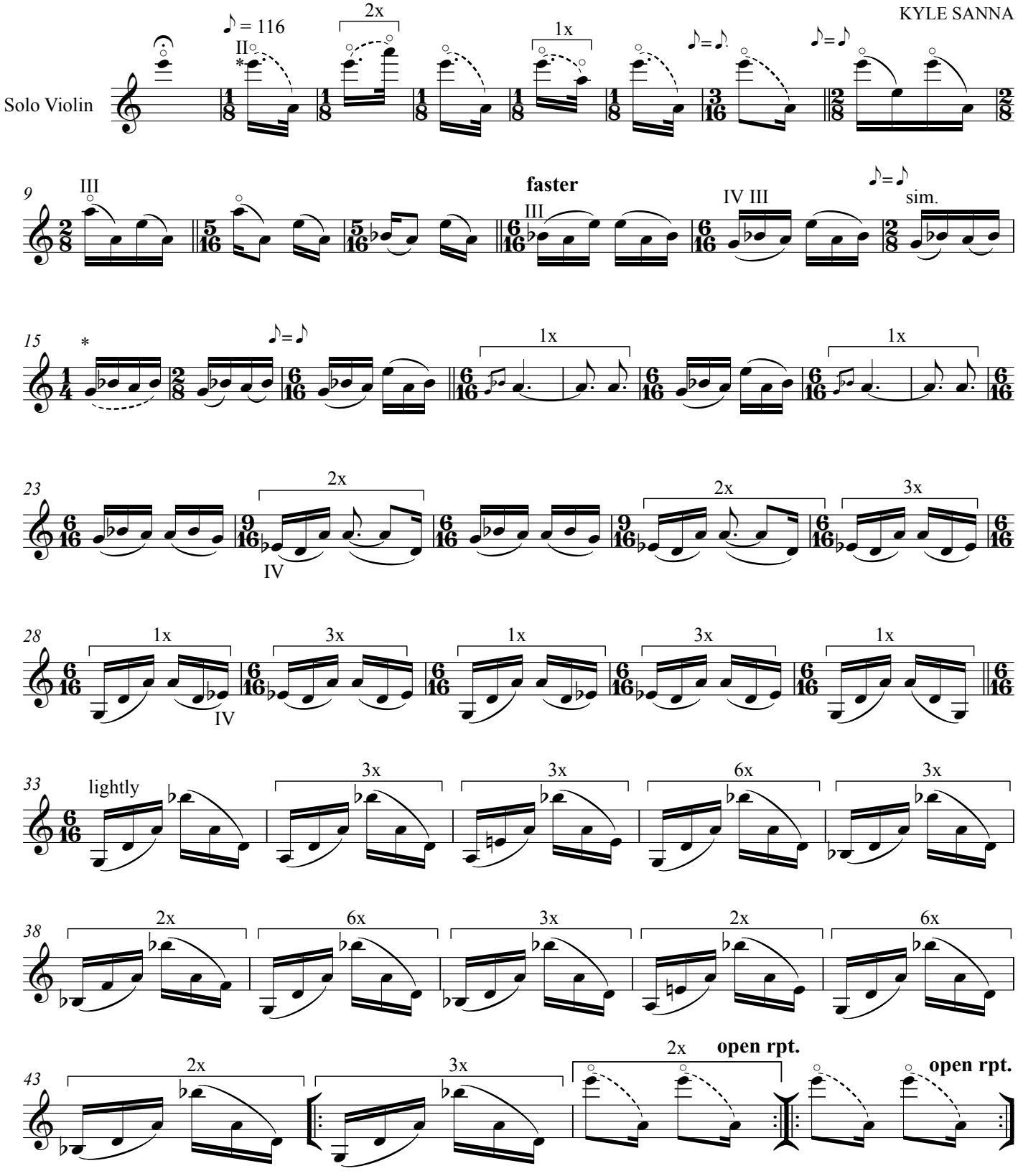
Copyright © 2012


A
18
mp
24
30
mf
36
open rpt.
open rpt.

Walking on Water

note: repeat each measure many times (ad. lib.) unless otherwise marked

KYLE SANNA

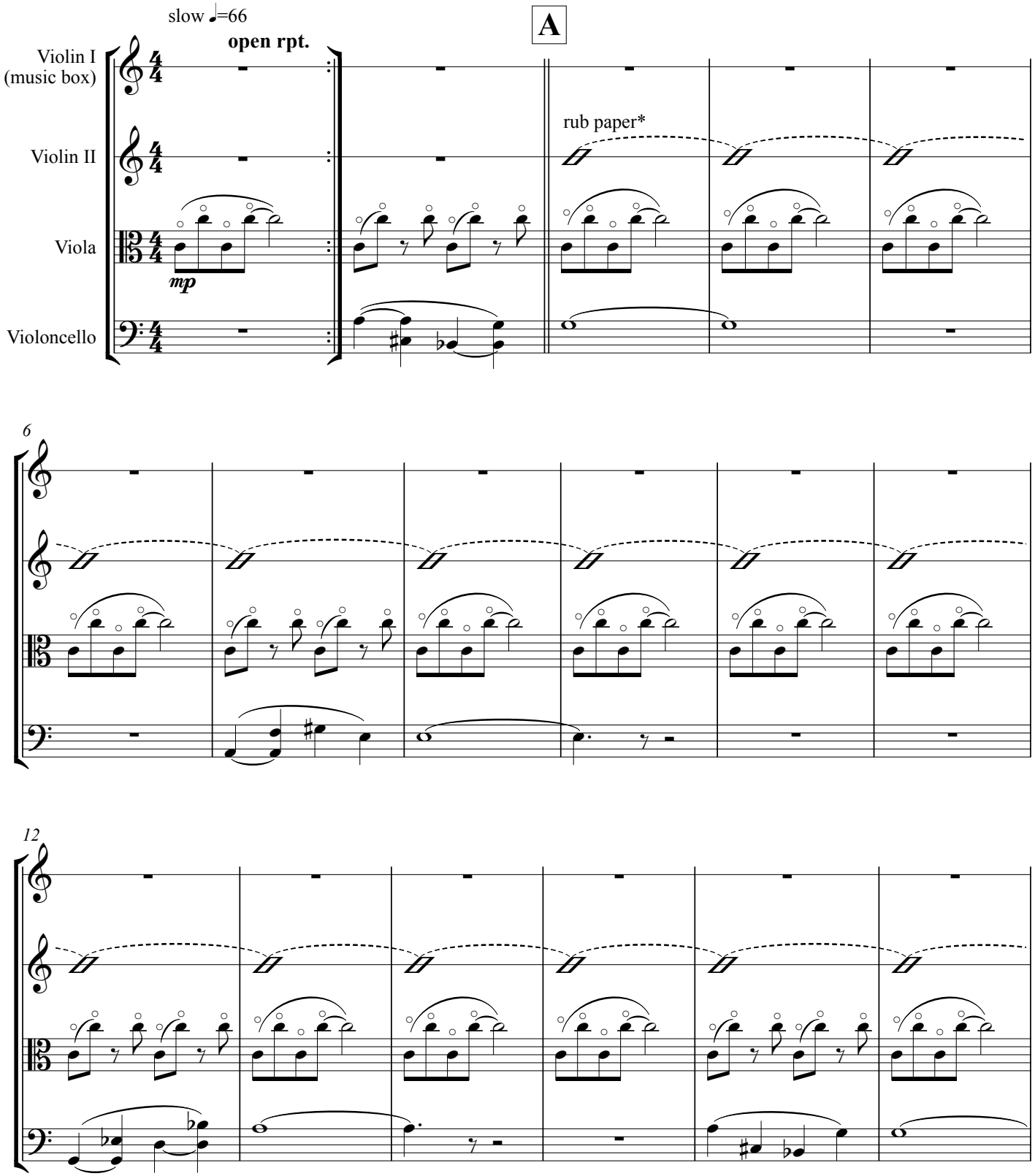


Copyright © 2012

* repeat this bar legato; few bow changes

Tetons, Wyoming

KYLE SANNA



Copyright © 2012

*continuously rub small piece of paper across back of violin, varying speed and volume

**play music box on back of violin

B music box**

18

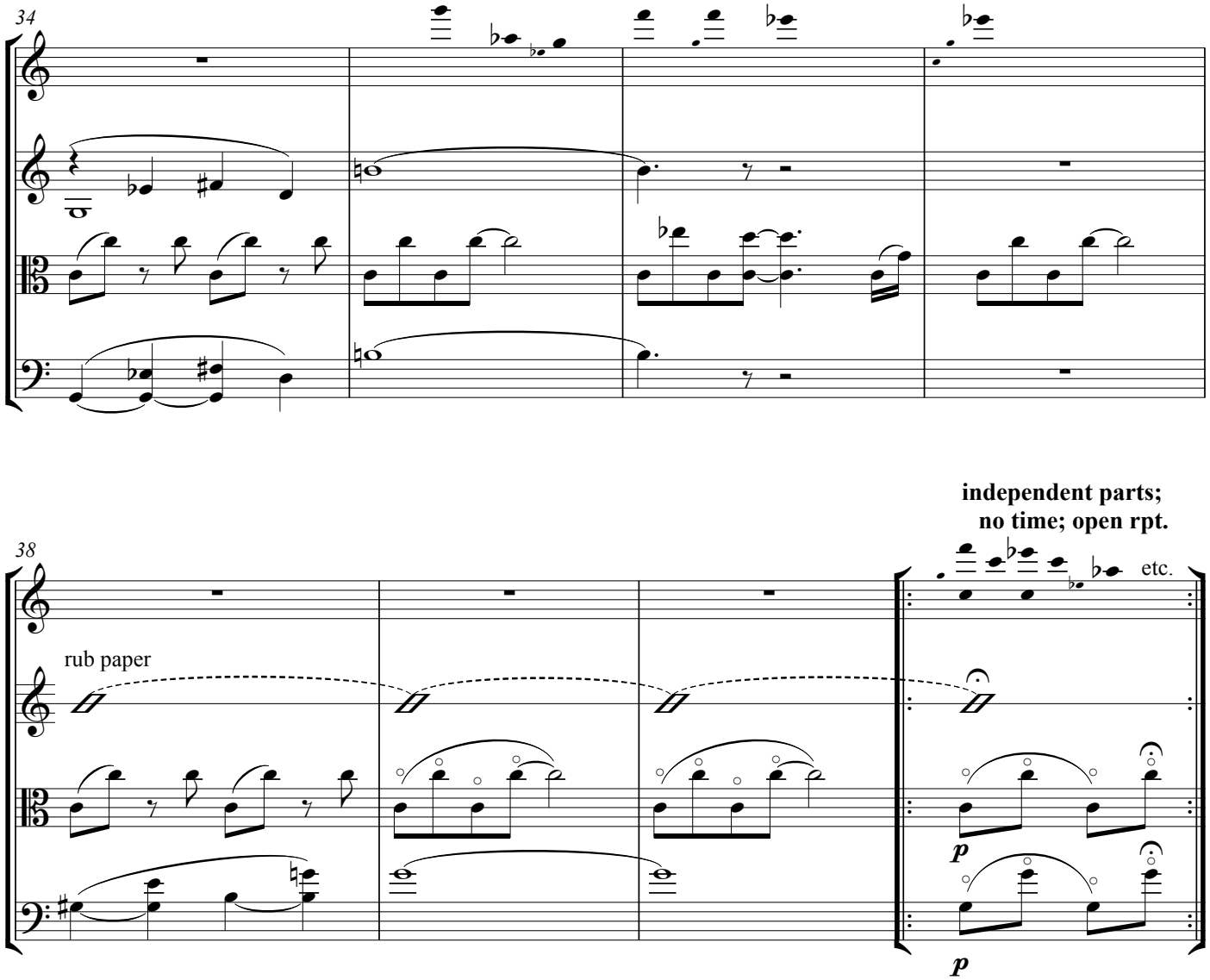
ord.

24

sord.

mp

29



End with any voice or combination of voices