



**Derek Charke**  
Sepia fragments  
string quartet



Derek Charke (b. 1974, Fredericton, N.B.) is a Composer, a Flutist and an Associate Professor of music at Acadia University. Derek's compositions increasingly pair electroacoustic elements with acoustic instruments. Ecological sound as an artistic statement on environmental issues, and a long-standing interest in the Arctic have been impetuses for many works. The exploration of sound itself has always been a primary motivation. His music is performed and commissioned by world renowned artists such as; the Kronos Quartet, the St. Lawrence String Quartet, the Winnipeg Symphony Orchestra, Symphony Nova Scotia, the Katona Twins, the Group for Contemporary Music, the Xanthos Ensemble, the National Flute Association, and many others. He has been invited as a guest composer for the Winnipeg New Music Festival and the Newfound Music Festival. Additionally he is Co-Director of the Annual Acadia New Music Festival "Shattering the Silence", an associate composer of the Canadian Music Centre and a member of the Canadian League of Composers.

Derek completed a Ph.D. in composition and a Master's degree in flute at SUNY Buffalo, a Master's degree in composition at the Royal Academy of Music in London, England and a Bachelor's degree in composition at the University of North Texas. He also attended the Royal Conservatory in The Hague, Netherlands. His principle composition teachers included David Felder, Louis Andriessen, Steve Martland and Cindy McTee. He studied flute performance with the late Cheryl Gobbetti Hoffman. A recipient of the NUFFIC grant by the Dutch ...

Read Derek Charke's full biography at our website:  
<http://www.musiccentre.ca>

# Sepia Fragments

String Quartet

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by Derek Charke

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## For string quartet

Duration 13:00

*Co-commissioned to commemorate the 20th anniversary of the St. Lawrence String Quartet by the Huckabone Family and CBC Radio.*

### PROGRAMME NOTES

Imagine viewing a series of sepia toned images, side by side, as you walk past. Sepia Fragments is, in a way, a collage. It is an experiment in juxtaposing divergent material through variation form. The opening features a slow and original fiddle tune from the present. Fragments of harmonics and trills – fleeting, darting – accompany the melody. A reel begins in 5/8 time as the music becomes more animated. We encounter abstracted quotations from Schumann, Shostakovich and Tchaikovsky, transformed and unrecognizable. A quasi-folk melody sounds before chaos ensues and memories fade. Dissonant material is introduced. The music builds several times before it finally gives up. What remains is slow and introspective – a chorale-like ending, the first violin hinting at remembrances from the near and distant past. The closing becomes a transformation of the opening. Fading from nothing... to nothing.

I want to thank the members of the St. Lawrence String Quartet for this wonderful opportunity, and I congratulate them on their twentieth anniversary!

I particularly want to thank the Huckabone Family for their generous contribution and support of this new work.

Sepia Fragments won the **2012 JUNO Award** for ‘Classical Composition of the Year’.

### BIO

**Derek Charke** (b. 1974, Fredericton, NB) is a composer, a flutist, and an associate professor of music at Acadia University in Nova Scotia. Derek’s music has been described as inventive, rich textured, full of colour, and imbued with drama and rhythmic vitality, with a depth and intensity that often juxtapose moments of extraordinary tranquility. Ecological sound and field recordings play important roles in many of his compositions.

Commissioned by world renowned artists such as the Kronos Quartet, the Toronto Symphony Orchestra, the Winnipeg Symphony Orchestra, Symphony Nova Scotia, and the St. Lawrence String Quartet, Derek’s music has been performed across North America and Europe, including venues such as Carnegie Hall and the Vienna Concert House.

Derek has been the recipient of various awards including a JUNO, and a prestigious 4-year Presidential Fellowship at SUNY Buffalo where he completed his PhD in composition. He has been a guest composer for the Winnipeg Symphony's New Music Festival, and the NewFound Music Festival in St. John's. Dr. Charke is Co-director of the annual Acadia New Music Festival ‘Shattering the Silence’, a member of the Canadian League of Composers, and an associate composer of the Canadian Music Centre. For more information please visit [www.charke.com](http://www.charke.com)



# Sepia Fragments

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**\*\* Updated Version April 2012 \*\***

**Derek Charke**  
(\* 1974)

**Tempo 1**  
**slowly, poco rubato**  
♩ = ca. 56 (or slower)

**poco rit.** . . . . .

1

Violin I  
sul tasto (to bar 25)  
trill / trem.  
slow ----- fast ----- slow suddenly fast ----- slow ----- fast -----

Violin II  
0 III  
*ppp*  
sul tasto (to bar 25)  
trem.  
slow ----- fast ----- slow ----- fast ----- suddenly fast ----- slow ----- fast -----  
III IV  
*sub.p*

Viola  
*ppp*  
sul tasto (to bar 25)  
trem.  
slow ----- fast ----- slow ----- fast ----- suddenly fast ----- slow ----- fast -----  
[ repeat ad lib ]  
ricochet . . .  
I II  
sul tasto on held notes (to bar 25)  
*ad lib tremolos*

Violoncello  
l.h. pizz. +  
*p*

**A tempo 1** **A**

5

Vln. I  
sul tasto (to bar 25)  
*pp*

Vln. II  
slow ----- fast ----- slow  
0 II  
*ppp*  
trem.  
slow ----- fast ----- slow ----- fast -----

Vla.  
----- slow  
**molto rit.**  
3  
*gliss.*  
*p*  
*ppp*  
[ repeat ad lib ]  
ricochet . . .  
*ad lib tremolos*

Vc.  
arco  
6 6  
*pp*  
*gliss.*  
\* as high as possible & fade out  
*p*

A tempo 1

**B**

9 **rit.** ...

Vln. I: suddenly fast → slow → fast → slow

Vln. II: *sub.p* → slow suddenly fast → slow → fast → non trem.

Vla.: *sub.p* → slow → fast → non trem.

Vc.: *p* 6 6 arco gliss. \* as high as possible & fade out

trill / trem. slow → fast → slow

*pp* *ppp* trem. slow → fast → slow → fast

[ repeat ad lib ] ad lib tremolos

*p* + *p*

A tempo 1

**C**

14 **rit.** ...

Vln. I: suddenly fast → slow → fast → slow

Vln. II: *sub.p* → slow suddenly fast → slow → fast → non trem.

Vla.: *sub.p* → slow → fast → non trem.

Vc.: *p* 6 6 arco gliss. \* as high as possible & fade out

trem. slow → fast → non trem.

*pp* *p*

**rit.** ...

18

Vln. I: *mp* fast → slow → fast → slow → fast

Vln. II: *mp* fast → slow → fast → slow → fast

Vla.: *mp* fast → slow → fast → slow → fast

Vc.: *mp* fast → slow → fast → slow → fast

*mf* *mf* *mp*

*mf* \* as high as possible & fade out

## Sepia Fragments

**A tempo 1**

**rit.** \_ \_ \_ \_ \_

top voice fades out on gliss.

22

Vln. I

*p*

*mp*

gliss.

*mp*

*nat.*

Vln. II

*p*

*sub.p*

Vla.

*p*

*sub.p*

Vc.

*p*

*p*

*p*

trem.  
slow --> fast --> slow

**D** Tempo 2 ♩ = ca. 76  
Più mosso / Andantino

**rit.** \_ \_ \_ \_ \_

[illegible]

**A tempo 2** **E**

## Sepia Fragments

**A tempo 2** **rit.** **A tempo 1**

35

Vln. I *f* *ff* *p* *mp*

Vln. II *f* *ff* *p* *mp*

Vla. *f* *ff* *p* *mp*

Vc. *f* *ff* *p* *mp*

trem. slow → fast → slow

0

ten.

sul pont. 0

nat.

**F** **A tempo 2** with an abrupt urgency...

44 **rit.**

Vln. I *p* *mf* *più f* *mf*

Vln. II *p* *mp* *mf* *più f* *mf* *più f*

Vla. *p* *mf* *più f* *mf*

Vc. *p* *mf* *più f* *mf*

, with emphasis

gliss.

sul tasto

**G** **A tempo 2** **molto rit.**

52

Vln. I *f* *p* *mf*

Vln. II *nat.* *f* *p* *mf*

Vla. *f* *p* *mf*

Vc. *f* *mp* *mf*

6 6 6 6 6



## Meno mosso

57

Vln. I

Vln. II

Vla.

Vc.

6

3

trem.  
slow --- fast --- slow

0

*f*

*ff*

*ff*

*ff*

**rit.**

**A tempo 1**

**molto rit.**

[illegible]

**H** **Allegro vivace**  
♩. = 92 (♩ = 138)

Violins I and II, Viola, and Cello, measures 69-72. The score is in 5/8 time, key of D major, and includes a 4/4 time change at measure 72. The tempo is marked  $\text{♩} = 92$  and  $\text{♩} = 138$ . The dynamics range from *f* (forte) to *mp* (mezzo-piano). The Violins I and II parts are marked *pizz.* (pizzicato) and *arco* (arco). The Viola part is marked *nat.* (natural). The Cello part is marked *nat.* (natural) and *pizz.* (pizzicato).

78

Vln. I

Vln. II

Vla.

Vc.

*p*

*f*

arco

3

I

85

Vln. I

Vln. II

Vla.

Vc.

*pp*

*f*

*p*

3

2

5

92

Vln. I

Vln. II

Vla.

Vc.

*f*

*p*

*f*

*p*

*f*

**J**

98

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

**K**

104

Vln. I *p* *f* poco rit. . . . . gliss.

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

**L** **Meno mosso**

111

Vln. I 1st x only molto sul tasto *pppp* *pp* *ppp* *p*

Vln. II molto sul tasto *pppp* *pp* *ppp* *p*

Vla. molto sul tasto *pppp* *pp* *ppp* *p*

Vc. molto sul tasto *pppp* *pp* *ppp* *p*

118

Vln. I *mf* *ppp* *f* *f*

Vln. II *mf* *ppp* *f* *f*

Vla. *mf* *ppp* *f* *f*

Vc. *mf* *ppp* *f* *f*

2. 1. 2.

**M** Molto Energico

126 non trem. / sul pont. sub. *pp* molto cresc.

Vln. I

Vln. II non trem. / sul pont. sub. *pp* molto cresc.

Vla. non trem. / sul pont. sub. *pp* molto cresc.

Vc. non trem. / sul pont. sub. *pp* molto cresc.

Meno mosso  
♩ = 132

133

Vln. I *fff* *ff* *ffz* *ff* *ffz* *ff* *ffz*

Vln. II *fff* *ff* *ffz* *ff* *ffz* *ff* *ffz*

Vla. *fff* *ff* *ff* *ff*

Vc. *fff* *ff* *ff* *ff*

ten. , pesante, alla chorda nat.

ten. , pesante, alla chorda nat.

ten. , pesante, alla chorda nat.

ten. , pesante, alla chorda nat.



**A tempo**  $\text{♩} = 96$  **Meno mosso**  $\text{♩} = 132$  **A tempo**  $\text{♩} = 96$  **rit.** **N** **Molto Vivace**  $\text{♩} = 132$

139 *sul pont.* *pesante, alla chorda nat.* *sul pont.* *Suddenly and fleating... nat.*

*ff* *ff* *ff* *fff* *f*

*sul pont.* *pesante, alla chorda nat.* *sul pont.* *Suddenly and fleating... nat.*

*ff* *ff* *ff* *fff* *f*

*sul pont.* *pesante, alla chorda nat.* *sul pont.* *Suddenly and fleating... nat.*

*ff* *ff* *ff* *fff* *f*

*sul pont.* *pesante, alla chorda nat.* *sul pont.* *Suddenly and fleating... nat.*

*ff* *ff* *ff* *fff* *f*

**rit.**  $\text{♩} = \text{♩}$

147 *Suddenly and fleating... nat.* *perdendosi* *pp* *molto!*

*f* *pp*

*perdendosi* *pp*

*perdendosi* *pp*

*perdendosi* *pp*

## Sepia Fragments

**O** Heavy! Marcatissimo  
 ♩ = ca. 112

159

Vln. I wild, with a sudden burst of unleashed energy!!! sul pont. gliss. 4 3 1 2 3 1 4 2 ... etc. random fingerings

Vln. II extreme pressure! allow sub tones *fff* wild, with a sudden burst of unleashed energy!!! sul pont. gliss.

Vla. extreme pressure! allow sub tones *fff* wild, with a sudden burst of unleashed energy!!! sul pont. gliss.

Vc. extreme pressure! allow sub tones (b) *fff* wild, with a sudden burst of unleashed energy!!! sul pont. gliss.

163

Vln. I **Improvise wildly!!** Repeat ad lib. **molto rit.** non trem. gliss.

Vln. II 4 3 1 2 3 1 4 2 ... etc. random fingerings **Improvise wildly!!** non trem.

Vla. 4 3 1 2 3 1 4 2 ... etc. random fingerings **Improvise wildly!!** non trem.

Vc. gliss. 4 3 1 2 3 1 4 2 ... etc. random fingerings **Improvise wildly!!** non trem.

**P** Andante ♩ = ca. 88  
 Lush, and just a little bit schmaltzy!

167

Vln. I nat. pesante *mp* *f* 3

Vln. II nat. pesante *f* 3

Vla. nat. *f* *mf* 3

Vc. nat. *f* *mf* 3

170

Vln. I

Vln. II

Vla.

Vc.

*fp* *cresc.*

*f* *poco a poco diminuendo*

*poco a poco diminuendo*

*poco a poco diminuendo*

*poco a poco diminuendo*

**Q** Più mosso  
♩. = 96

173

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*mf*

*pp*

*pp*

*gliss.*

*gliss.*

178

Vln. I

Vln. II

Vla.

Vc.

*p*

*mp*

*mf*

*p*

*sul pont.*

*sul pont.*

*sul pont.*

*sul pont.*

*gliss.*

185

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

sul tasto

sul tasto

sul tasto

sul tasto

*pp*

*pp*

*pp*

*pp*

191

Vln. I

Vln. II

Vla.

Vc.

*mp*

*p*

*mf*

*mp*

*p*

*mf*

196

Vln. I

Vln. II

Vla.

Vc.

*mp*

*f*

*mf*

*ff*

*mp*

*f*

*mf*

*ff*

*f*

*ff*

*ff*



202

Vln. I

Vln. II

Vla.

Vc.

nat.

*mf*

*f*

nat.

*mf*

*f*

nat.

"weeping"

*mp*

hold and fall off note

*f*

nat.

"weeping"

hold and fall off note

**S**

208

rit.

gliss.

*p*

**Allegro Moderato**

$\text{♩} = 120$

"folksy"

sul pont.

*mf*

sul pont.

*f*

sul pont.

*f*

pizz.

*p*

2

arco

*f*

215

Vln. I

Vln. II

Vla.

Vc.

*fp*

nat.

*fp*

3

3

3

*fp*

3

3

3

*f*

3

3

3

*f*

molto!

*fp*

molto!

221 "folksy" nat.

Vln. I *f*

Vln. II *sfz*

Vla. pizz. *mf* *cresc.*

Vc. pizz. *mf* *cresc.*

*fp*

*f cresc.*

*f cresc.*

*f cresc.*

228

Vln. I *cresc.*

Vln. II *ff*

Vla. *ff*

Vc. *sfz*

*gliss.*

*gliss.*

*ff*

*ff*

*sfz*

*sfz*

*sfz*

**T** Prestissimo  
♩. = 144 +

235

Vln. I *f* 3

Vln. II *f*

Vla. *f*

Vc. *sfz*

*molto sul pont.*

*sub. pp*

*molto sul pont.*

*sub. pp*

242

Vln. I

Vln. II

Vla.

Vc.

*fp*

*mp cresc.*

*arco, sul pont.*

*mf cresc.*

249

Vln. I

Vln. II

Vla.

Vc.

[illegible]

**poco rit.** **Larghetto**  
 ♩ = ca. 56 (or slower)

Vln. I *f* *fff*

Vln. II *f* *fff* *legato* *f*

Vla. *arco* *f* *fff* *legato* *f*

Vc. *arco* *f* *fff* *legato* *f*

*As if in the distance . . .*  
*legato e rubato*

Vln. I *mf* *3* *6*

Vln. II *p* *più f* *p* *mf*

Vla. *p* *più f* *p* *mf*

Vc. *p* *più f* *p* *mf*

Vln. I *p* *6* *3* *legato* *3*

Vln. II *p* *mf* *p* *mf*

Vla. *p* *mf* *p* *mf*

Vc. *p* *mf* *p* *mf*



283

Vln. I *mf* *3*

Vln. II *p* *mf* *p* *più mf*

Vla. *p* *mf* *p* *più mf*

Vc. *p* *mf* *p* *più mf*

287 en dehors / with emphasis

Vln. I *f* *mp* *5* *13* *6*

Vln. II *p* *mp* *f* *p*

Vla. *p* *mp* *f* *p*

Vc. *p* *mp* *f* *p*

290

Vln. I *pp* *3* *6* *mf*

Vln. II *mp* *mp* *p* *mp*

Vla. *mp* *p* *mp* *p* *mp*

Vc. *mp* *p* *mp* *p* *mp*

295 en dehors / with emphasis

Vln. I *mp* *mf* *gliss.*

Vln. II

Vla.

Vc.

V

298 *molto rit.* *poco accel.* *slargando*

Vln. I *long pause* *gliss.* *ppp* *p poco a poco dim.*

Vln. II *long pause* *p* *ppp* *p poco a poco dim.*

Vla. *long pause* *p* *ppp* *p poco a poco dim.*

Vc. *long pause* *p* *ppp* *p poco a poco dim.*

302 *rit.* *Grave*

Vln. I *jeté (ricochet) slow to fast* *sfz* *n*

Vln. II *poch.* *jeté (ricochet) slow to fast* *sfz* *n*

Vla. *poch.* *jeté (ricochet) slow to fast* *sfz* *n*

Vc. *poch.* *jeté (ricochet) slow to fast* *sfz* *n*

*8va delicate*

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