ABSTRCT

Dissertation Title:	QUINTET FOR FLUTE AND STRING QUARTET
	Cameron Lee Wentz, Doctor of Musical Arts, 2022
Dissertation directed by:	Professor Thomas DeLio, School of Music

Quintet is written for flute, 2 violins, viola, and cello, and it Is in three movements (Mvt 1 – c. 7.5 min., Mvt. 2 – c. 5.5 min., Mvt .3 – c. 7.5 min.). Prior to writing any notes, I sketched various graphs in order to better judge the shape, structure, and proportion of each movement. However, as is commonly the case, the final product does not entirely adhere to my initial designs. I considered and revised pitch centers, rhythmic activity, and instrumentation were affected as the process of composition unfolded. The particular instrumentation of this work, by its nature, gave me the ability to play between various instrumental combinations and relationships. For example, in some passages, I present all five as a unified group; in others I pit the flute against the string quartet in a concerto-like fashion. This interplay occurs regularly throughout the piece.

The core of all three movements of Quintet is a chorale, and the chorale was the first music I composed. I then present and shape it differently within each movement. It is initially presented in the first movement between bars 68 - 92 and bars 129 – 148. The melody, harmony, and linear evolution of the chorale are all utilized in the development of each movement and affect the arc of the whole work.

The first movement does not begin with the chorale, as might be expected. Rather, I place two contrasting sections before the Chorale appears in the middle of the movement. Likewise,

the flute is absent at the outset of the movement but joins the quartet in the second section. I originally conceived the chorale for strings alone in a familiar four-voice texture. But then I added the flute, ornamenting the chorale by weaving in and around the strings. However, the chorale is interrupted and left incomplete while other material from the movement returns. The chorale is then finished at the close of the first movement.

The second movement more clearly separates the flute and the string quartet. For the strings, the movement is demarcated by various textural and rhythmic changes. The chorale is obscured and never presented conventionally. Rather, the opening string accompaniment derives its harmonic development from the opening chords of the original chorale. The flute floats above the strings creating a fluid melodic through-line across the entire movement.

The third and final movement is comprised of two textures divided across five sections creating a rondo-like movement. The first texture in the opening section is dense and fast, driven by the outer-voice duet between flute and cello. They are accompanied by the inner voices (violins and viola). As in the second movement, the third movement excludes the chorale in its conventional four voice texture, instead, I use the chorale's harmonies to provide pitch material for these inner voices. The second texture of this movement is slower and more lyrical than the first, across all instruments. In general, the flute is prominent melodically while the strings accompany. In the final section of the movement, I finally bring back the original chorale in a more recognizable way. But even here, I avoid its original four-voice texture, in favor of an extended solo passage for the flute, imitating the cadenza of a concerto with occasional support from the string quartet.

QUINTET FOR FLUTE AND STRING QUARTET

by

Cameron Lee Wentz

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
of the requirements for the degree of

Doctor of Musical Arts

2022

Committee:

Professor Thomas DeLio, Advisor and Chair
Associate Professor Mark Wilson
Associate Professor Gretchen Horlacher
Dr. Daniel Zimmerman
Professor Niranjan Ramachandran, Dean's Representative

TABLE OF CONTENTS

Table of Contents……..……..ii
Score Title Page……..……1
Performance Notes..……..…….……..2
Movement I…….……..……..….3
Movement II…….…….…….20
Movement III……..……...…34

QUINTET

for Flute & String Quartet

CAMERON WENTZ

Quintet for Flute and String Quartet

I.
II.
III.

Duration: c. 20 minutes

Instrumentation

Flute

2 Violins

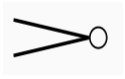
Viola

Cello

Notation

All harmonics are notated with a circle above the pitch. Where natural harmonics are possible, please do so. Otherwise do what is convenient to employ the false harmonic.

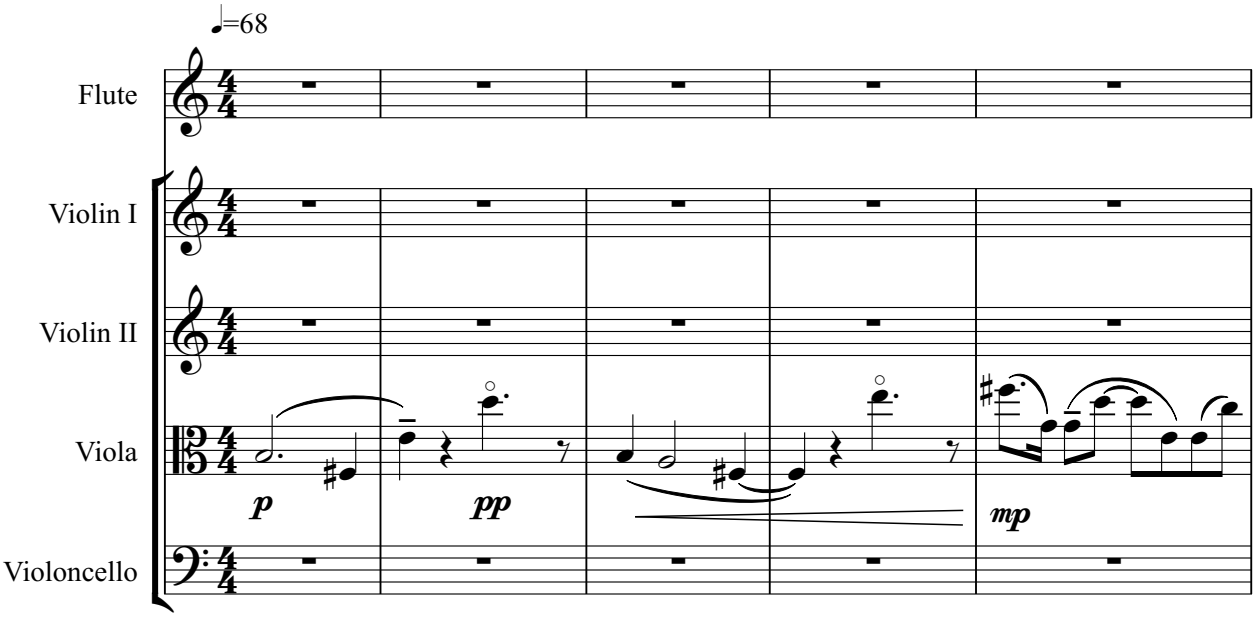
> try to change gradually from one sound or technique to another.

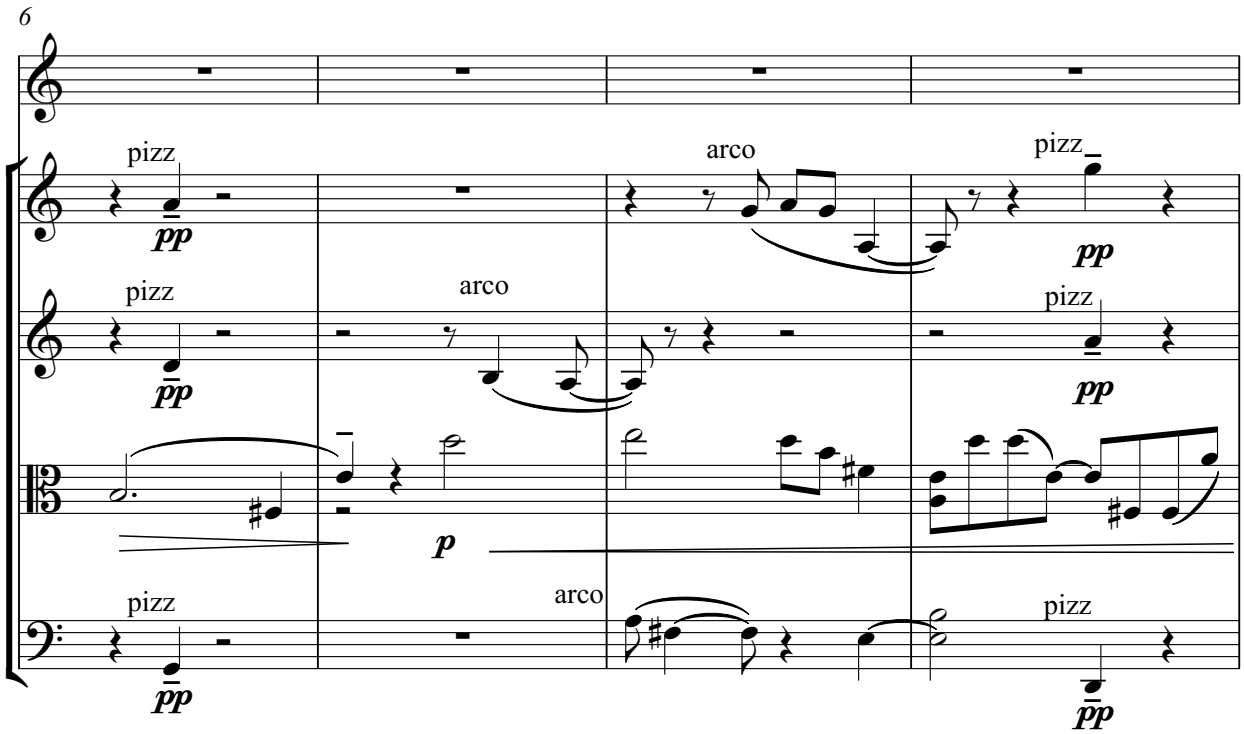
 diminuendo to nothing

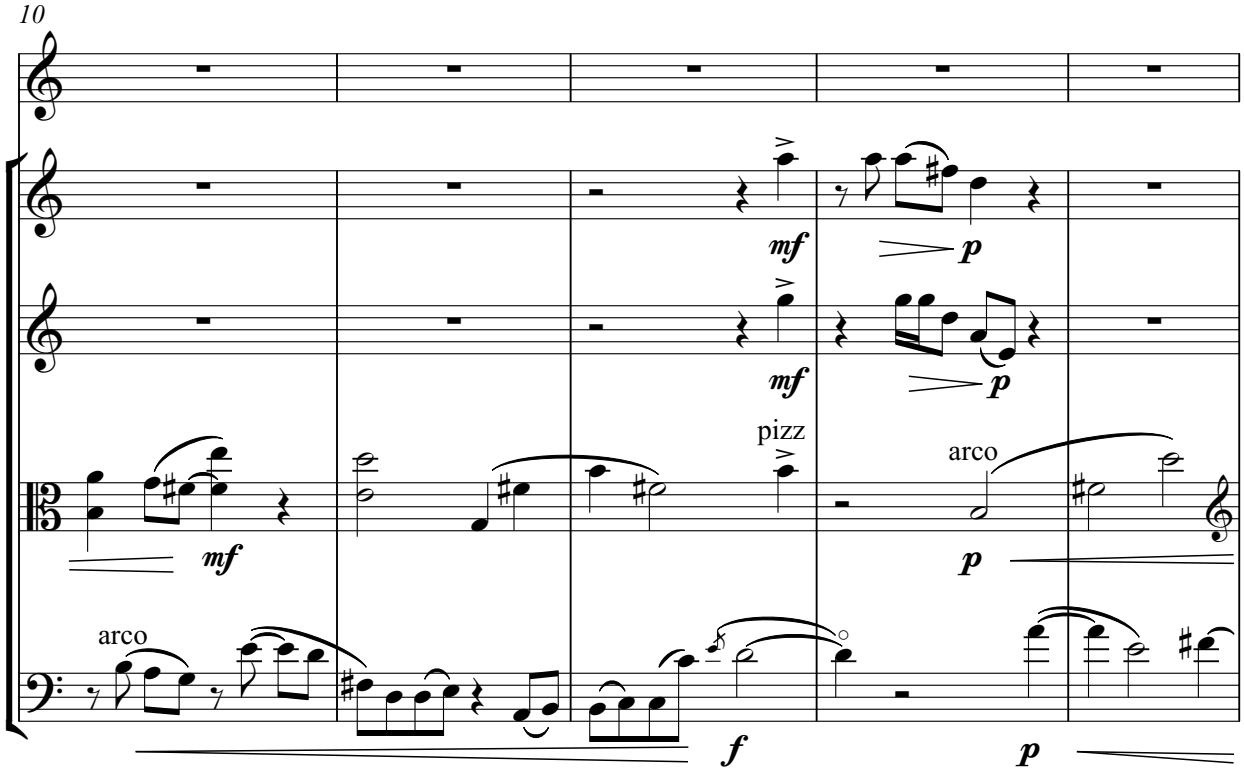
crescendo from nothing

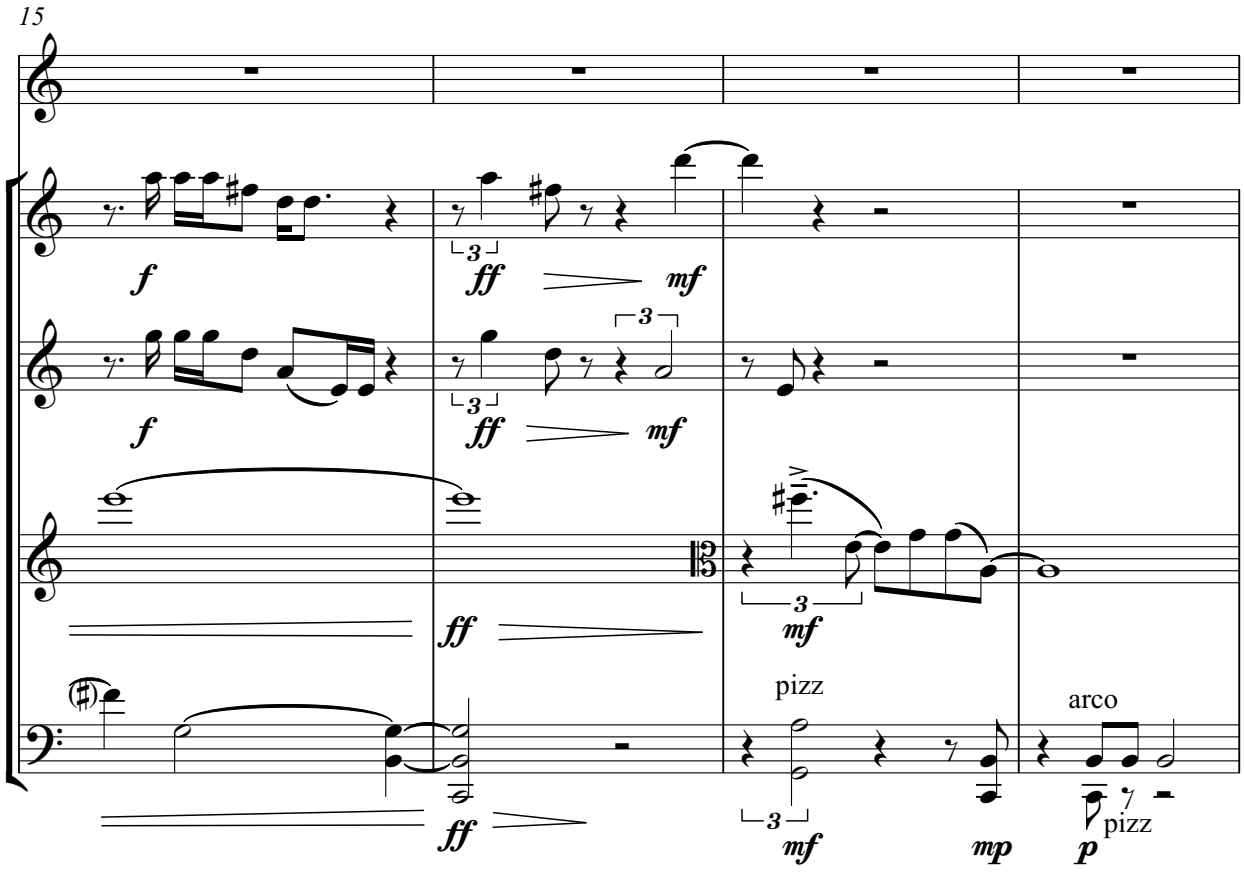
Cameron Wentz
b. 1990

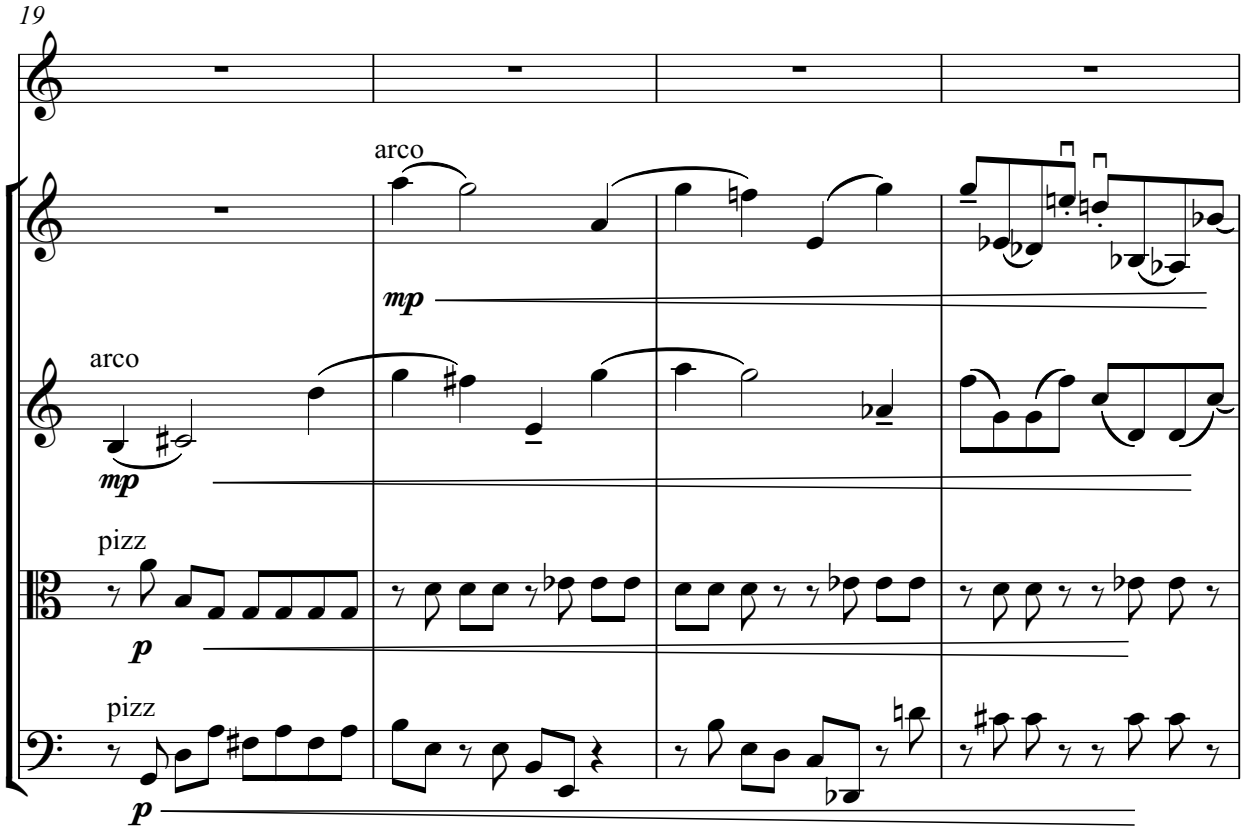
QUINTET
for flute and string quartet

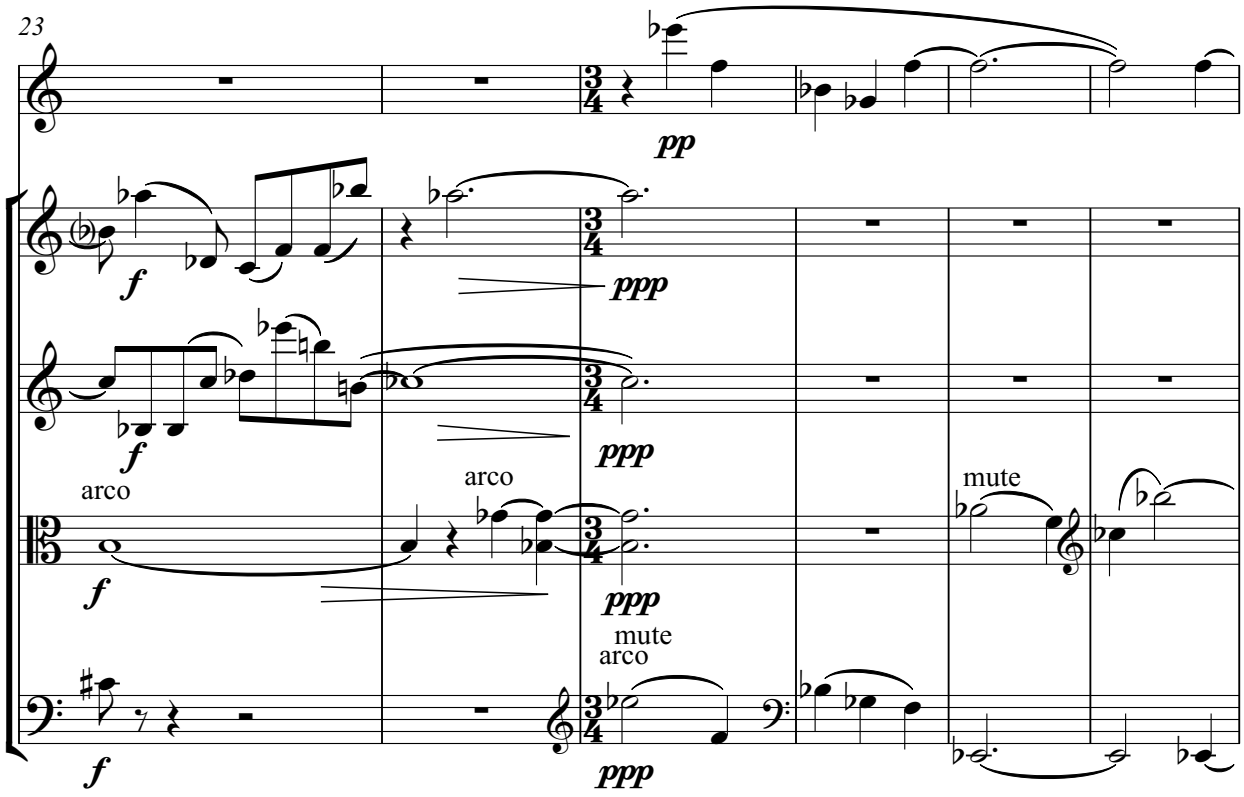


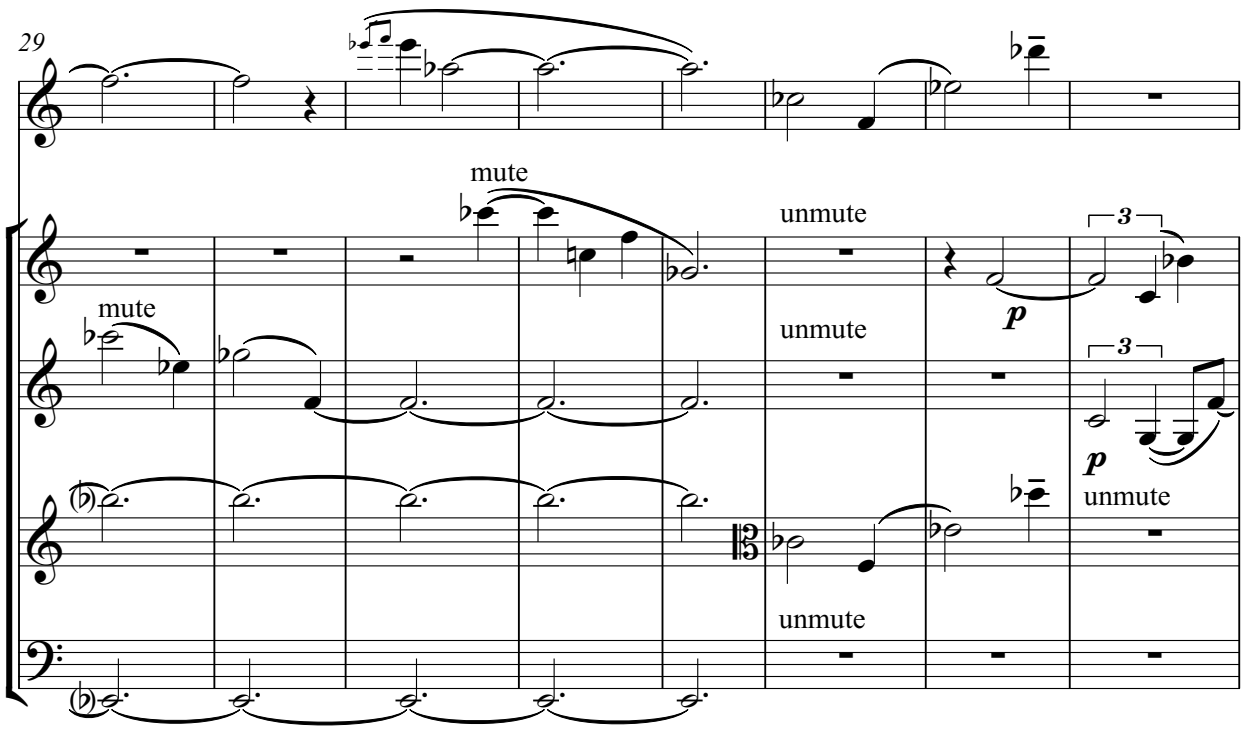


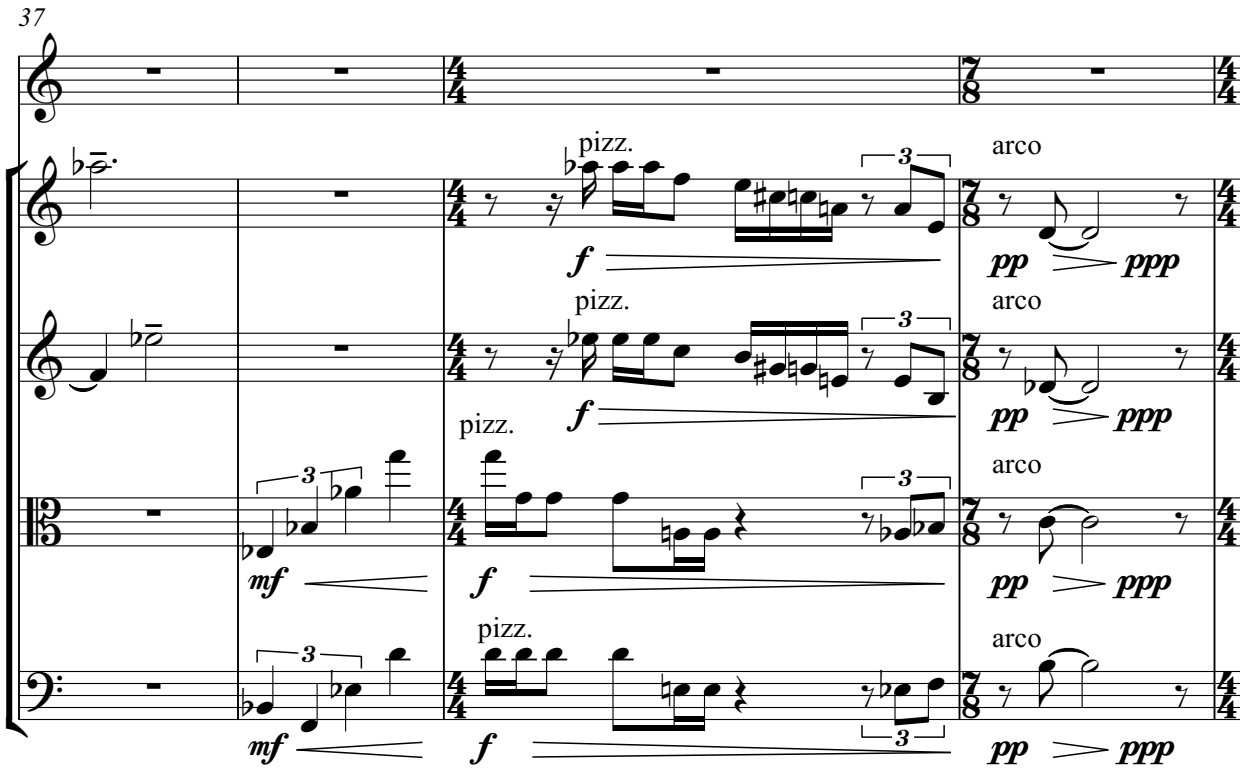

10
mf
p
mf
p
pizz
arco
mf
p
arco
f
p

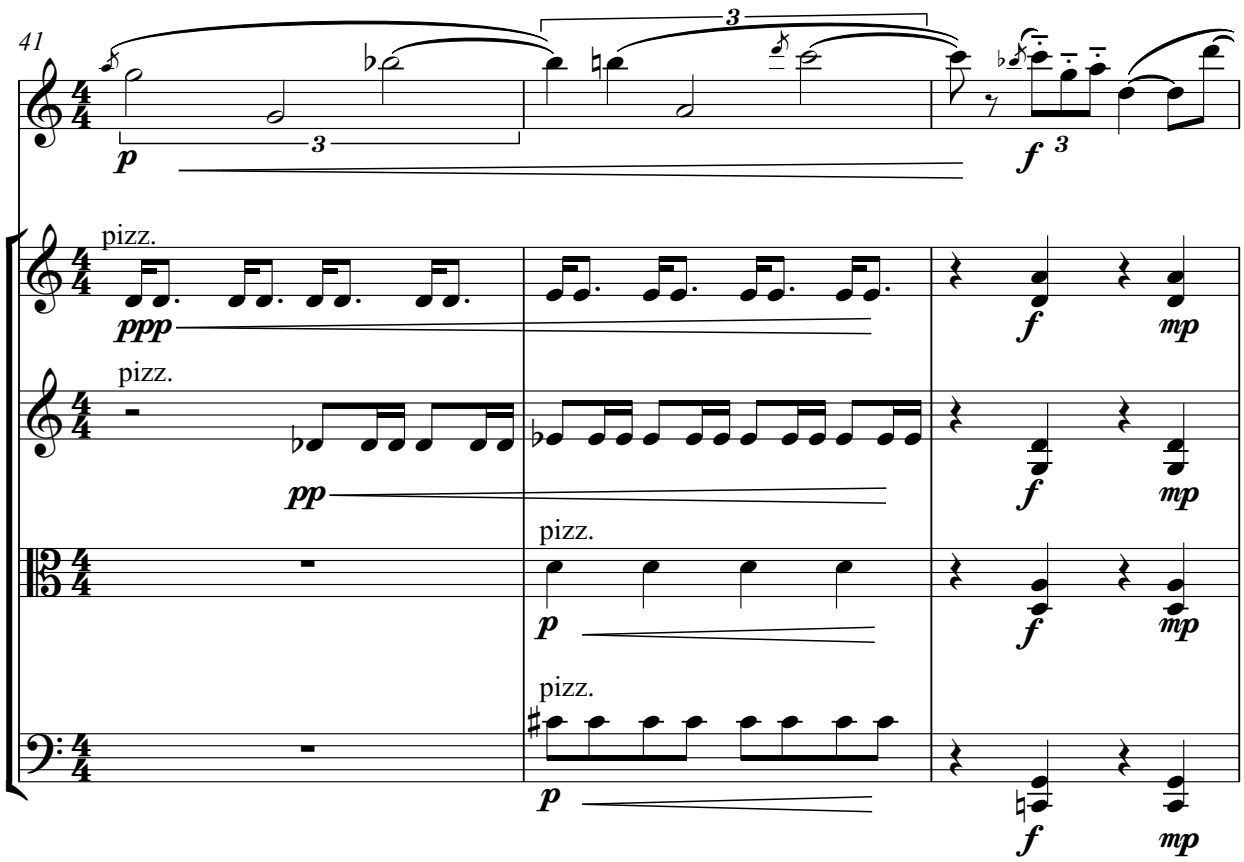

15
f
ff
mf
f
ff
mf
ff
mf
pizz
ff
mf
mp
arco
p
pizz

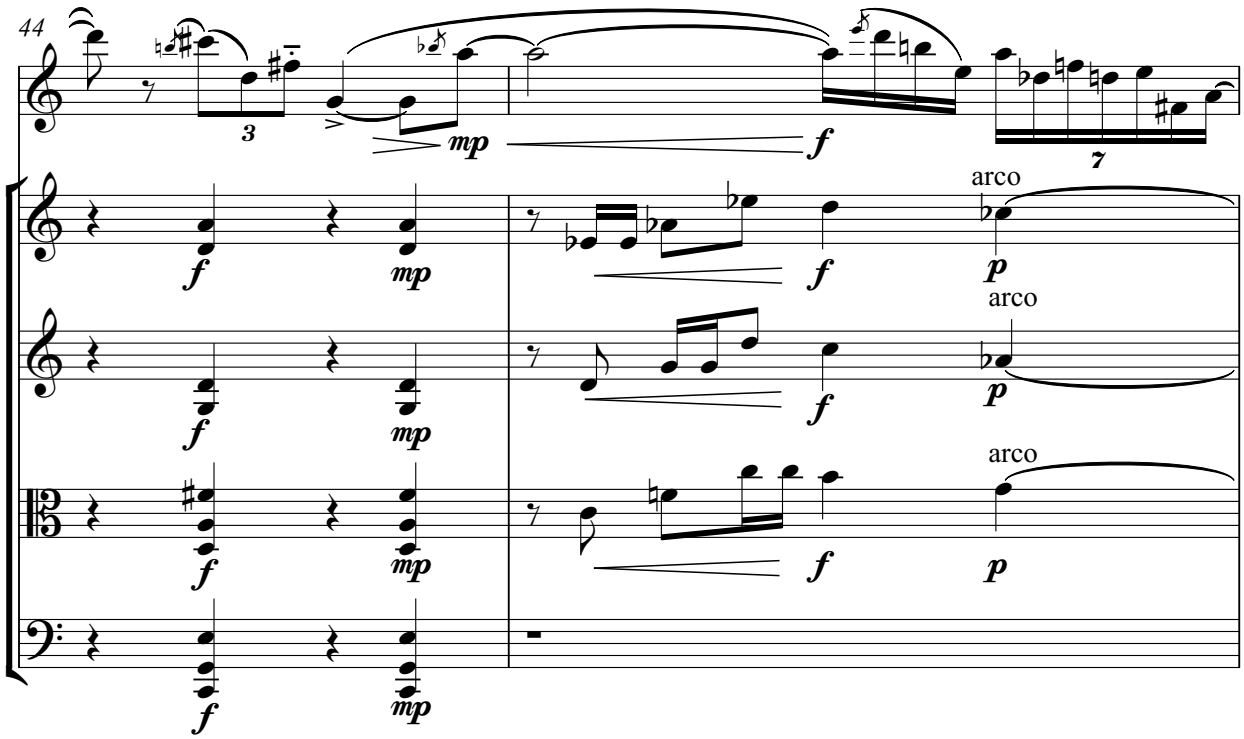

19
arco
mp
arco
mp
pizz
p
pizz
p

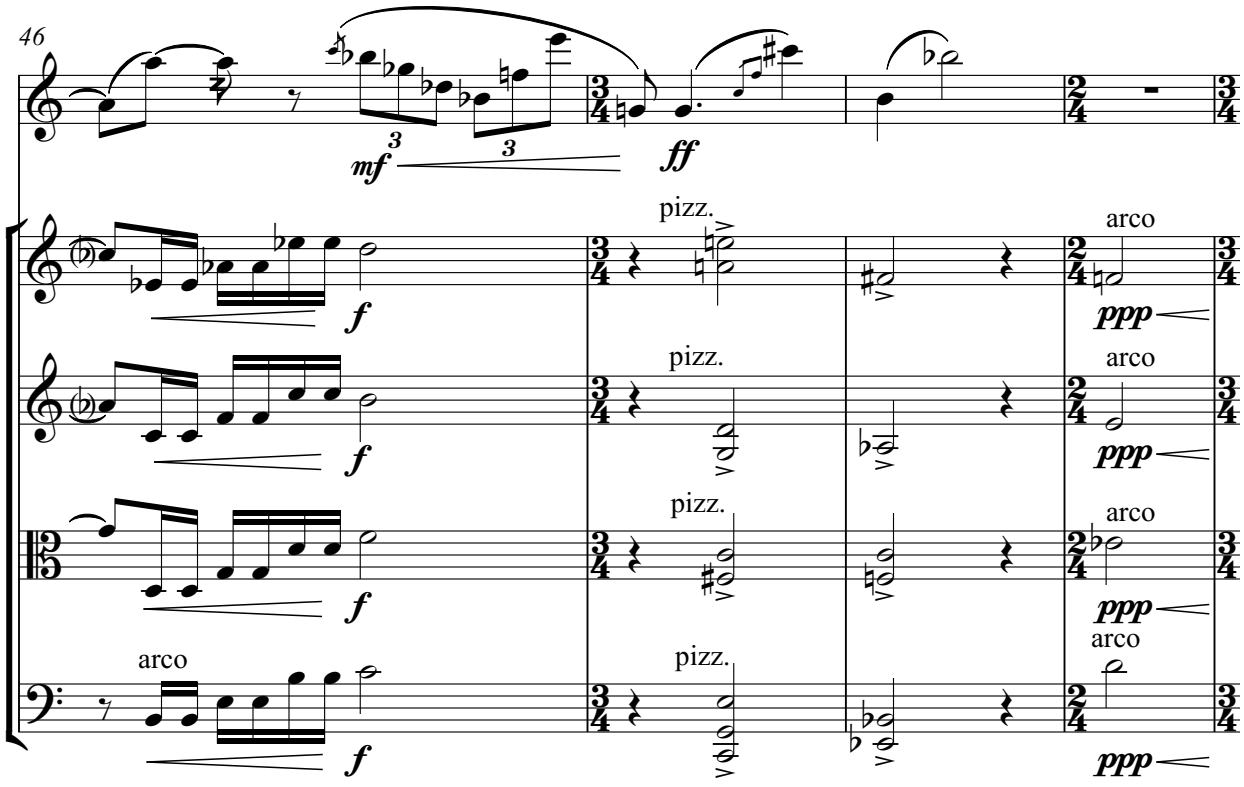

23
pp
f
ppp
f
ppp
arco
f
arco
ppp
mute
mute
arco
f
ppp

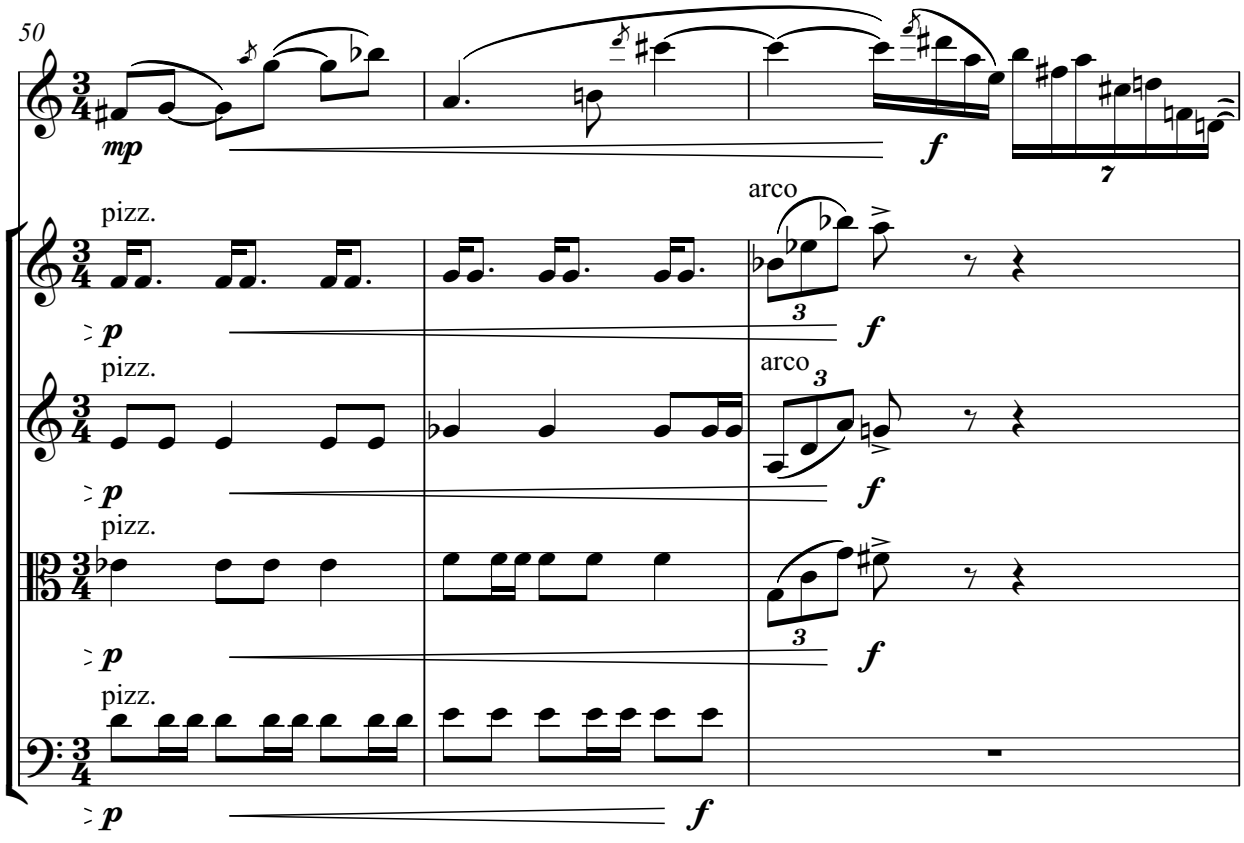

29
mute
mute
unmute
unmute
unmute
unmute
p
p
3
3

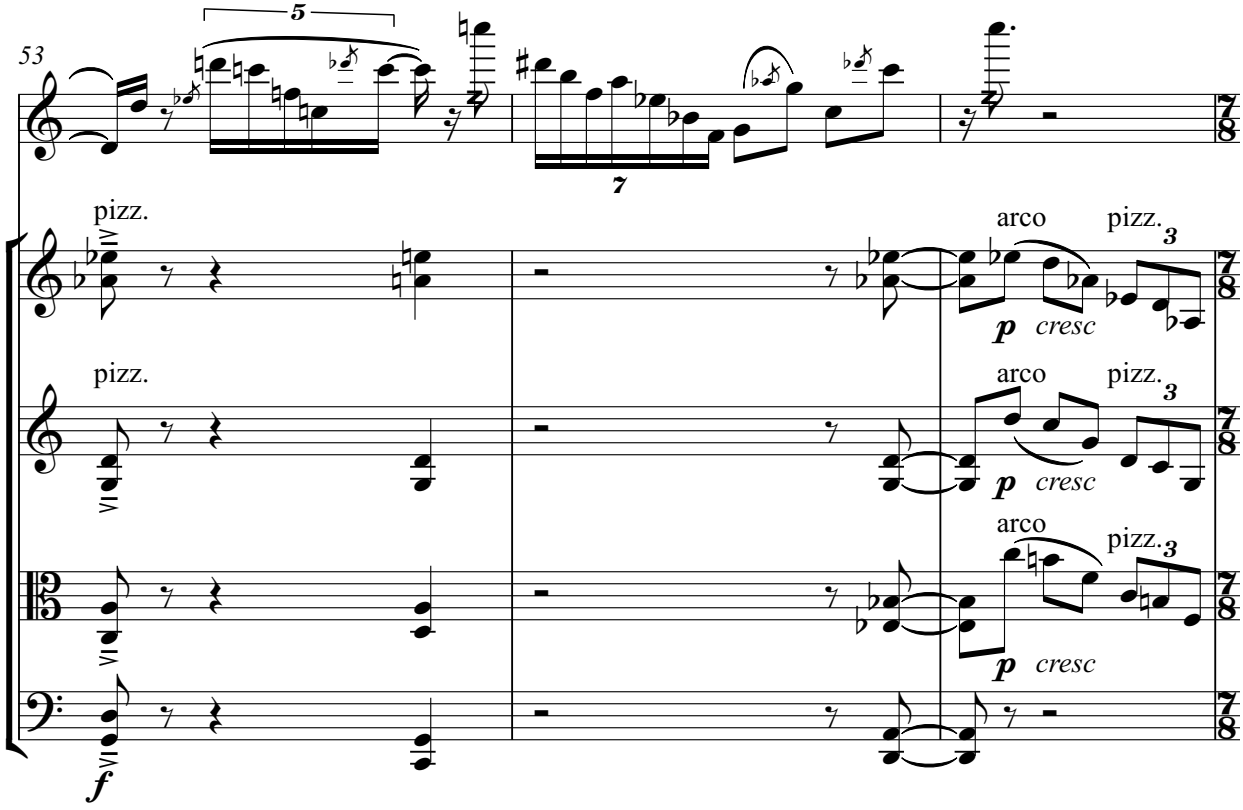

37
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
f
mf
pp
ppp
3

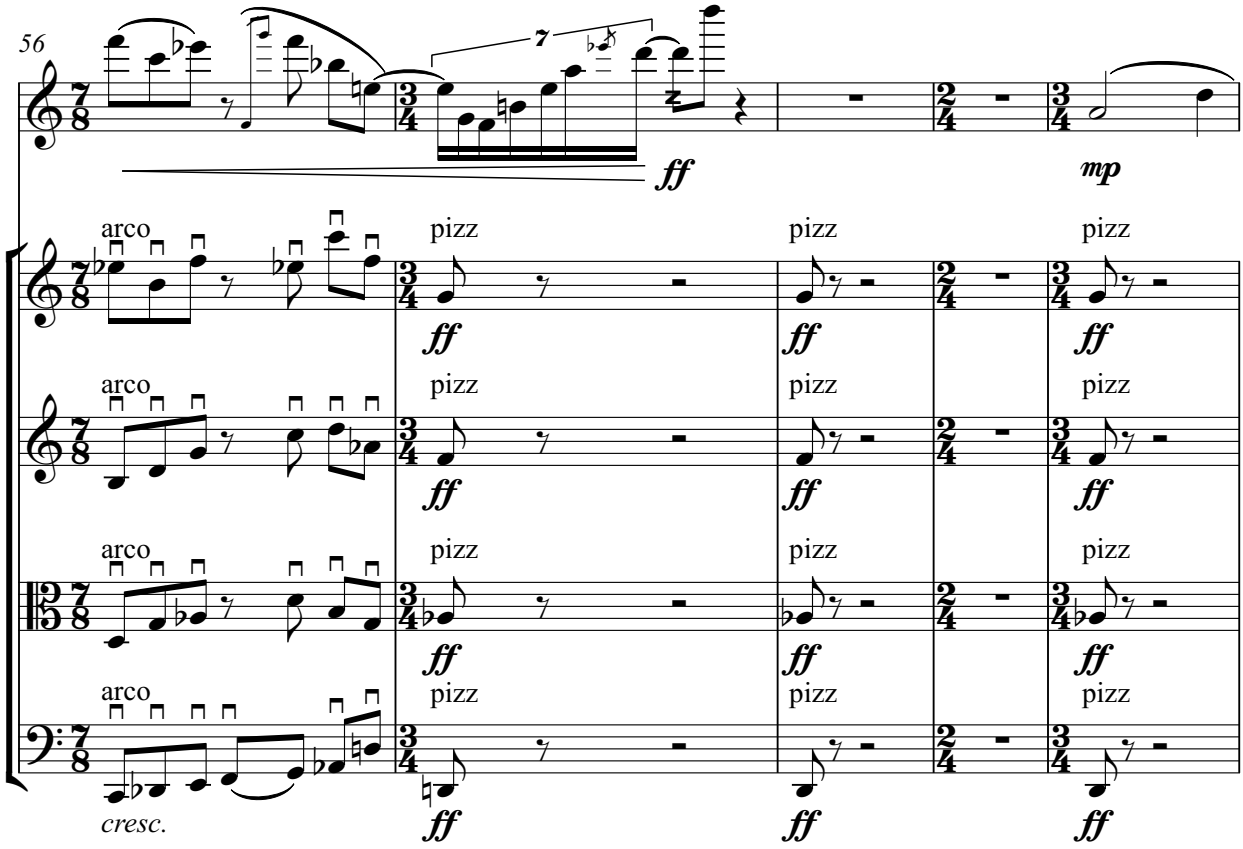

41
pizz.
pizz.
pizz.
pizz.

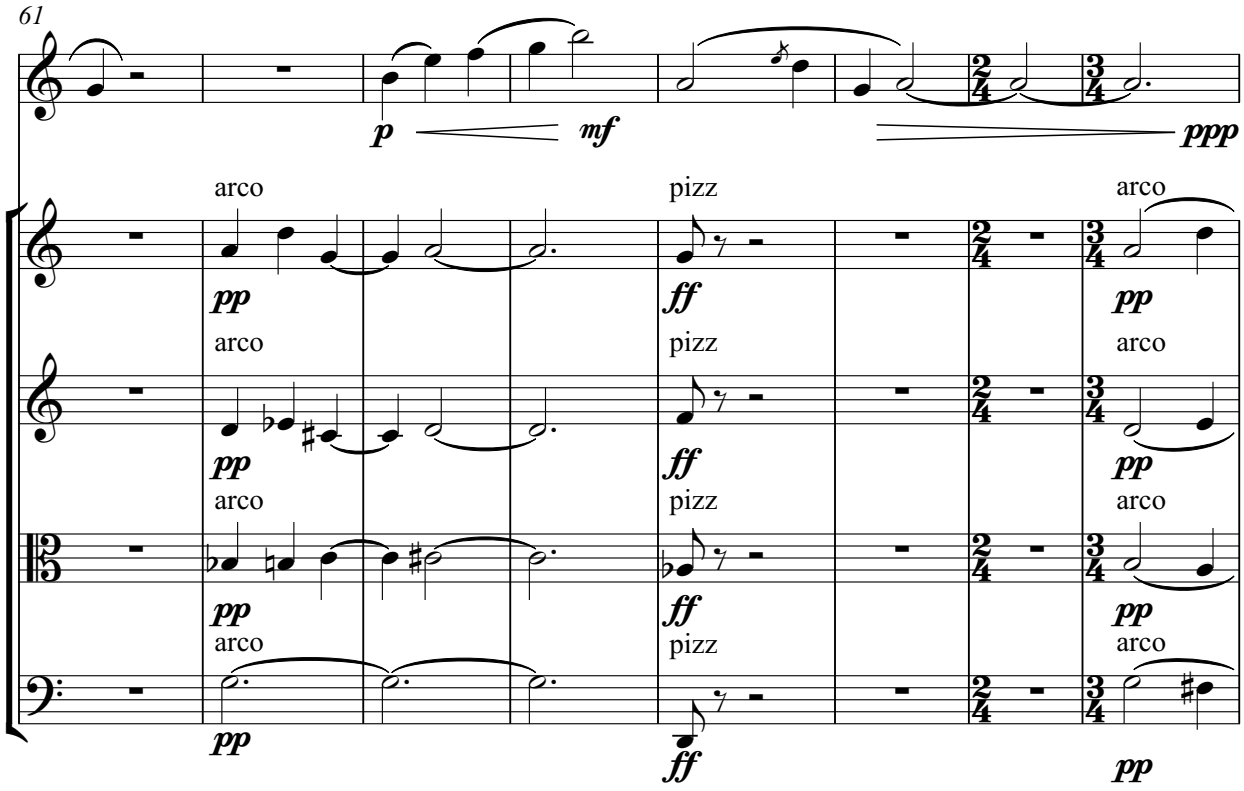

44
arco
arco
arco

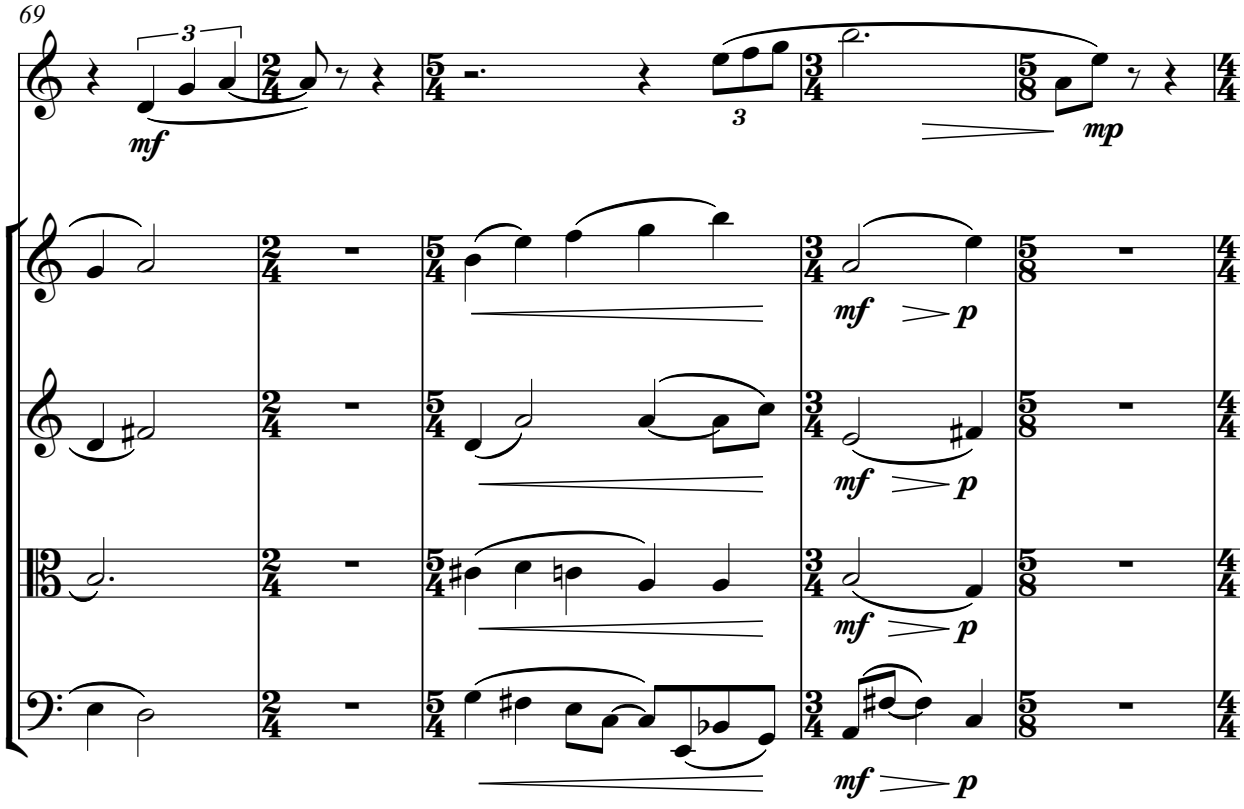

46
mf
ff
pizz.
arco
f
ppp

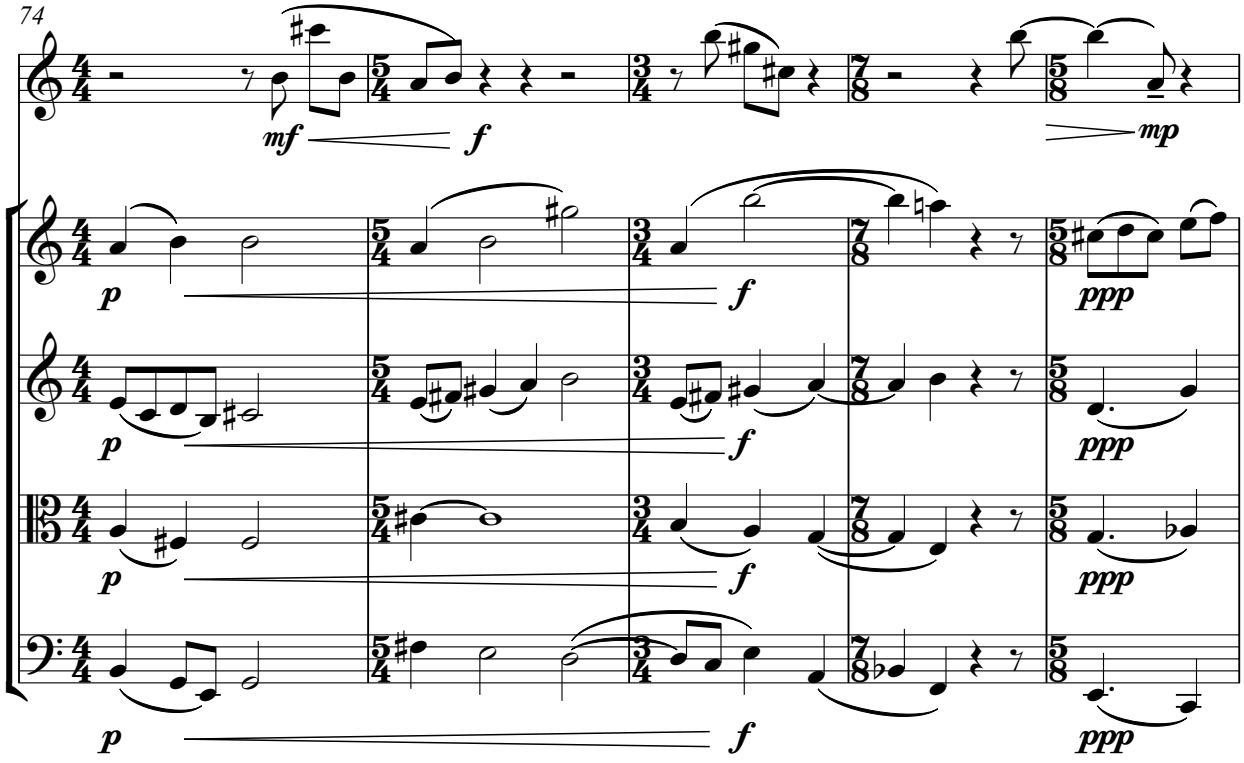

50
mp
f
pizz.
arco
p

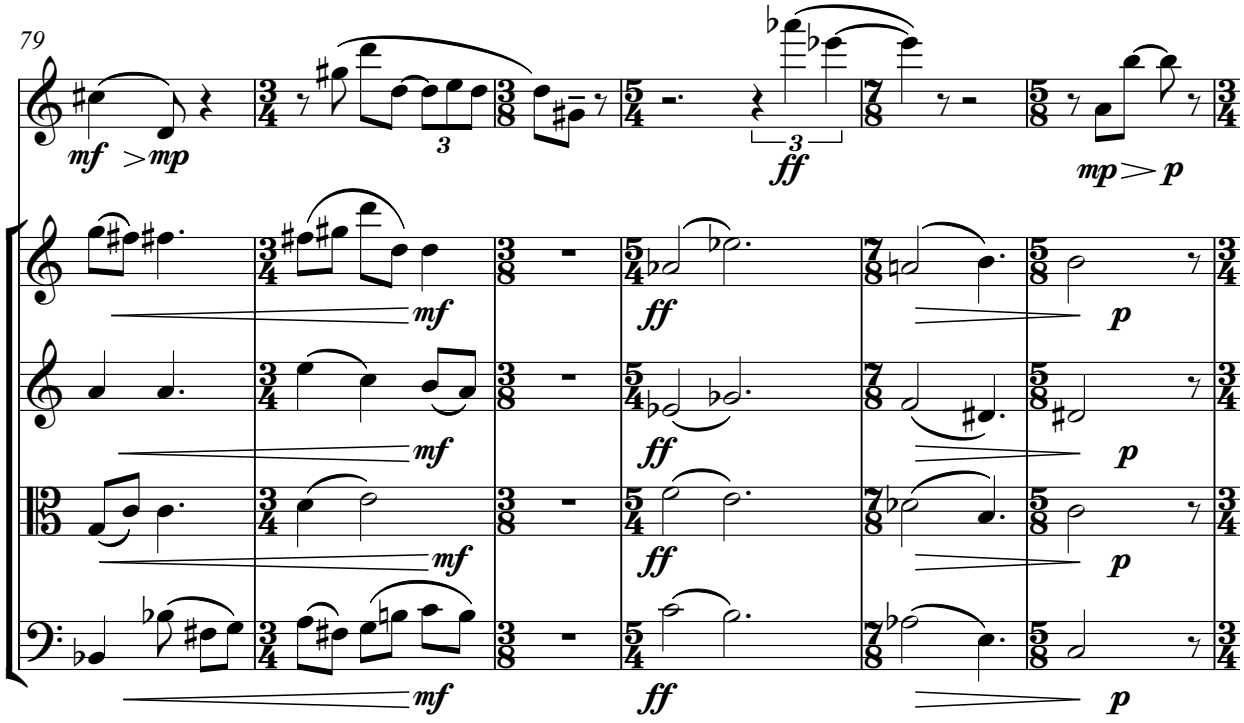

53
5
7
pizz.
arco
pizz.
3
p
cresc
f

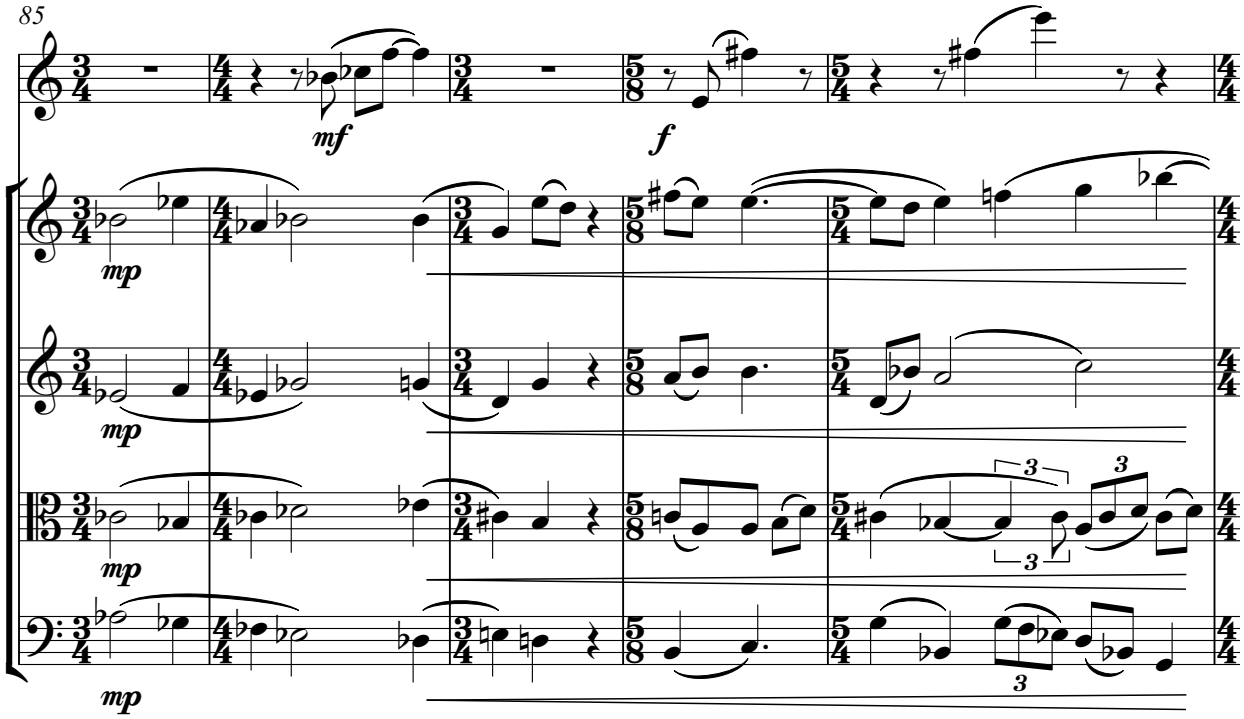

56
7
ff
mp
arco
pizz
cresc.

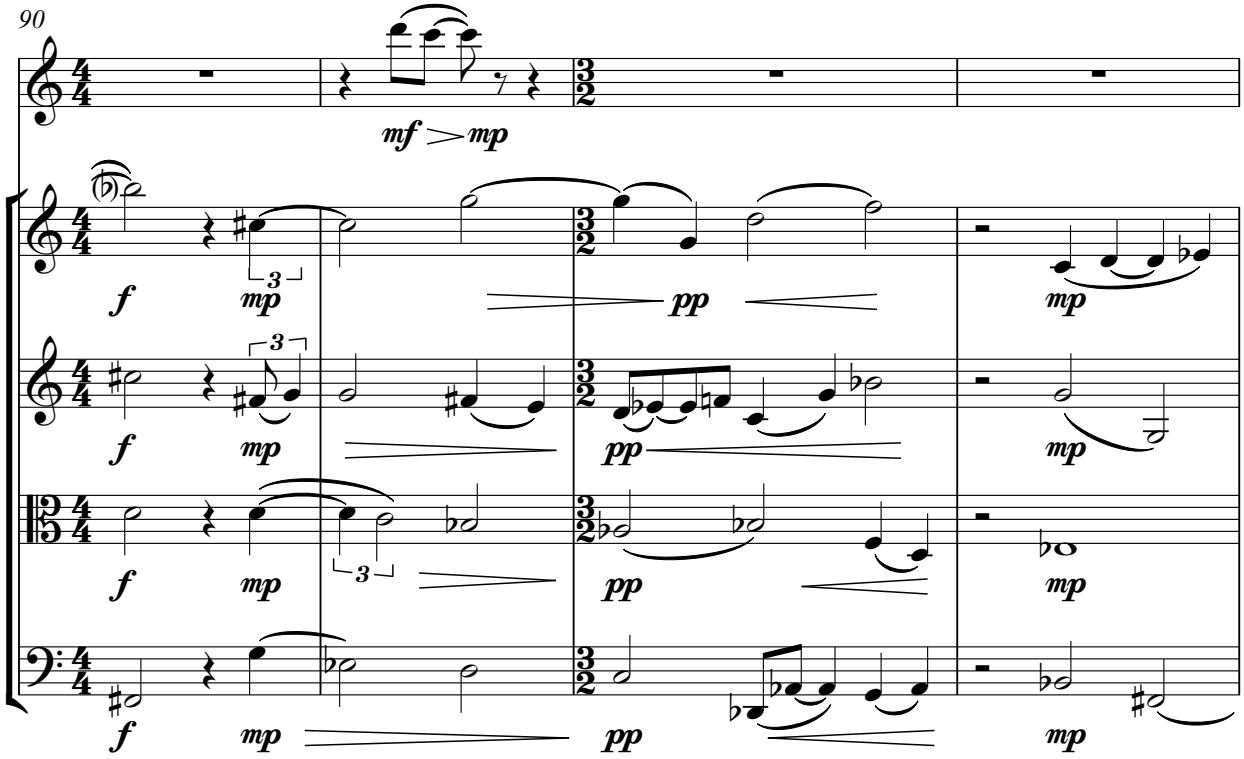

61
arco
pizz
arco
p
mf
ppp
pp
ff
pp
arco
pizz
arco
pp
ff
pp
arco
pizz
arco
pp
ff
pp
arco
pizz
arco
pp
ff
pp

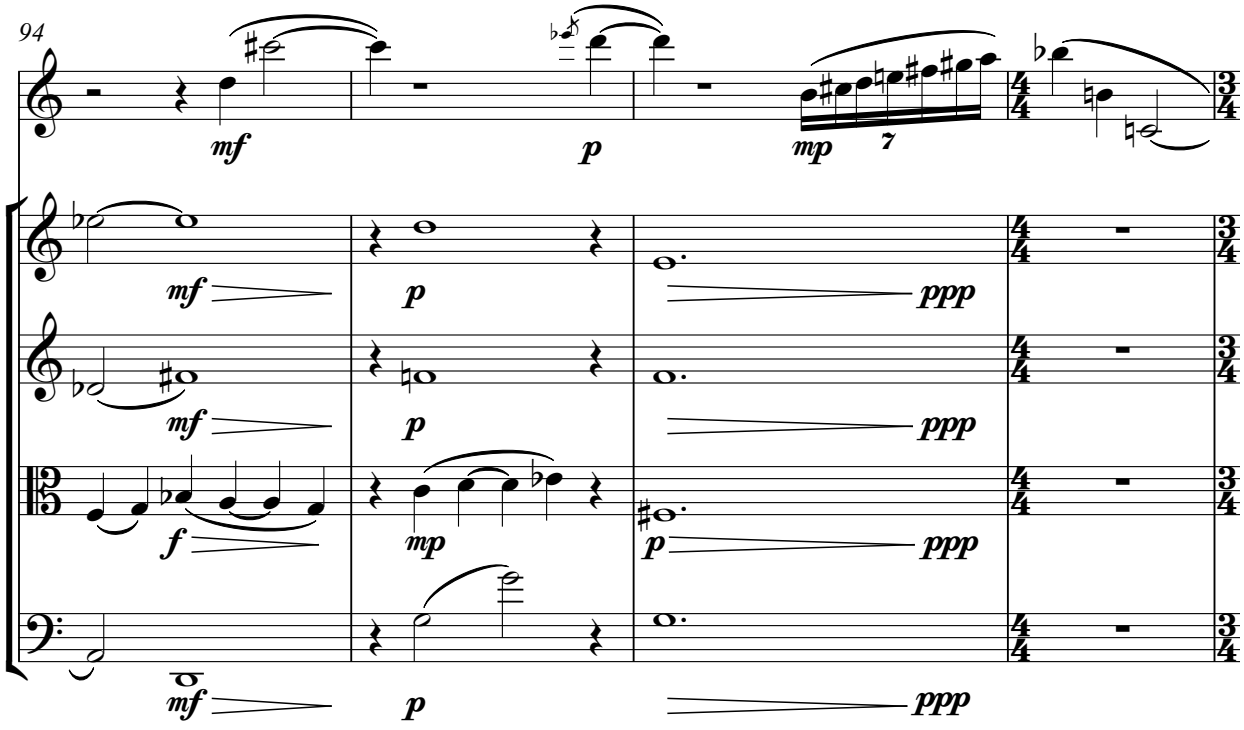

69
3
mf
3
mp
mf
p
mf
p
mf
p
mf
p

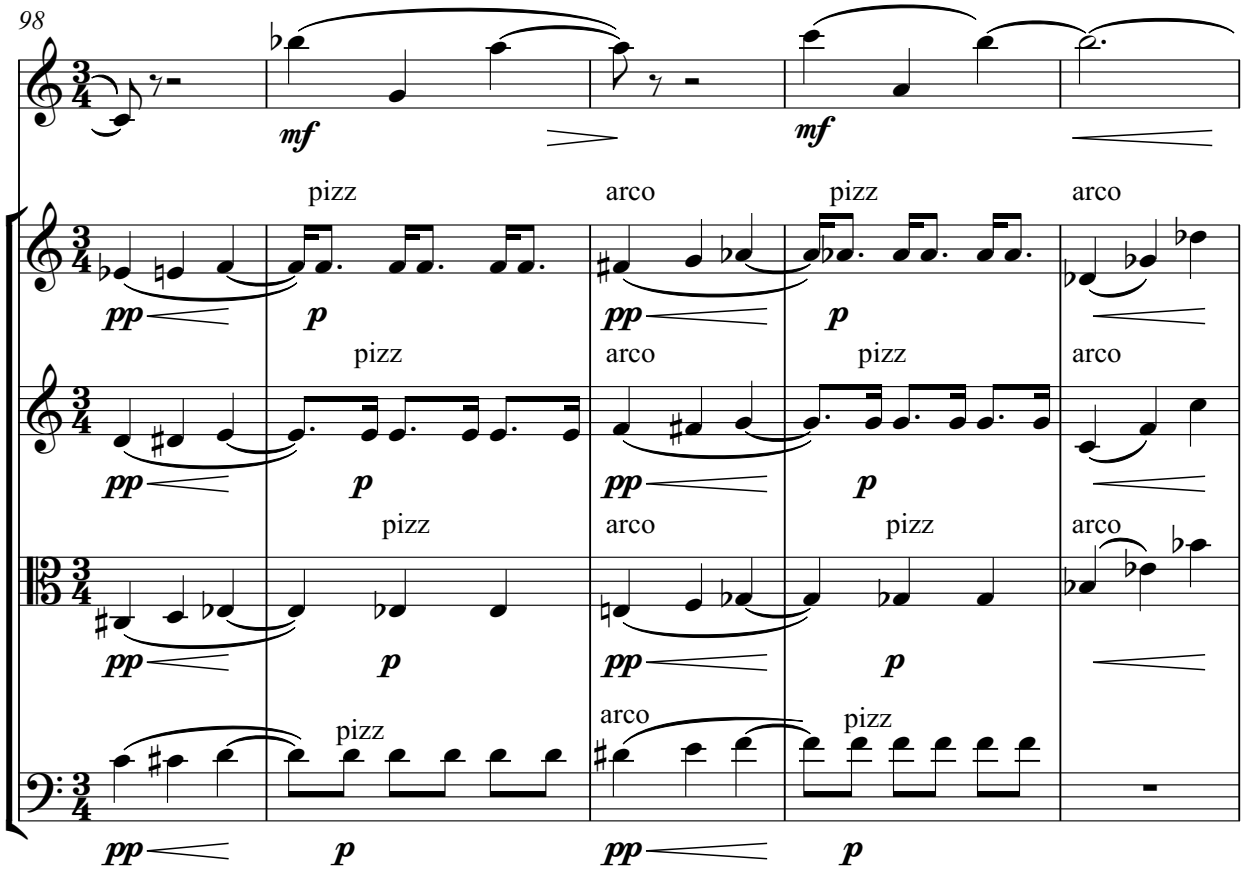

74
mf
f
mp
p
f
ppp
p
f
ppp
p
f
ppp
p
f

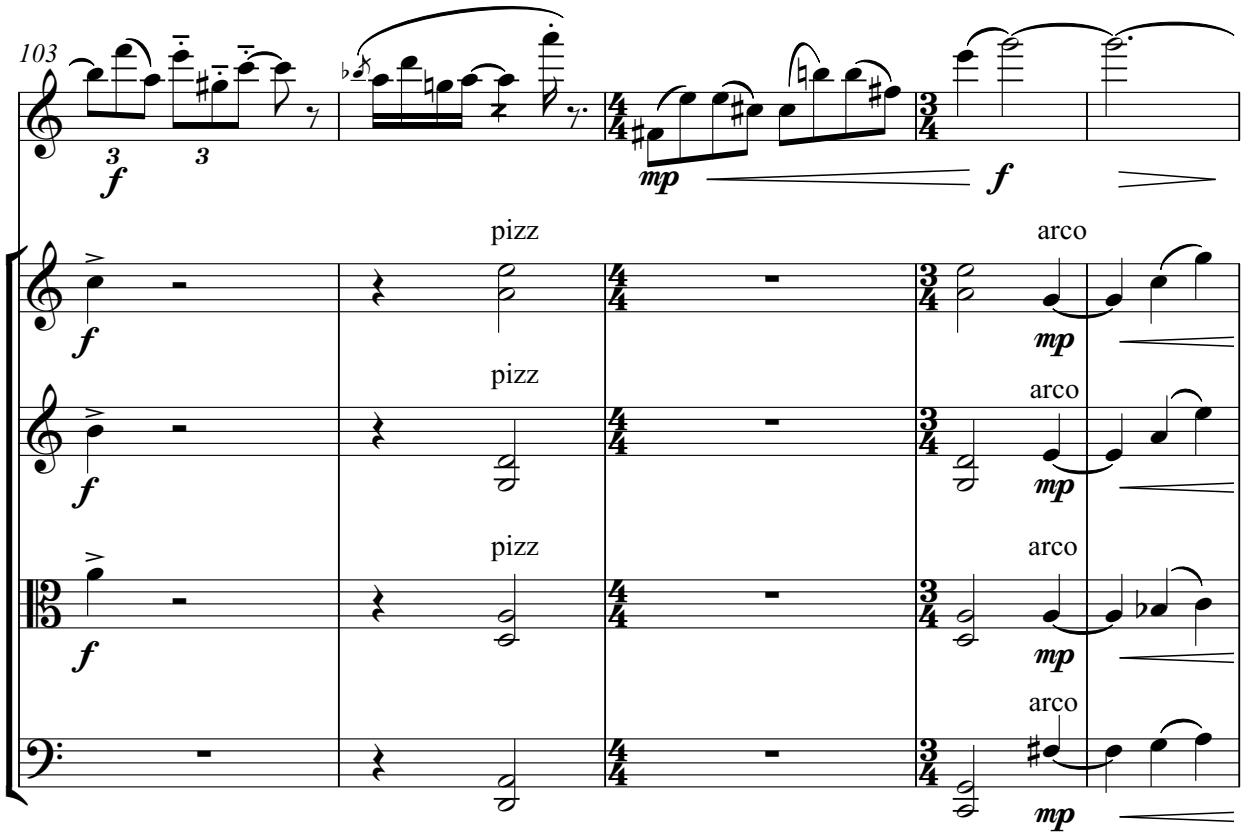

79
mf
>mp
3
ff
mp>p
mf
ff
p
mf
ff
p
mf
ff
p
mf
ff
p

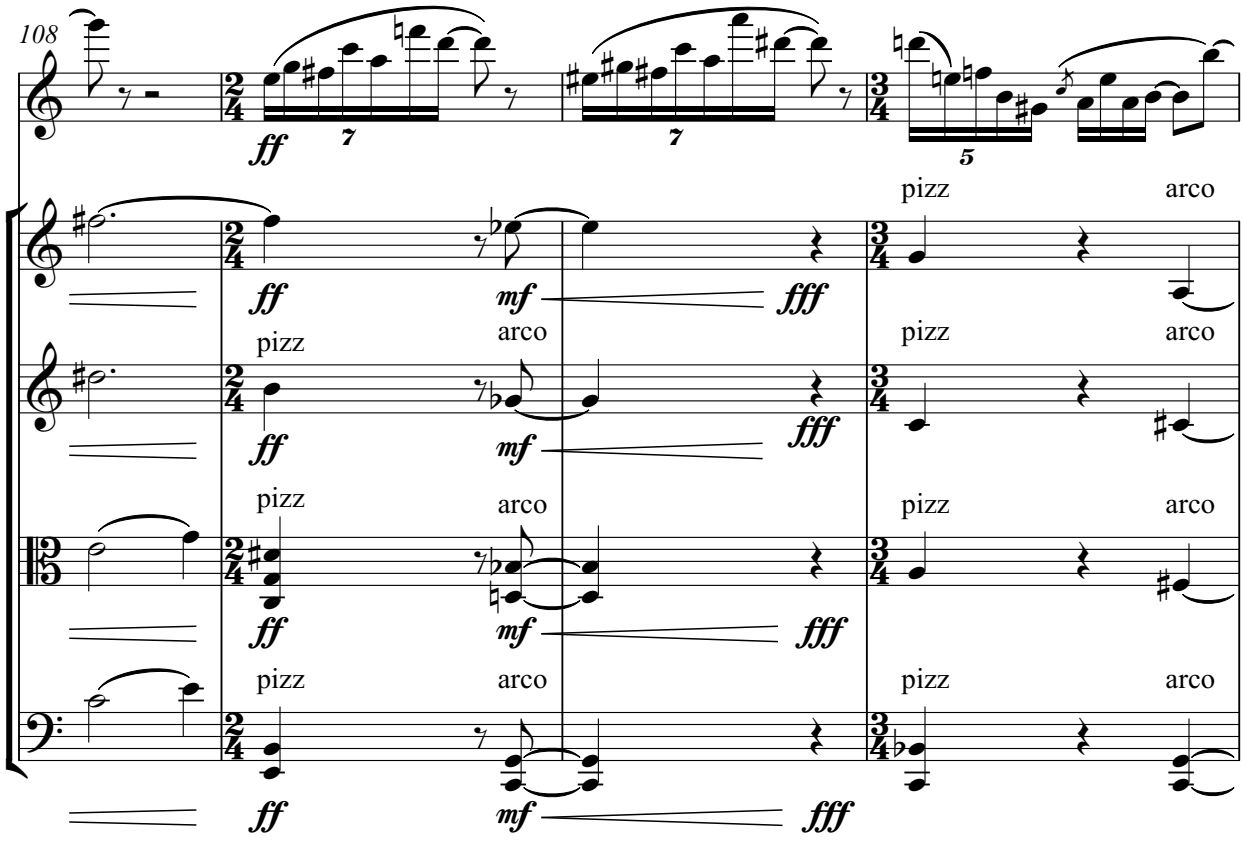

85
mf
f
mp
mp
mp
mp
3
3
3

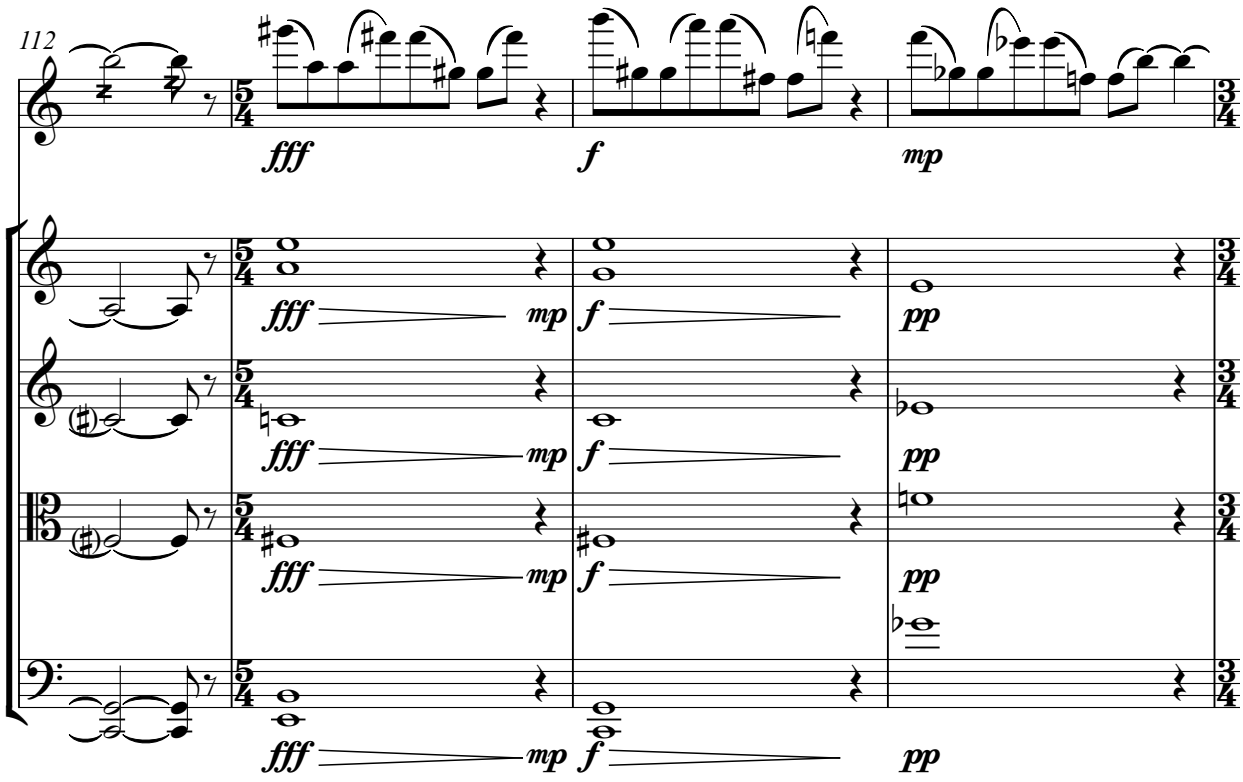

90
mf > mp
f
mp
pp
mp
f
mp
pp
mp
f
mp
pp
mp
f
mp
pp
mp
3
3
3

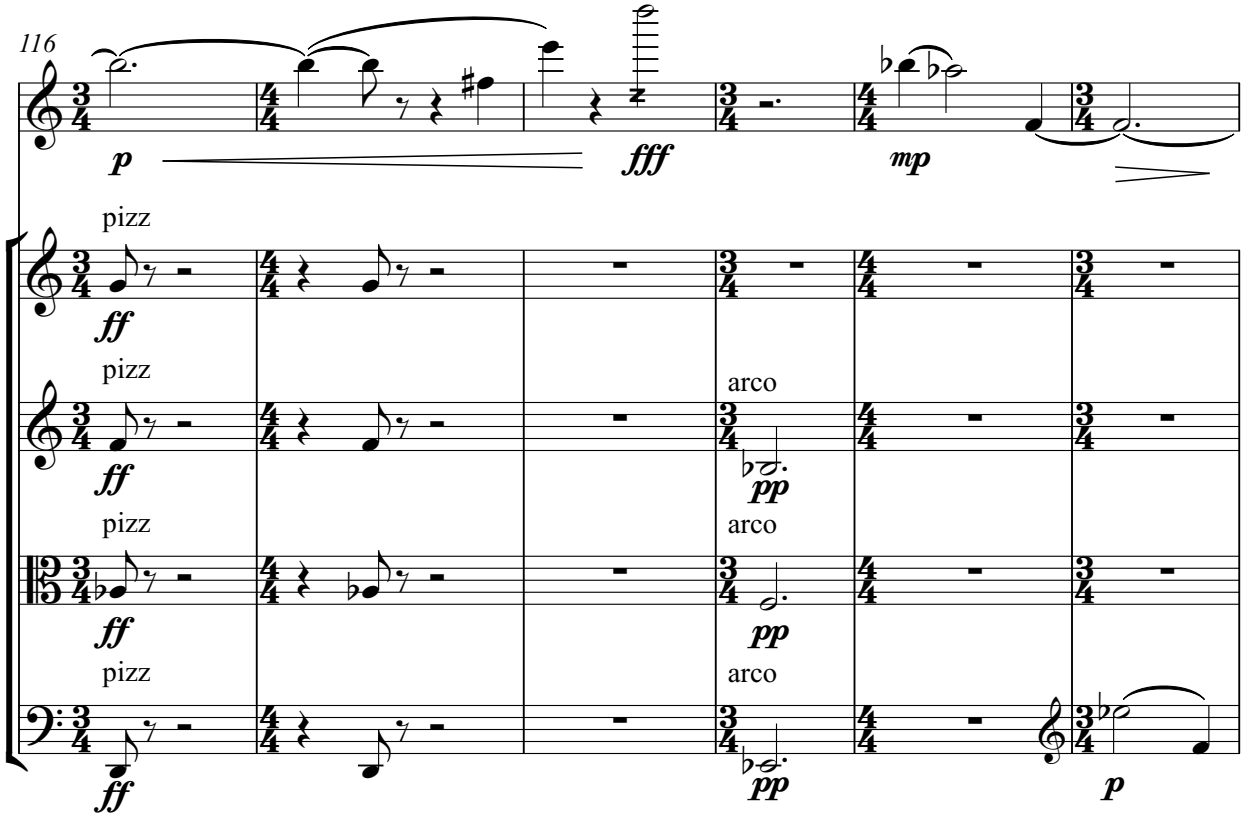

94
mf
p
mp
7
mf
p
ppp
mf
p
ppp
f
mp
p
ppp
mf
p
ppp

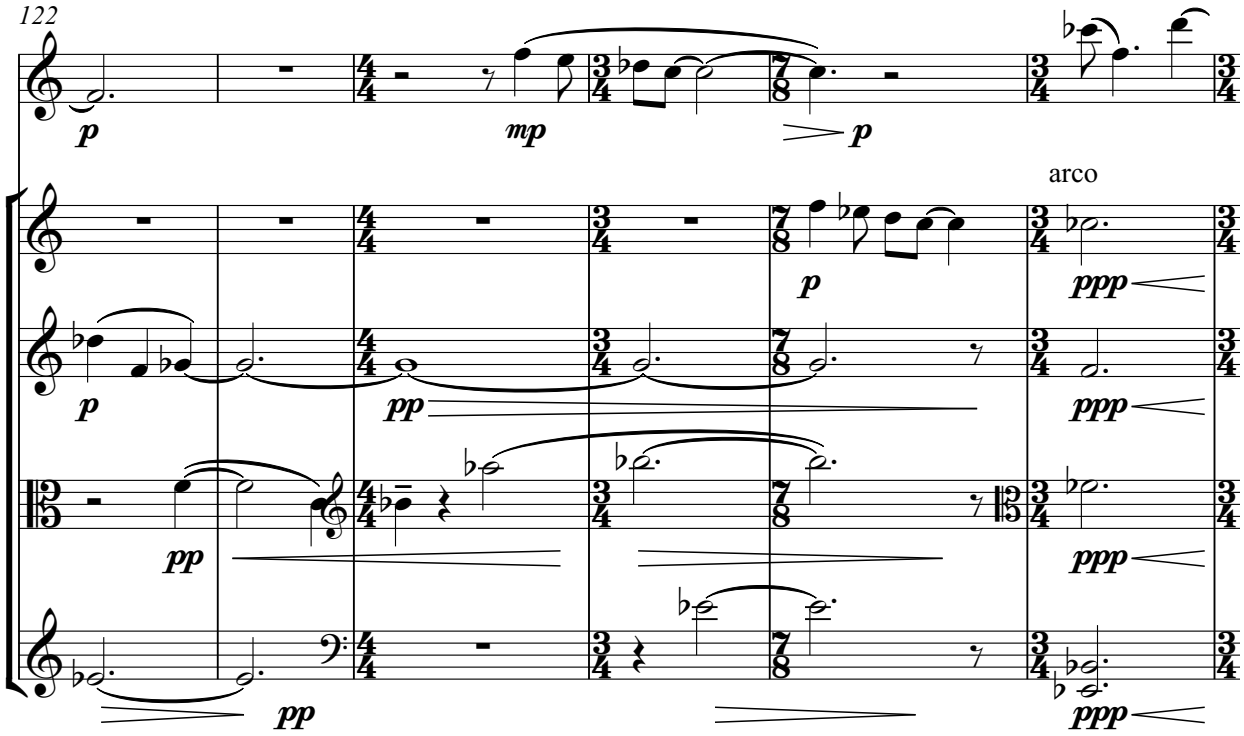

98
mf
mf
pizz
arco
pizz
arco
pp
p
pp
p
pizz
arco
pizz
arco
pp
p
pp
p
pizz
arco
pizz
arco
pp
p
pp
p
pizz
arco
pizz
pp
p
pp
p

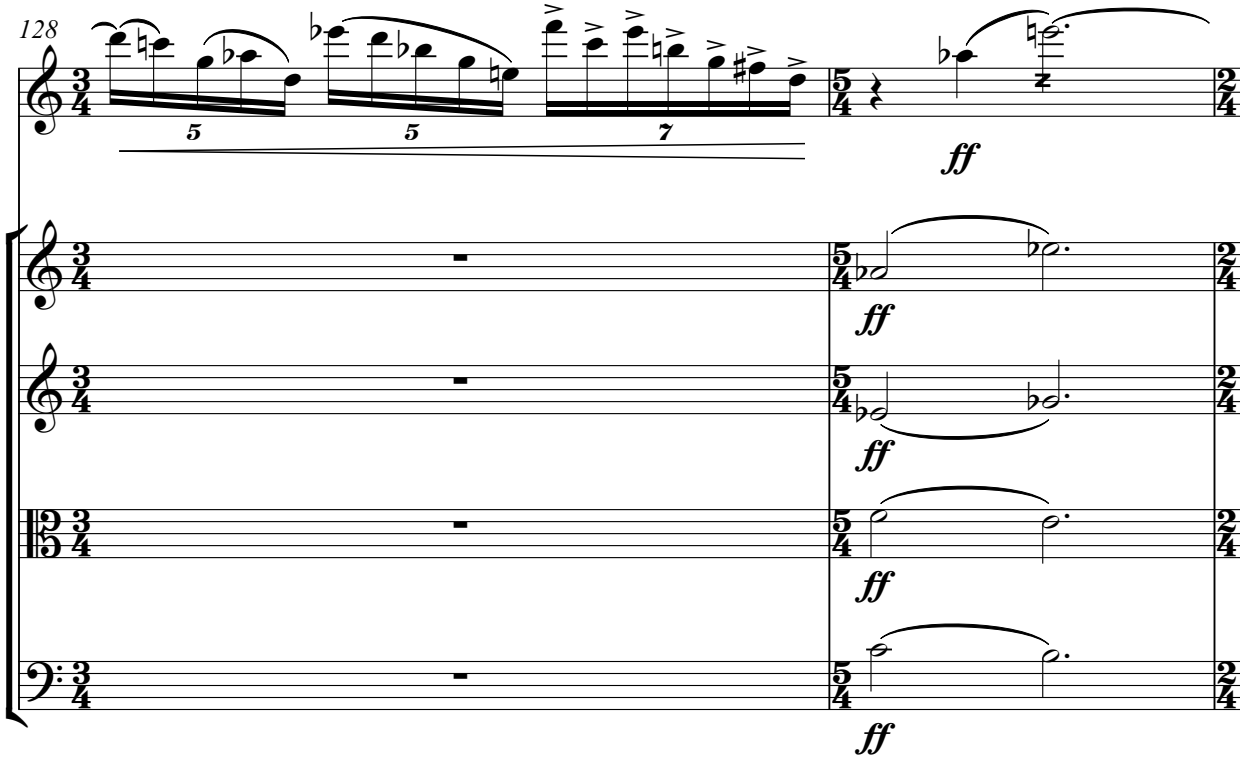

103
pizz
arco
pizz
arco
pizz
arco
arco

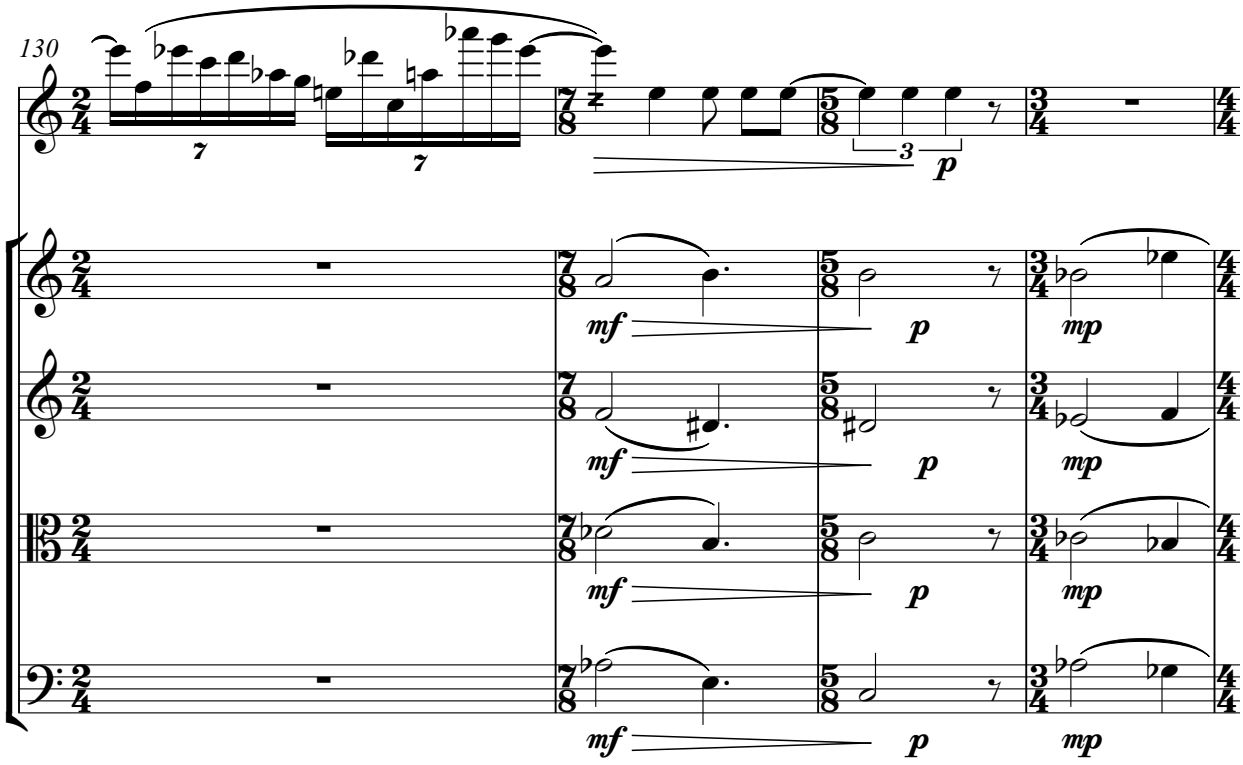

108
pizz
arco
pizz
arco
pizz
arco
pizz
arco
pizz
arco

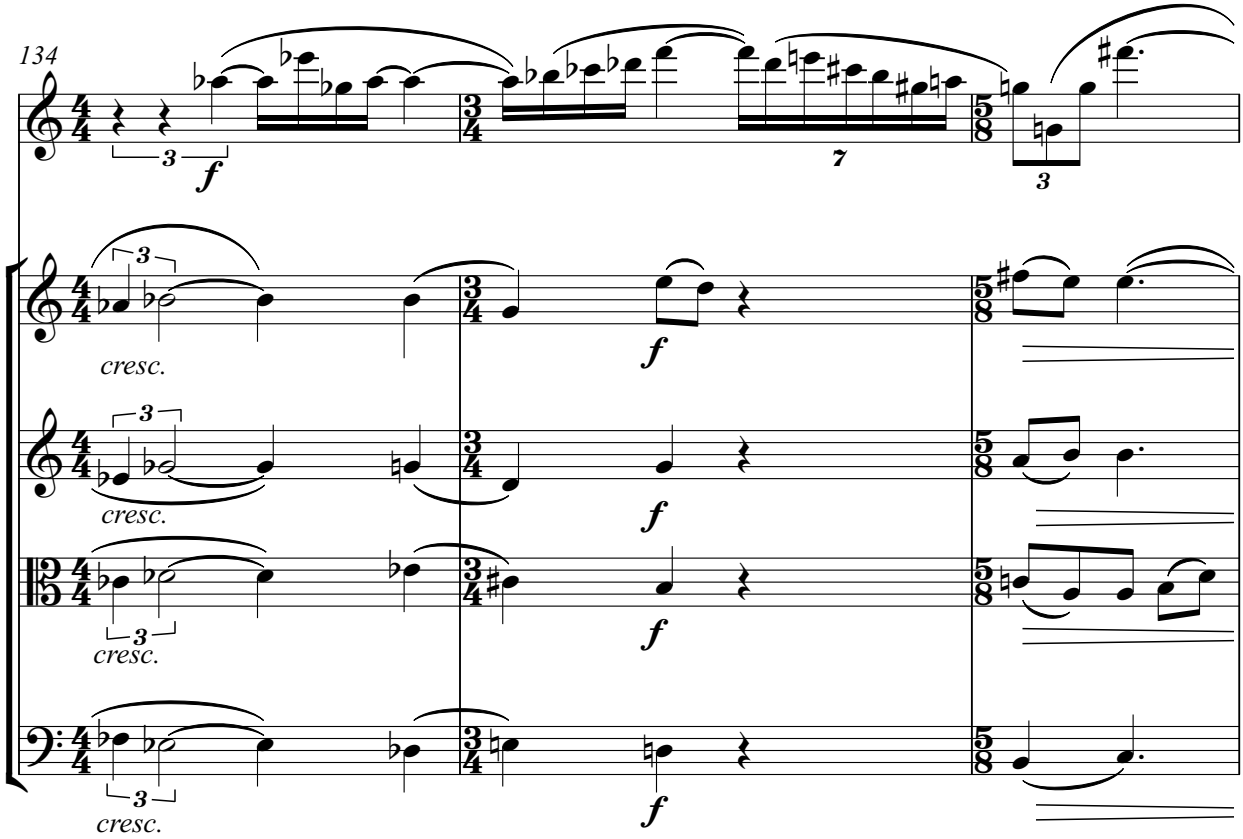

112
fff
f
mp
pp

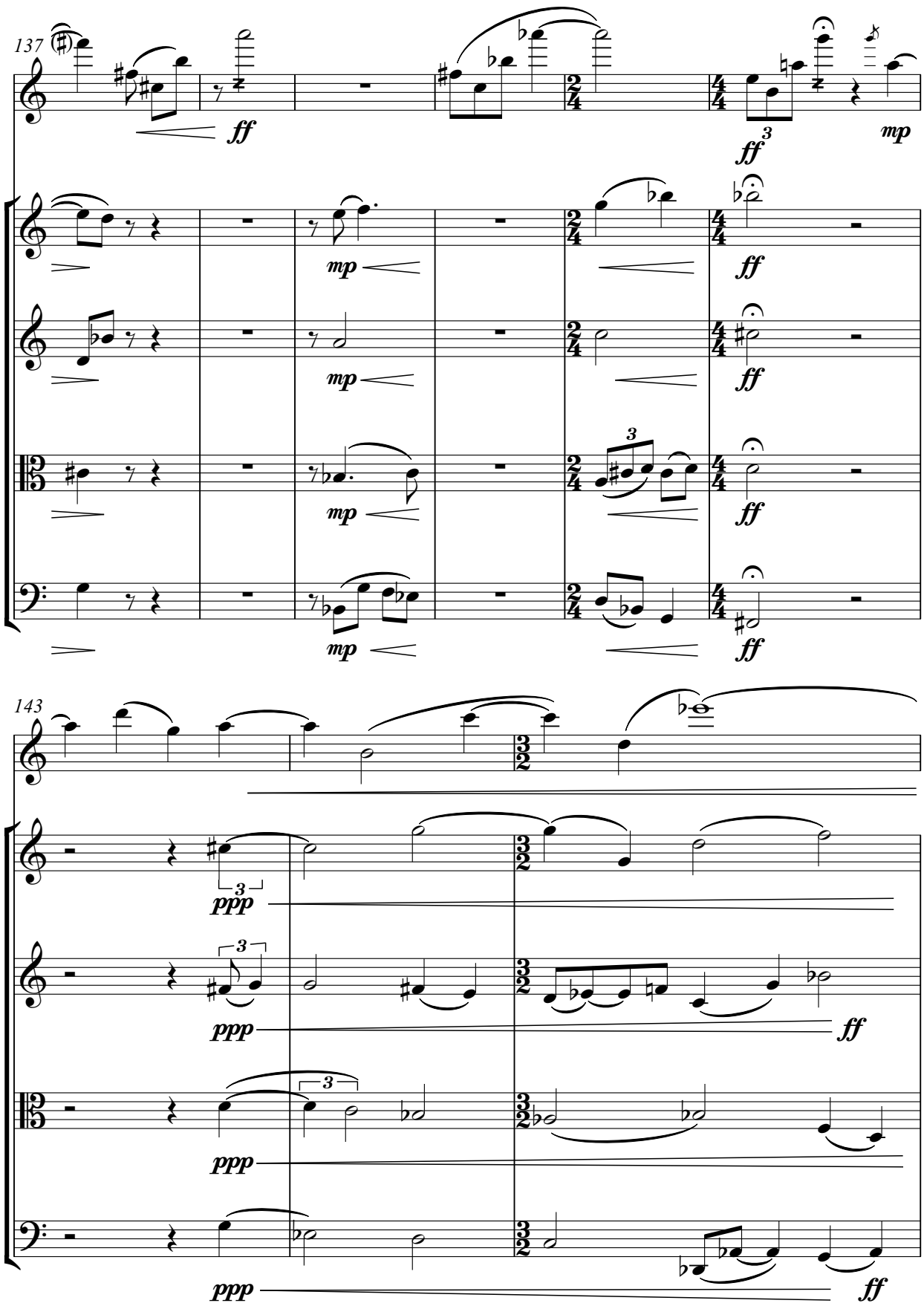

116
p
fff
mp
pizz
ff
arco
pp

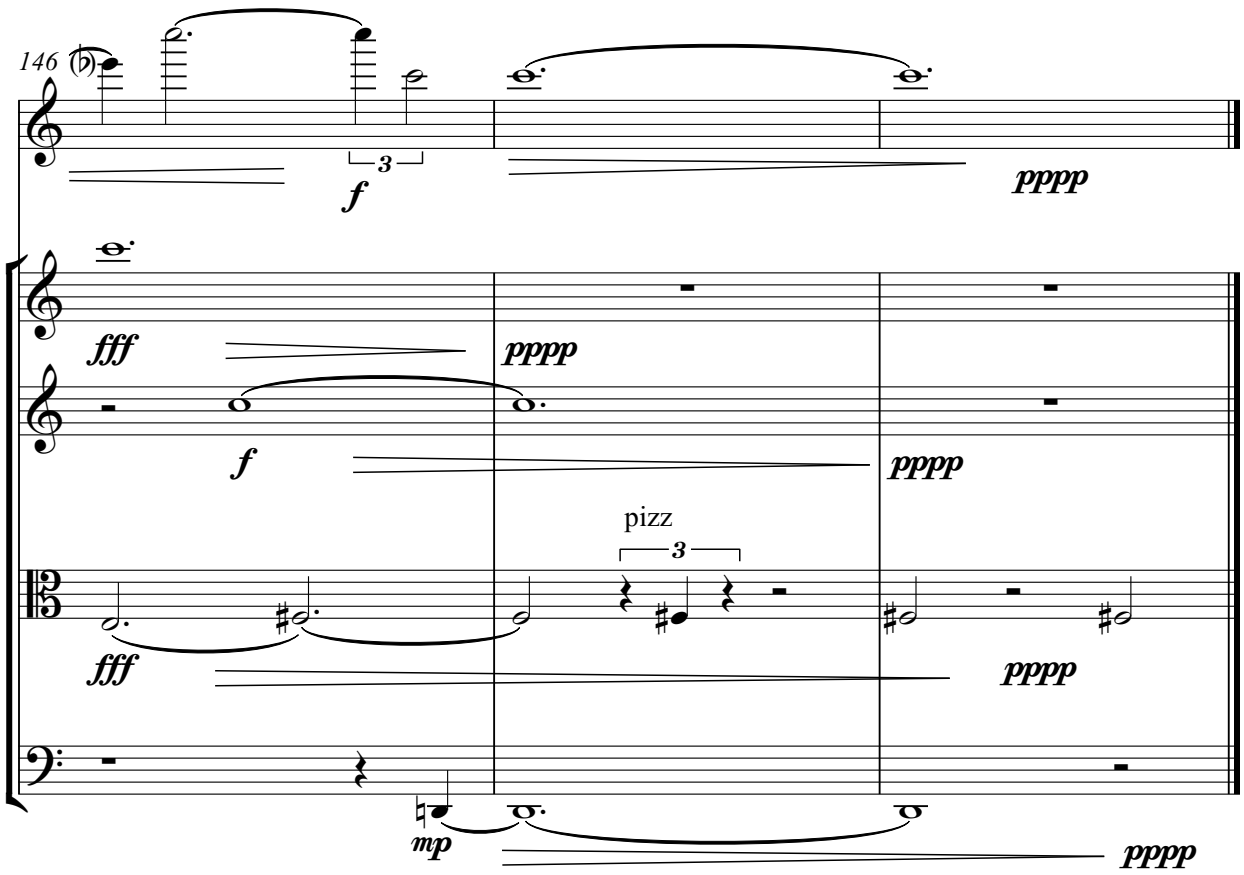

122
arco


128

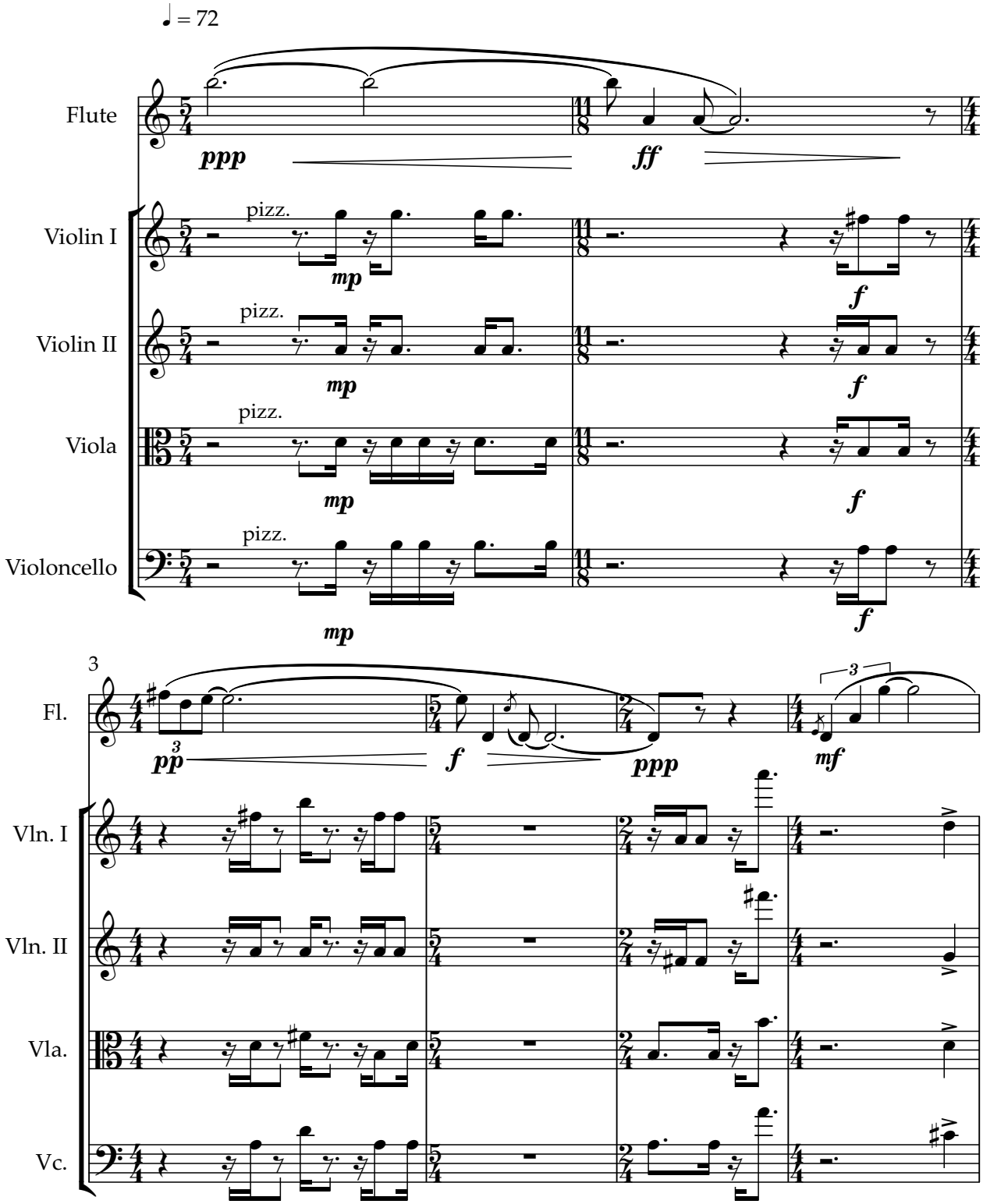

130
7
7
3
p
mf
p
mp
mf
p
mp
mf
p
mp
mf
p
mp


134
3
f
7
3
3
cresc.
f
3
cresc.
f
3
cresc.
f
3
cresc.
f

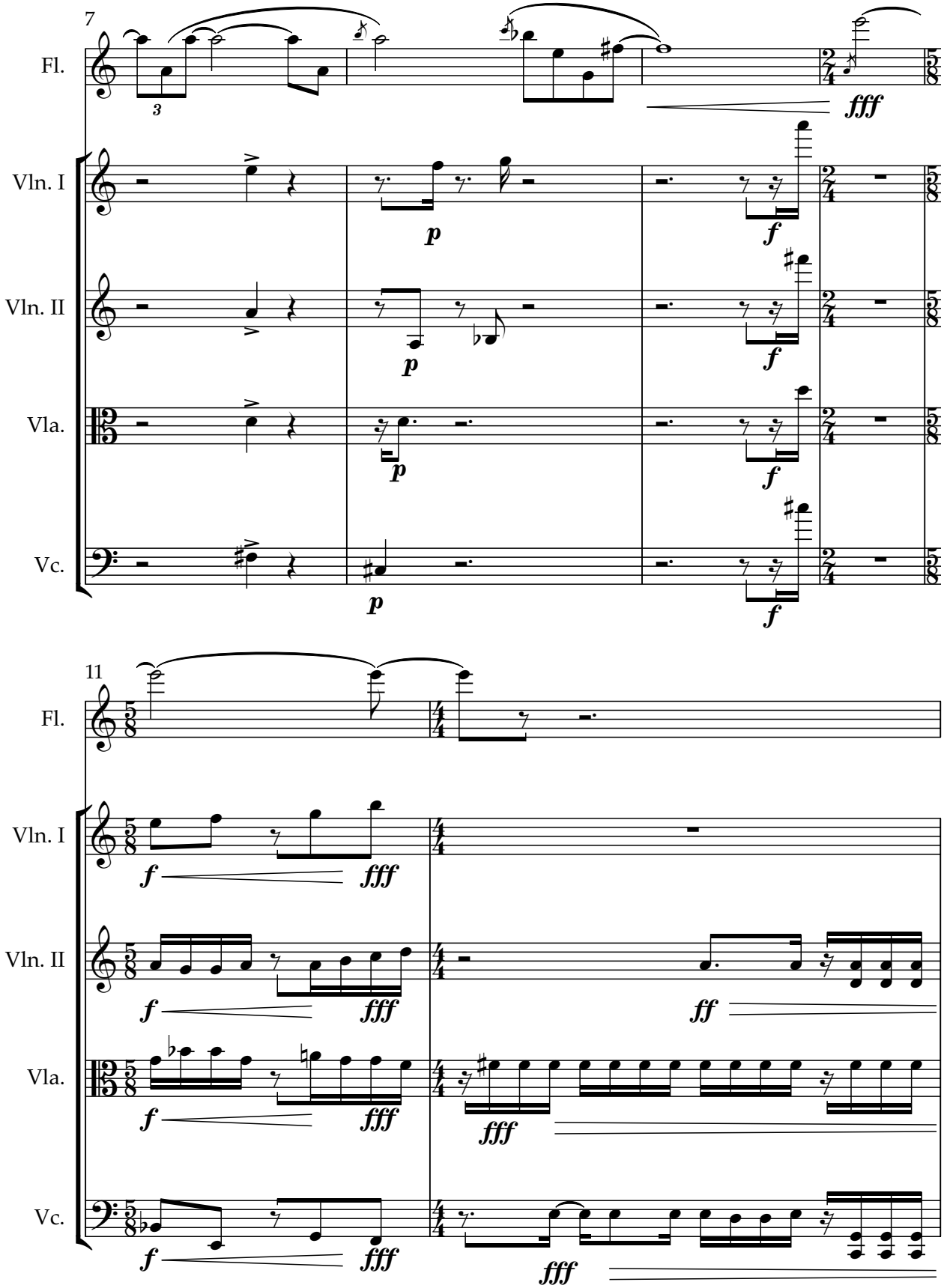

137
ff
mp
ff
mp
mp
mp
mp
ff
ff
ff
ff
143
ppp
ppp
ff
ppp
ppp
ff

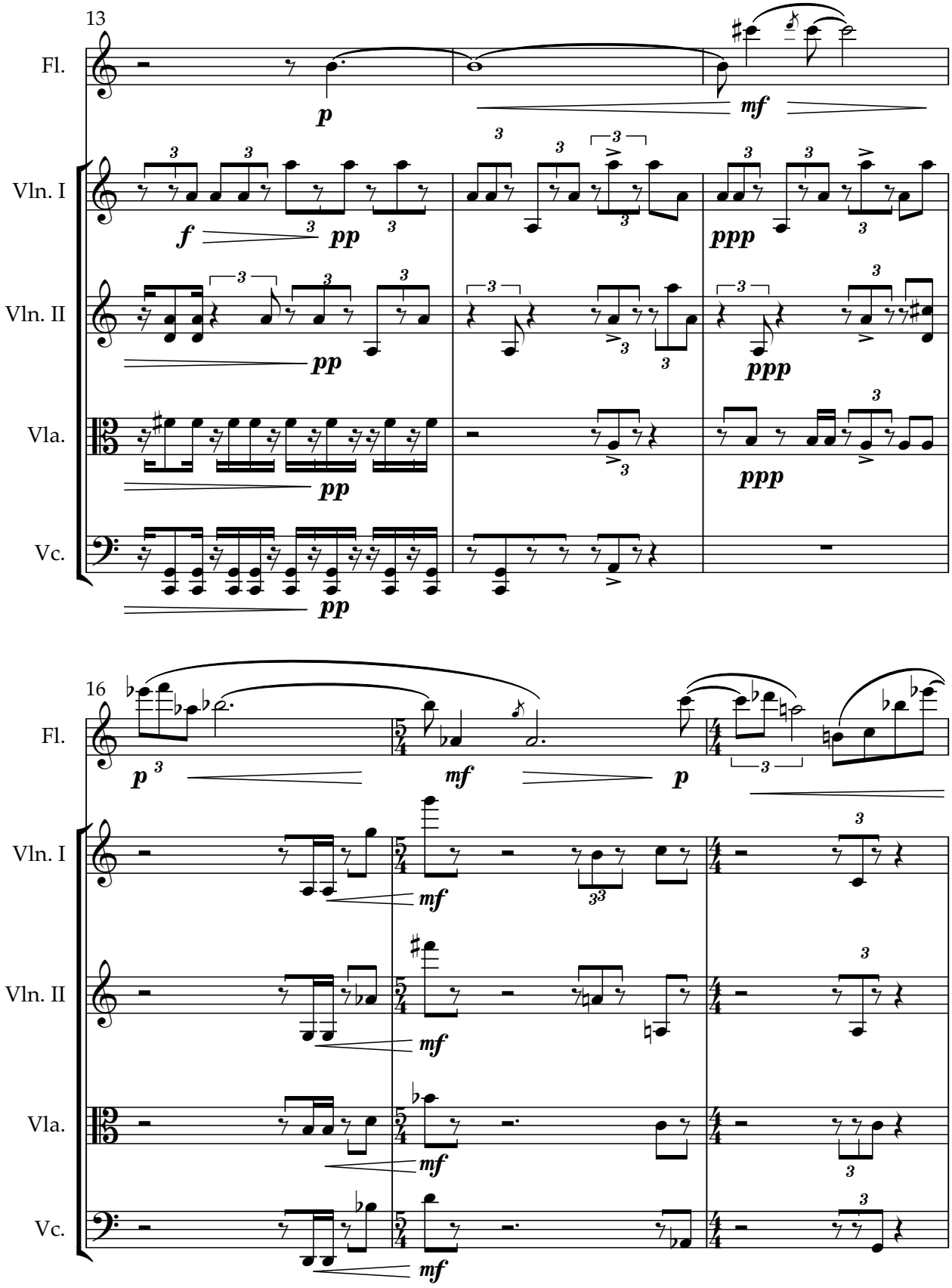

146
3
f
pppp
fff
pppp
f
pppp
pizz
3
fff
pppp
mp
pppp

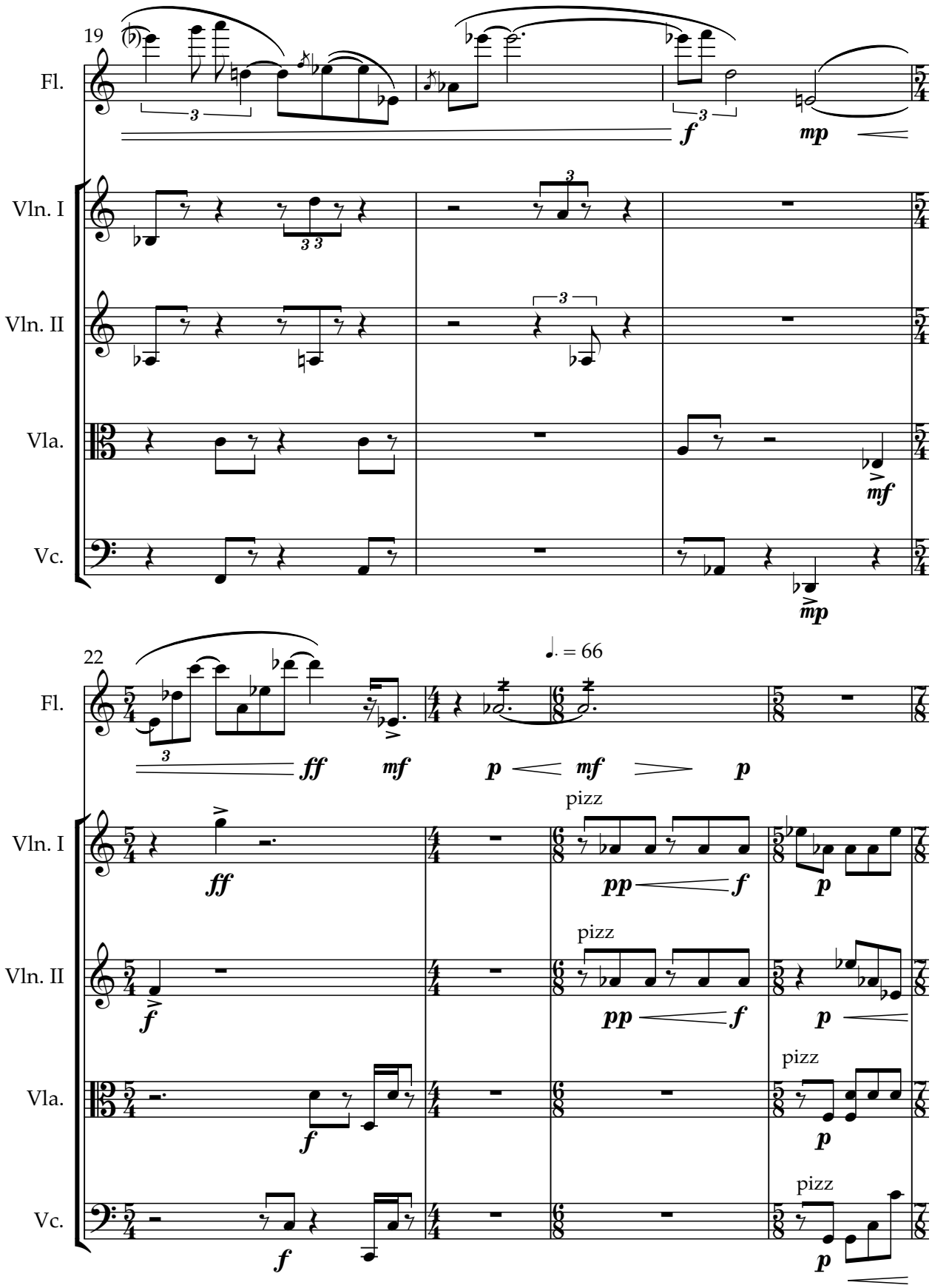
MVT II

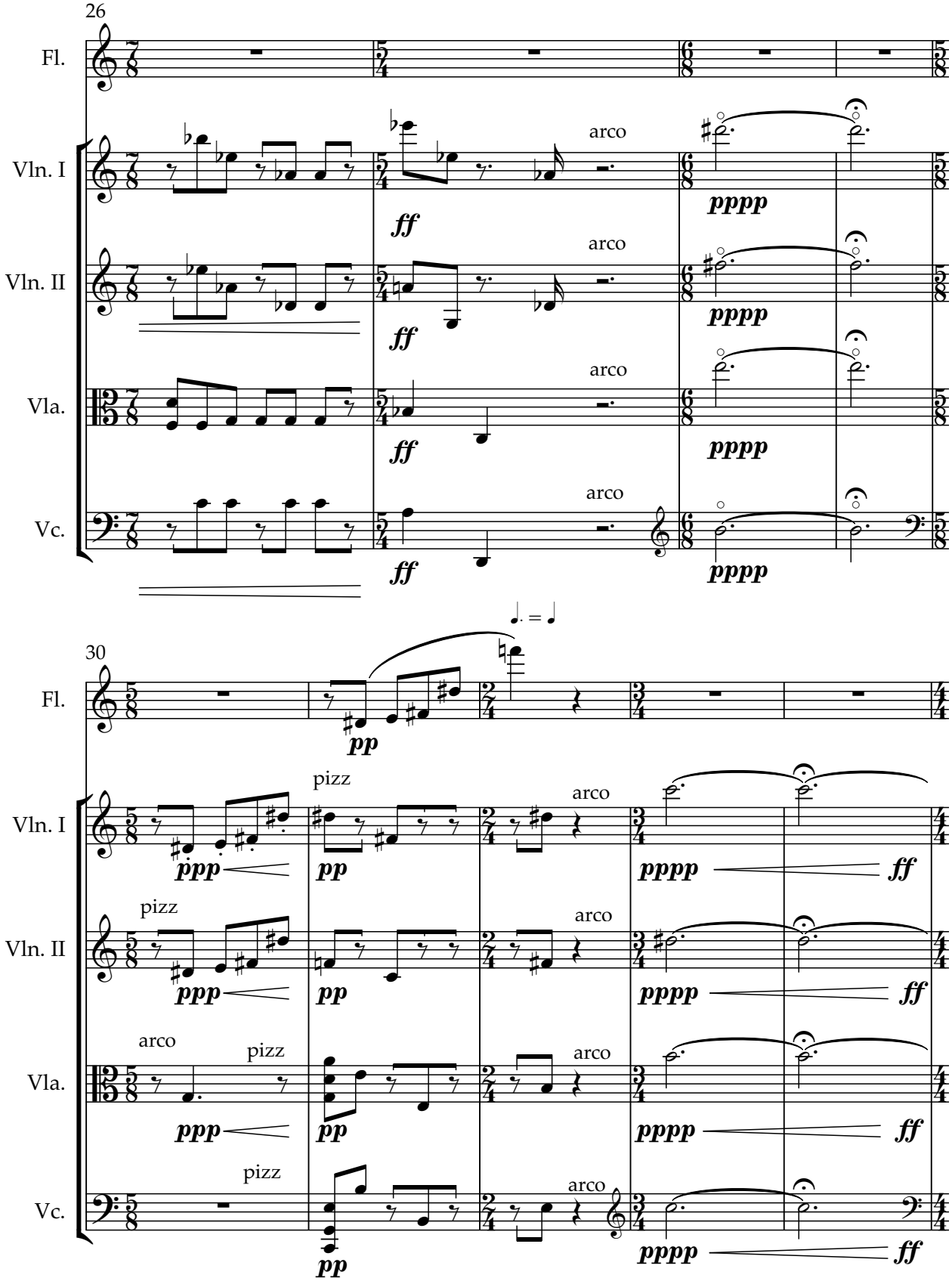


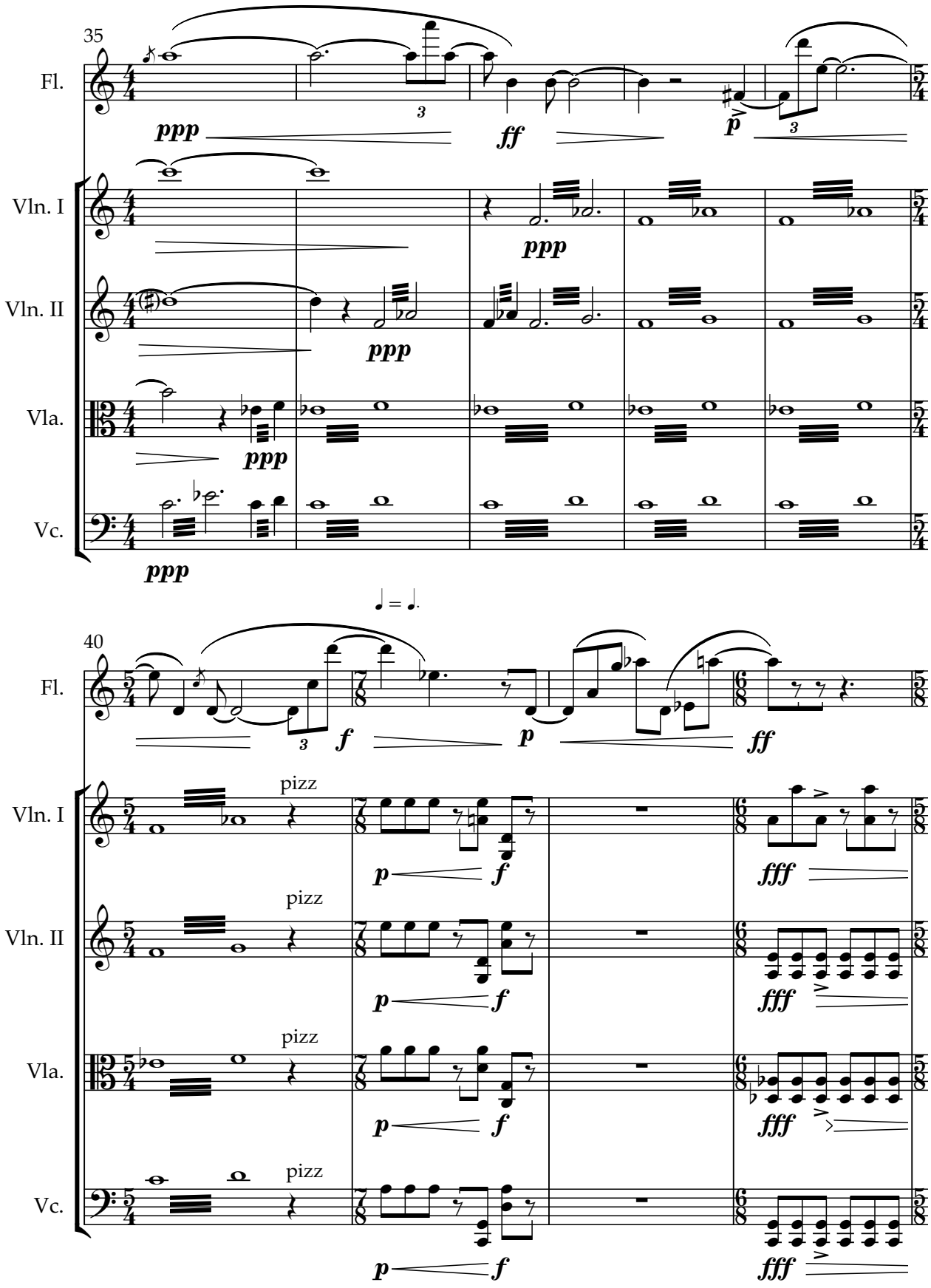
Copyright © CLWentz

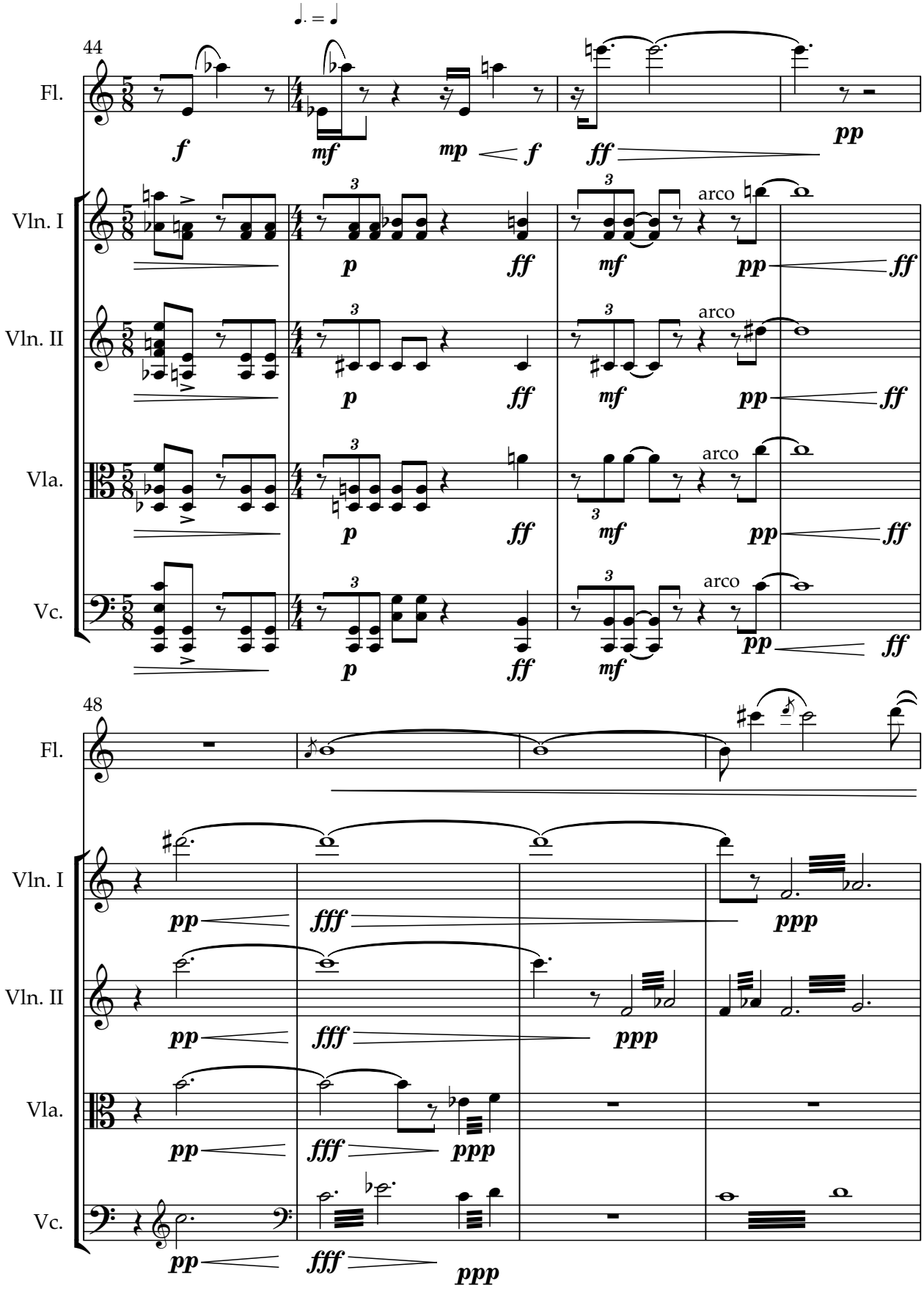

7
Fl.
Vln. I
Vln. II
Vla.
Vc.
fff
p
f
11
ff

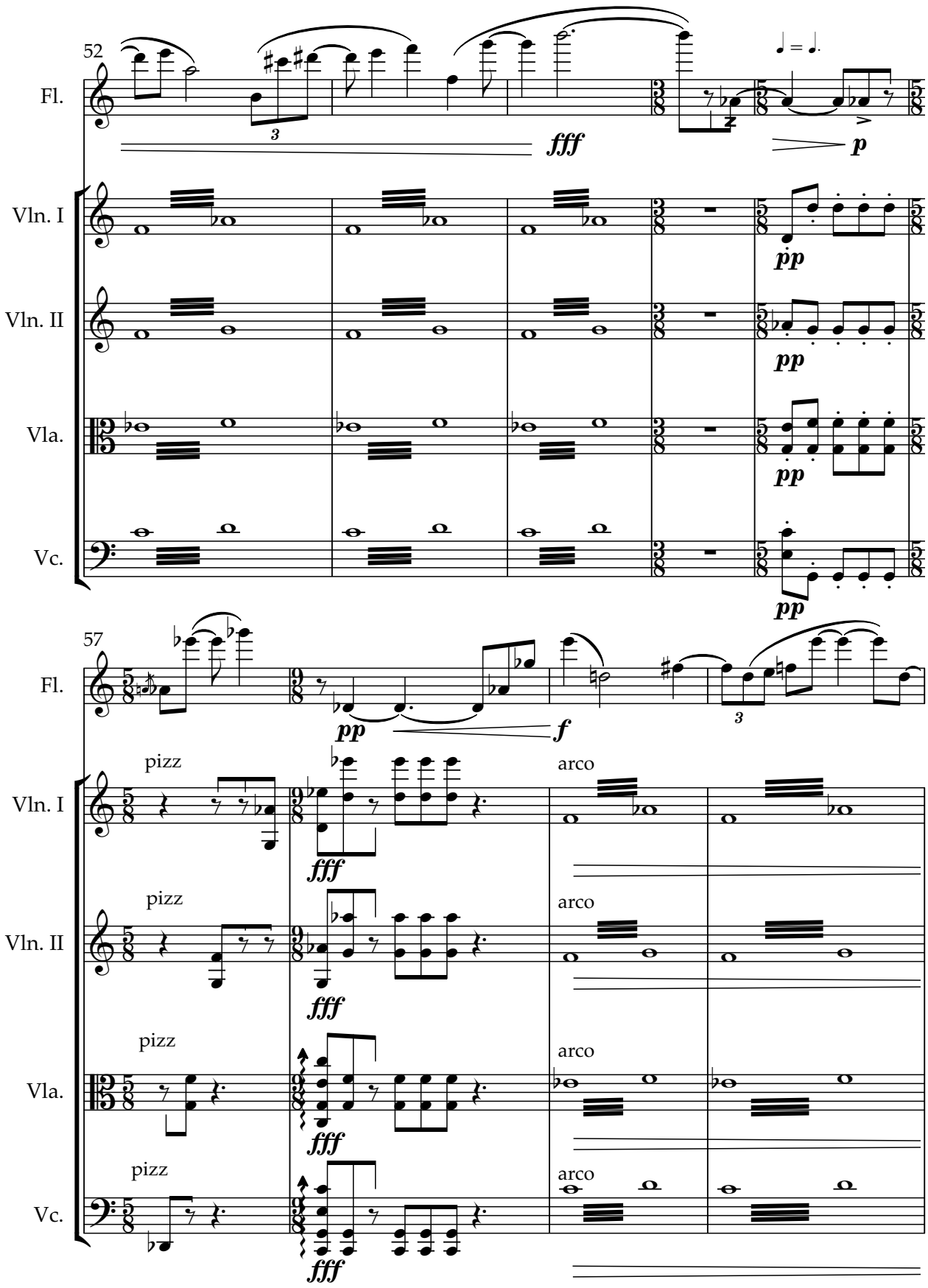

13
Fl.
Vln. I
Vln. II
Vla.
Vc.
16
Fl.
Vln. I
Vln. II
Vla.
Vc.

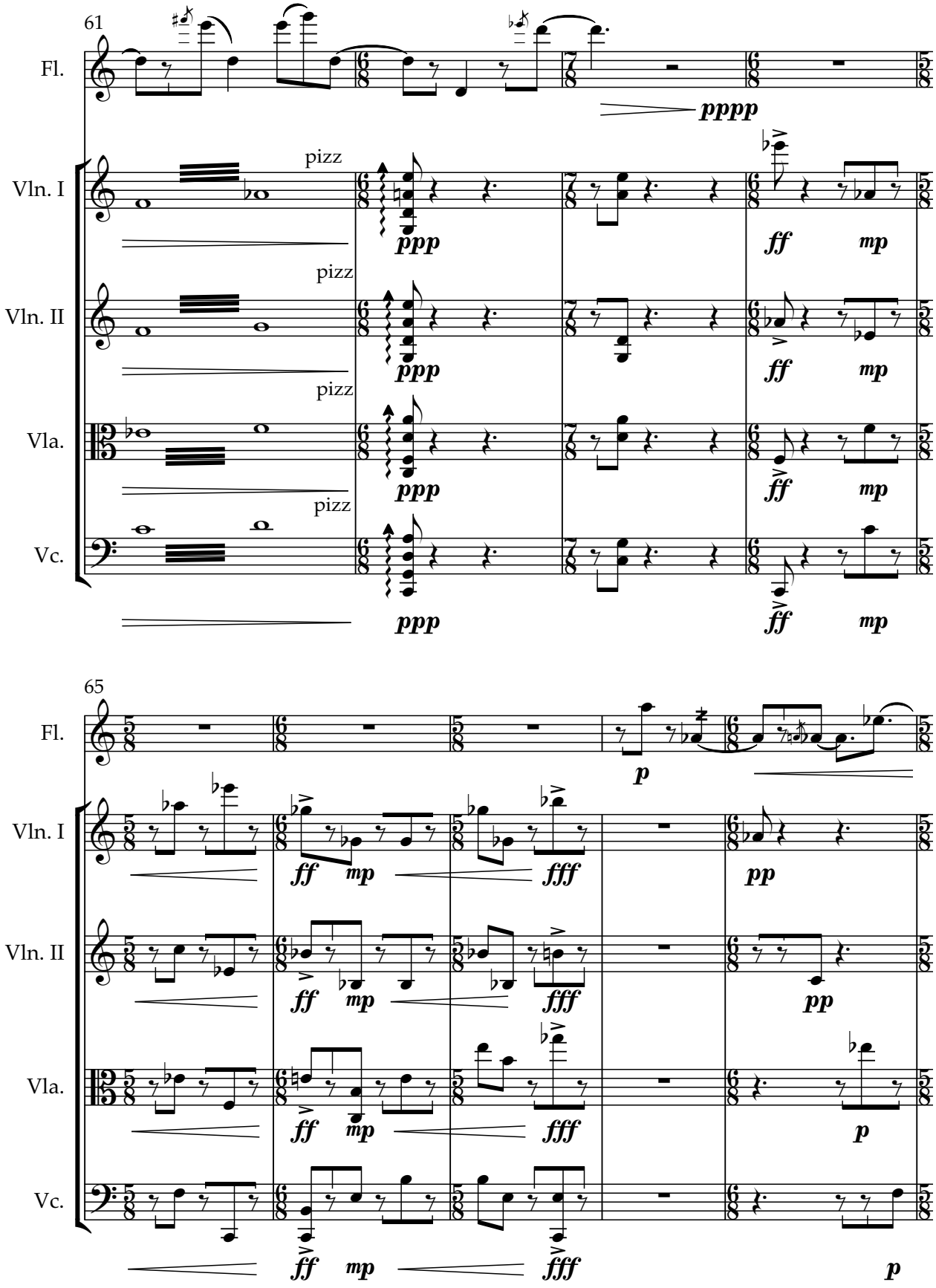

19
Fl.
Vln. I
Vln. II
Vla.
Vc.
f
mp
mf
mp
22
Fl.
ff
mf
p
mf
p
♩. = 66
Vln. I
ff
pizz
pp
f
p
Vln. II
f
pizz
pp
f
p
Vla.
f
pizz
p
Vc.
f
pizz
p

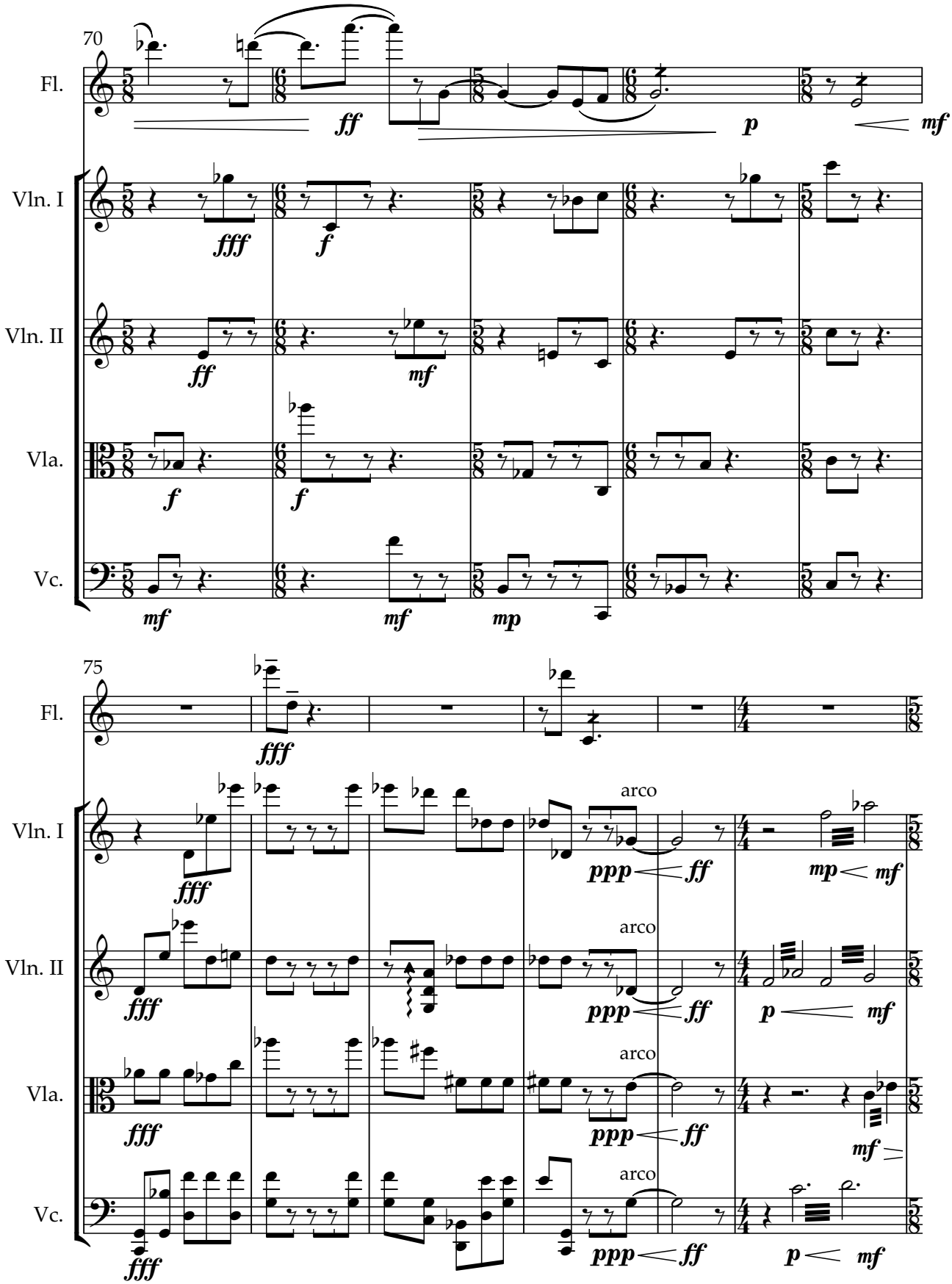

26
Fl.
Vln. I
Vln. II
Vla.
Vc.
arco
ff
pppp
30
pizz
pp
ppp
ff

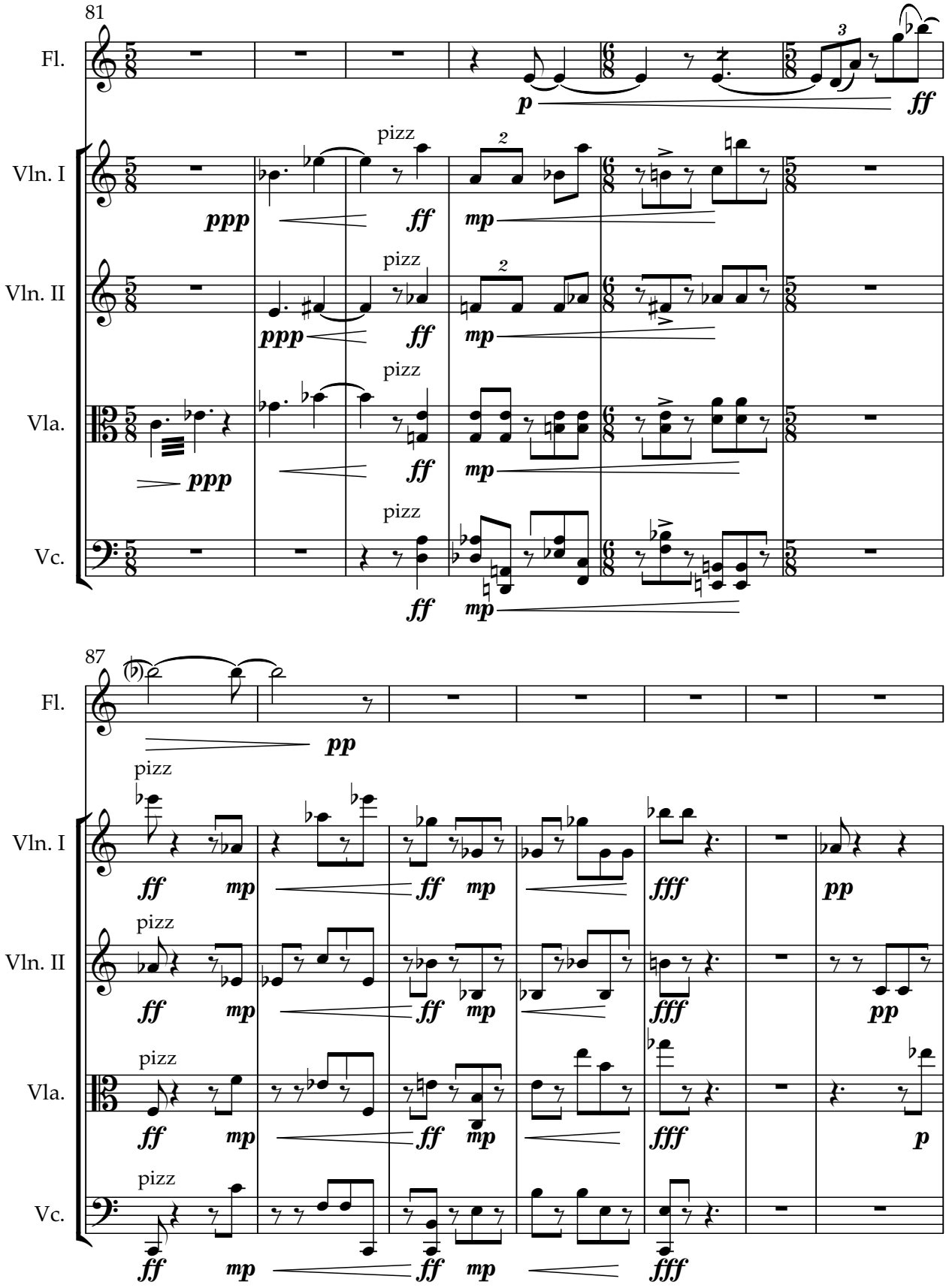

35
Fl.
Vln. I
Vln. II
Vla.
Vc.
ppp
ff
p
♩ = ♩.
40
pizz
f
fff

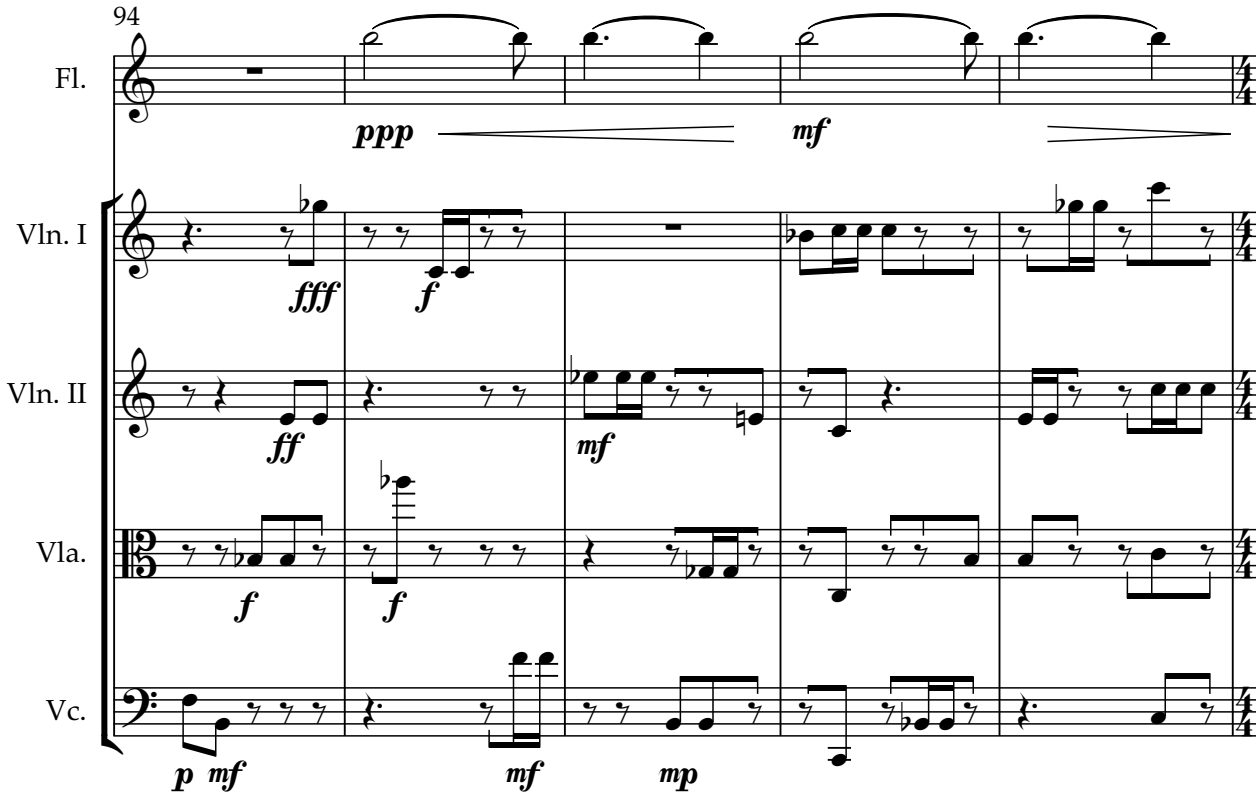

44
Fl.
Vln. I
Vln. II
Vla.
Vc.
arco
48
Fl.
Vln. I
Vln. II
Vla.
Vc.

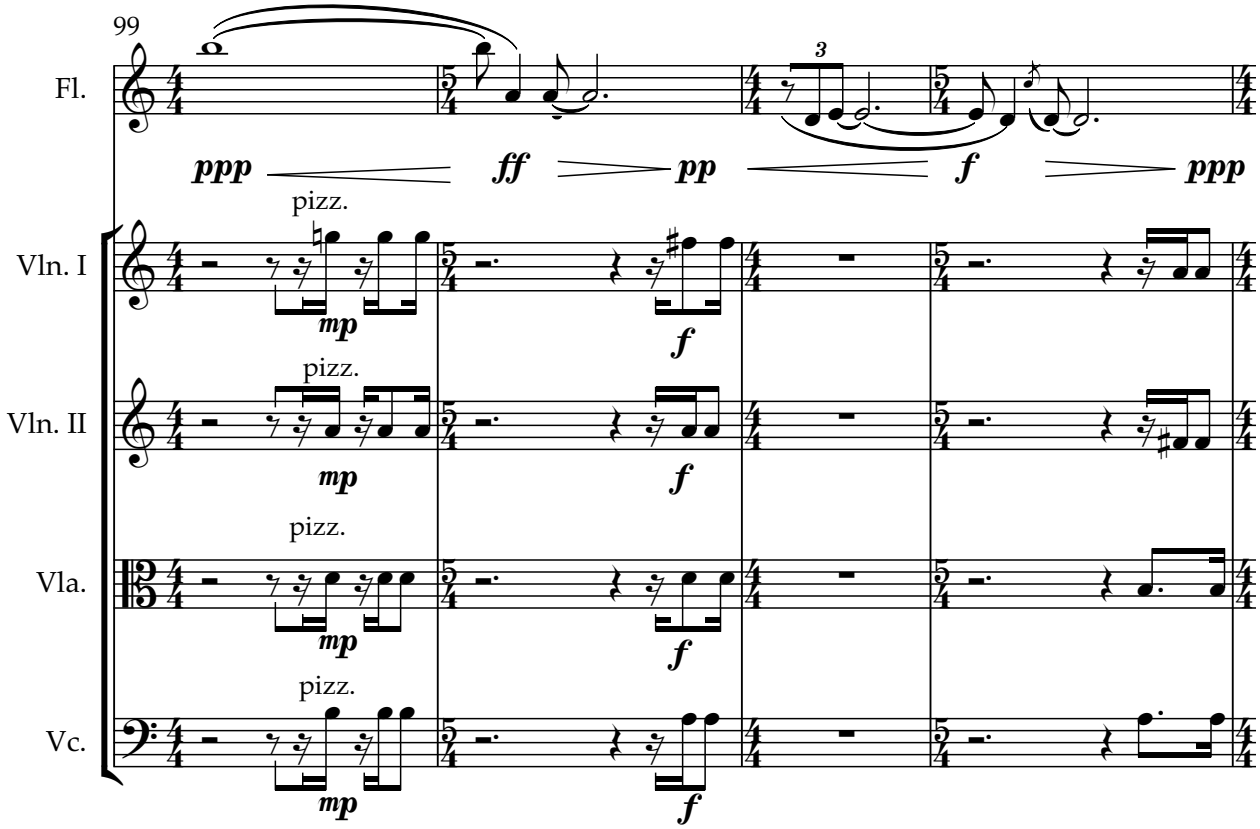

52
Fl.
Vln. I
Vln. II
Vla.
Vc.
fff
p
pp
57
f
pizz
arco


61
Fl.
Vln. I
Vln. II
Vla.
Vc.
pizz
pizz
pizz
pizz
pppp
ppp
ff
mp
65
p
fff
pp

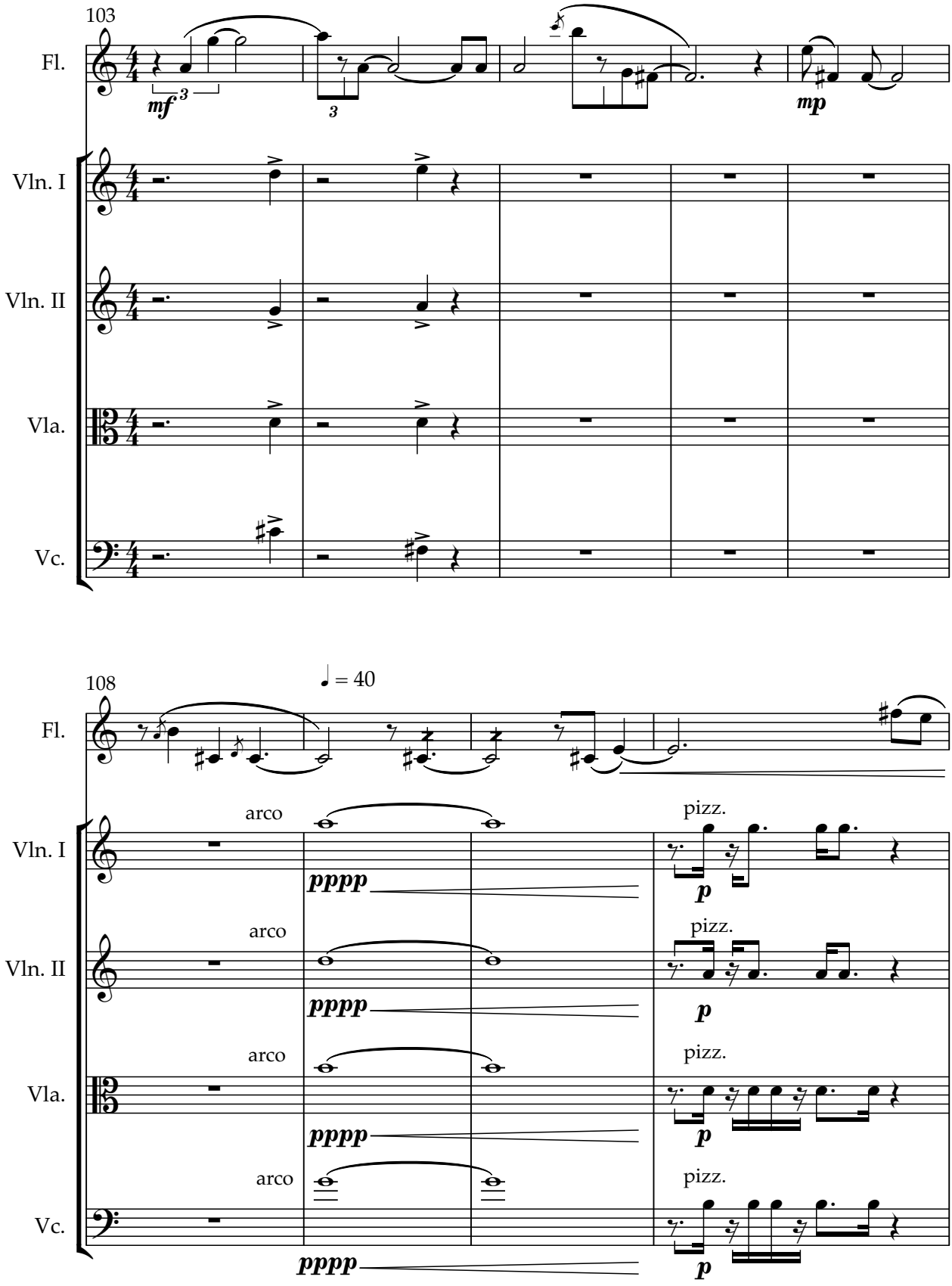

70
Fl.
Vln. I
Vln. II
Vla.
Vc.
ff
p
mf
fff
f
mf
mp
75
arco
ppp
ff
mp
mf

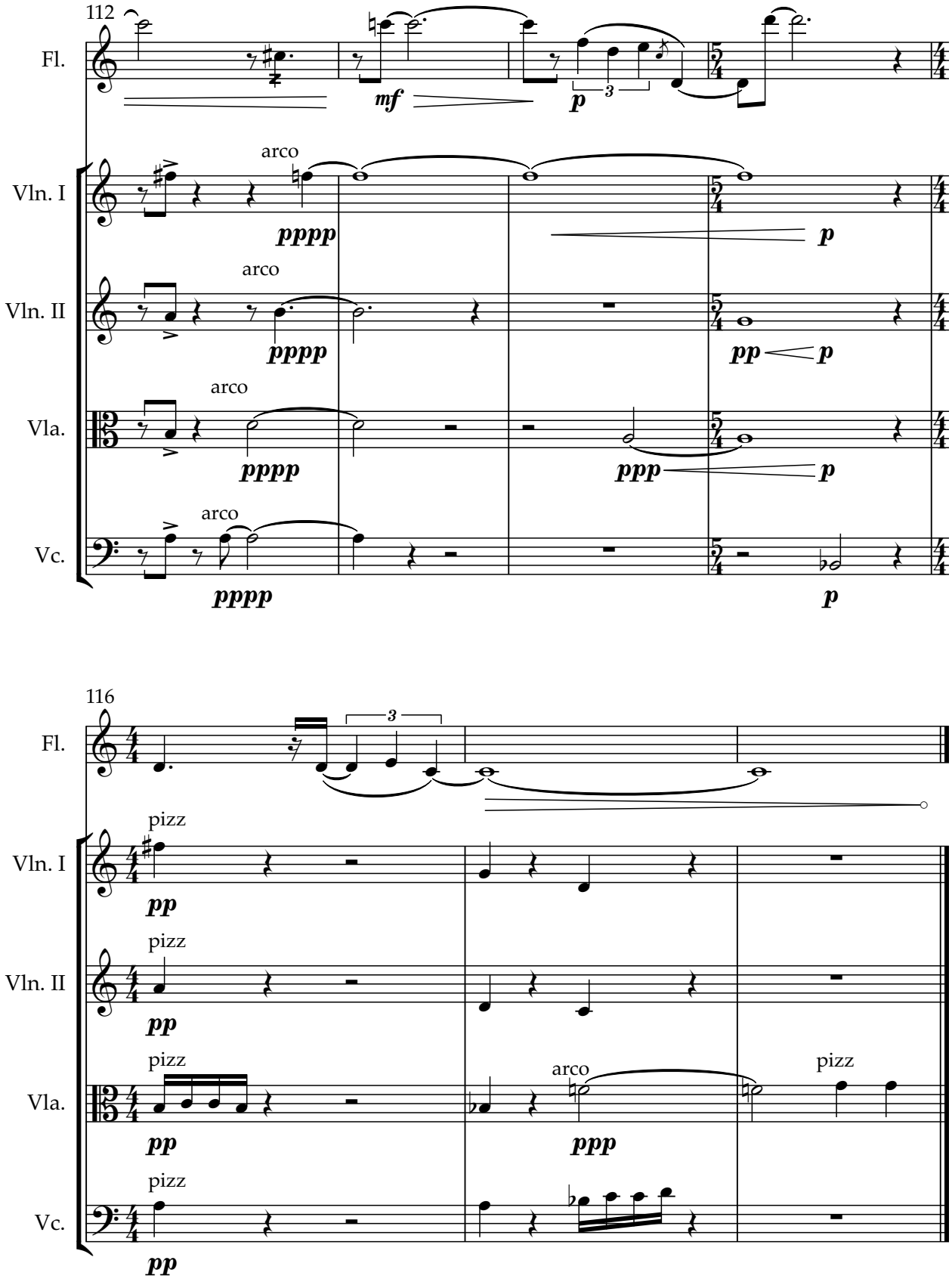

81
Fl.
Vln. I
Vln. II
Vla.
Vc.
pizz
ppp
ff
mp
p
87
pp
fff



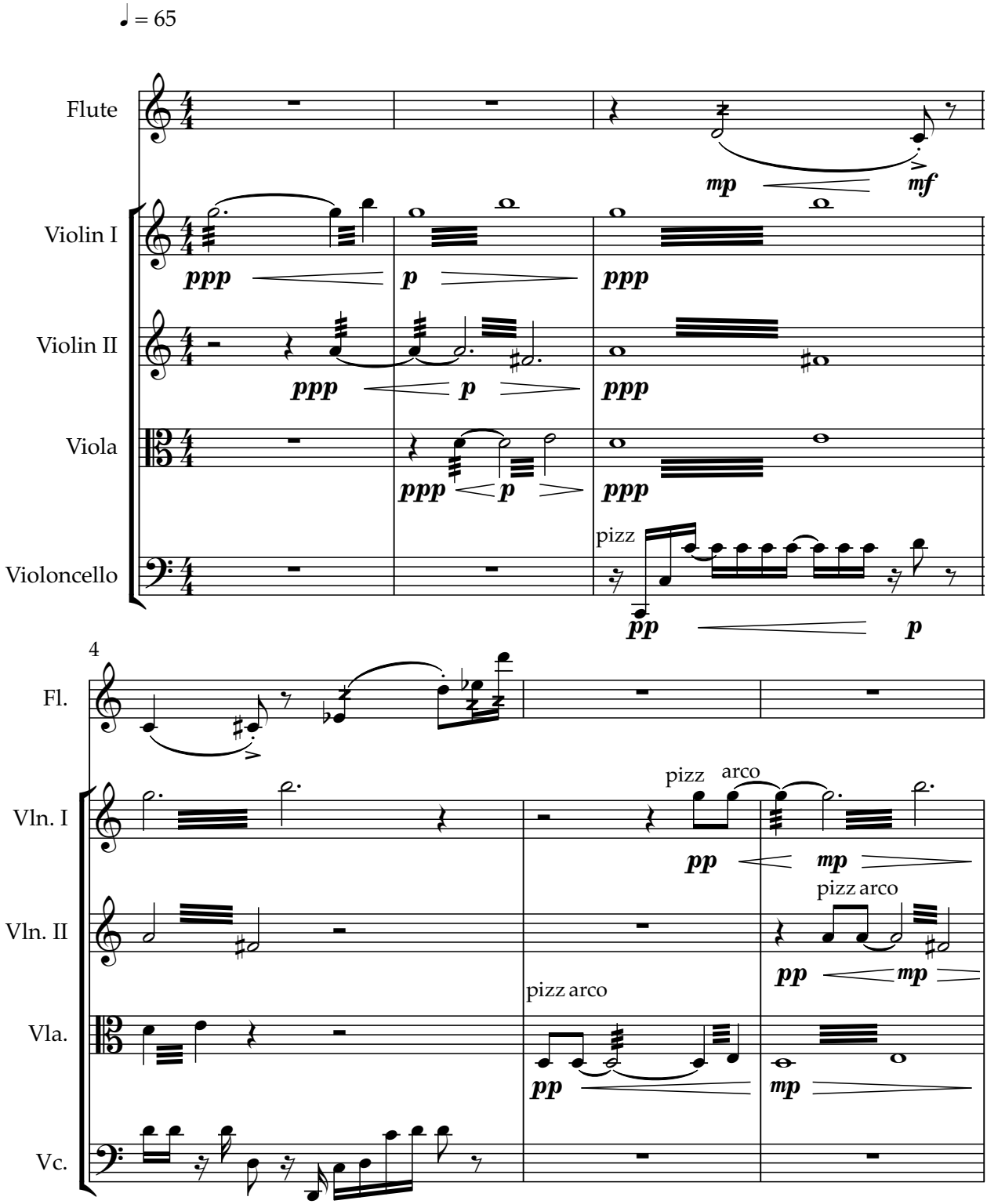


Copyright © CLWentz

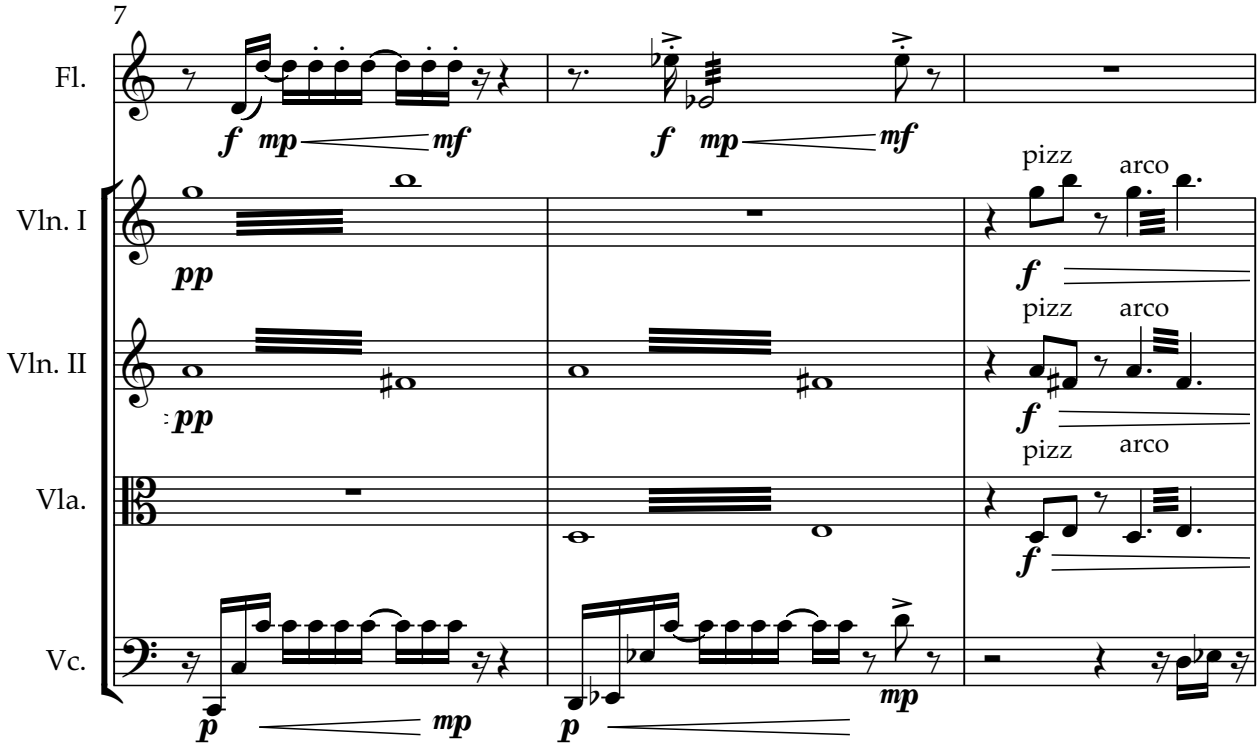

103
Fl.
mf
3
3
mp
Vln. I
Vln. II
Vla.
Vc.
108
♩ = 40
Fl.
arco
pppp
pizz.
p
Vln. I
Vln. II
Vla.
Vc.

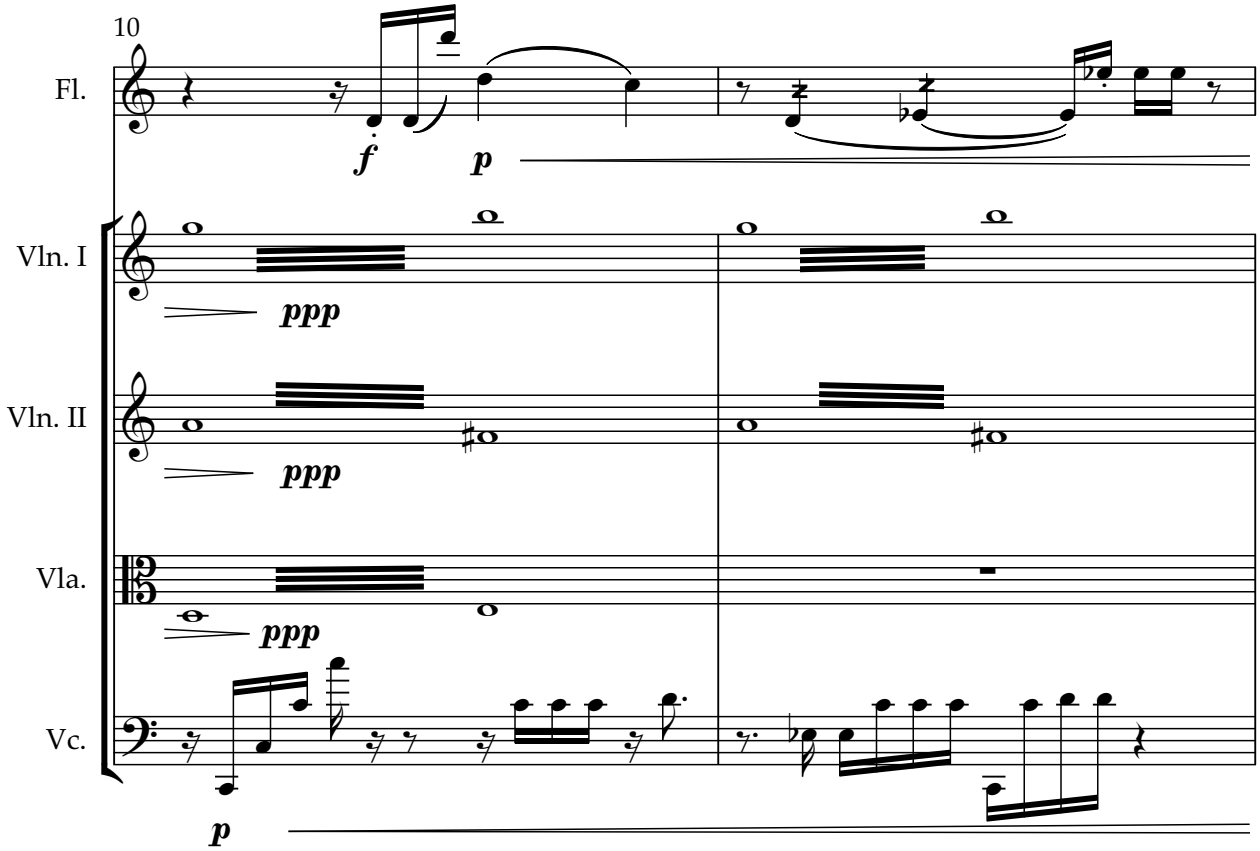

112
Fl.
mf
p
3
Vln. I
arco
pppp
p
Vln. II
arco
pppp
pp
p
Vla.
arco
pppp
ppp
p
Vc.
arco
pppp
p
116
Fl.
3
Vln. I
pizz
pp
Vln. II
pizz
pp
Vla.
pizz
pp
arco
ppp
pizz
Vc.
pizz
pp

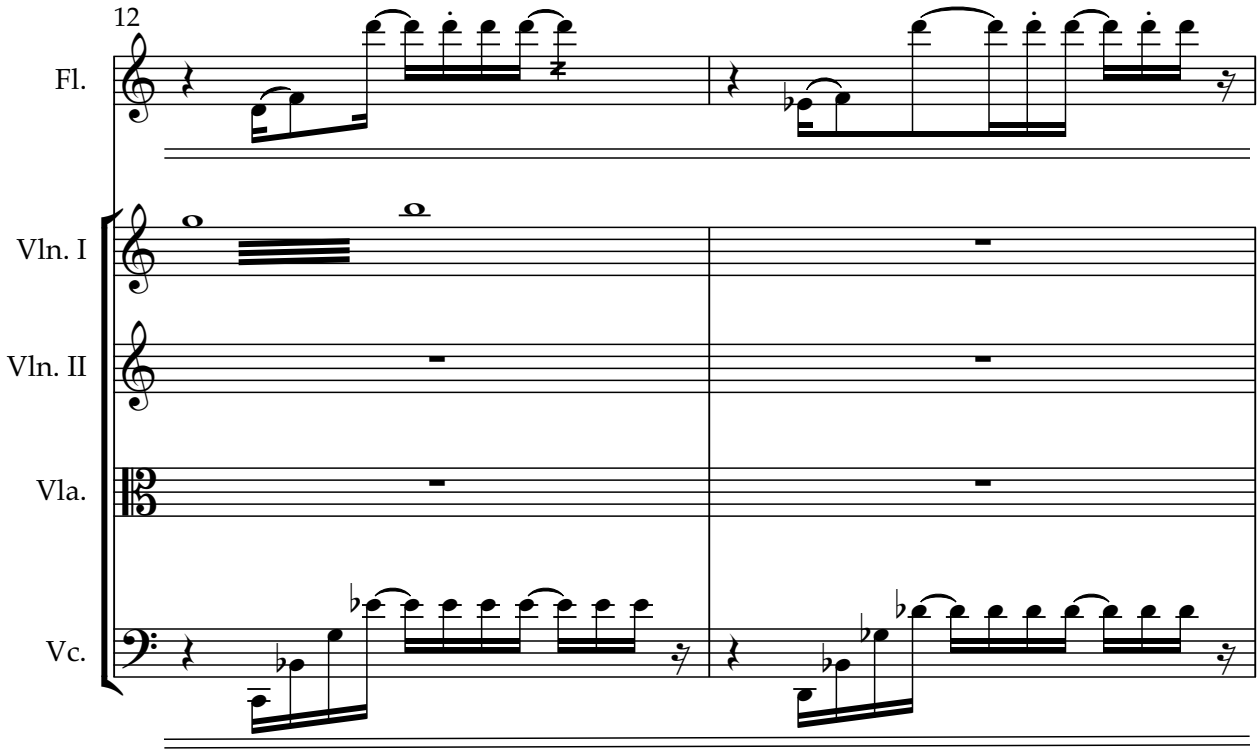
III

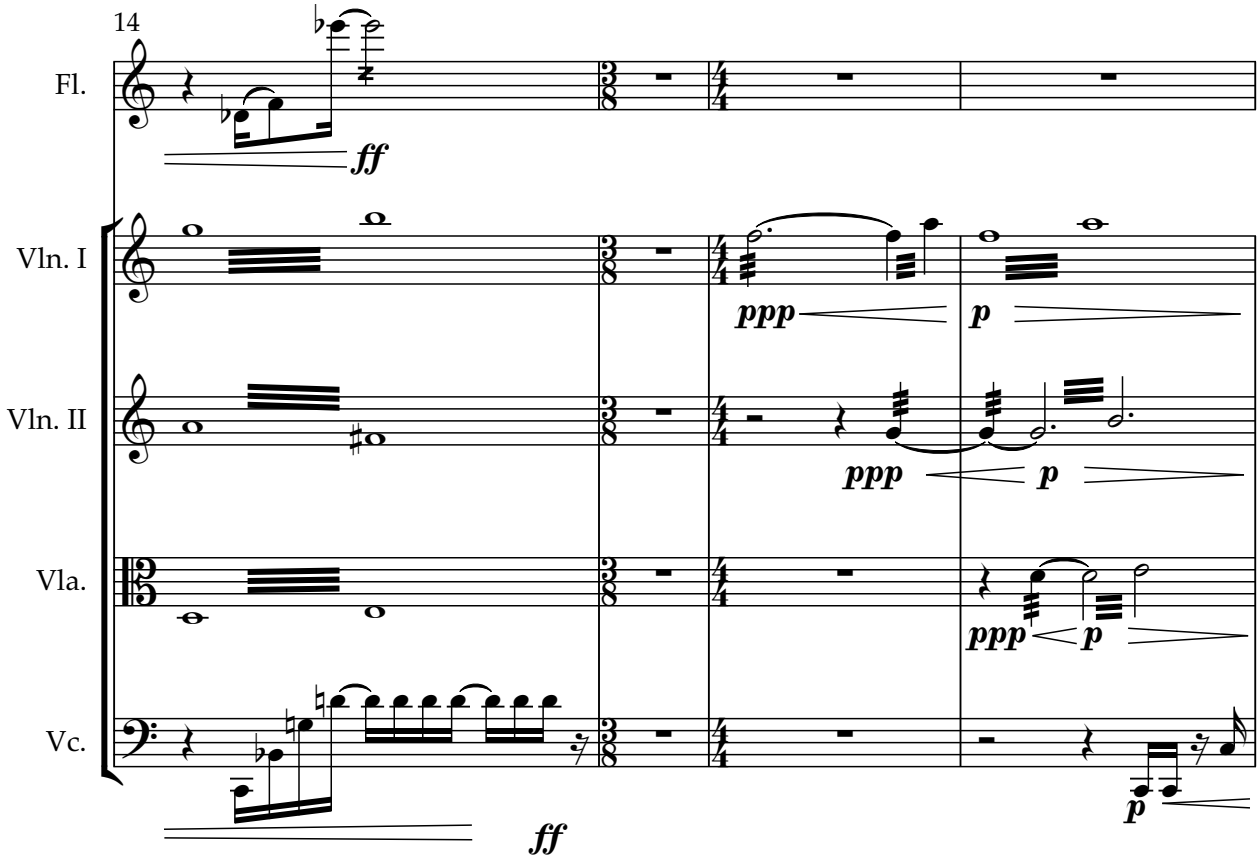


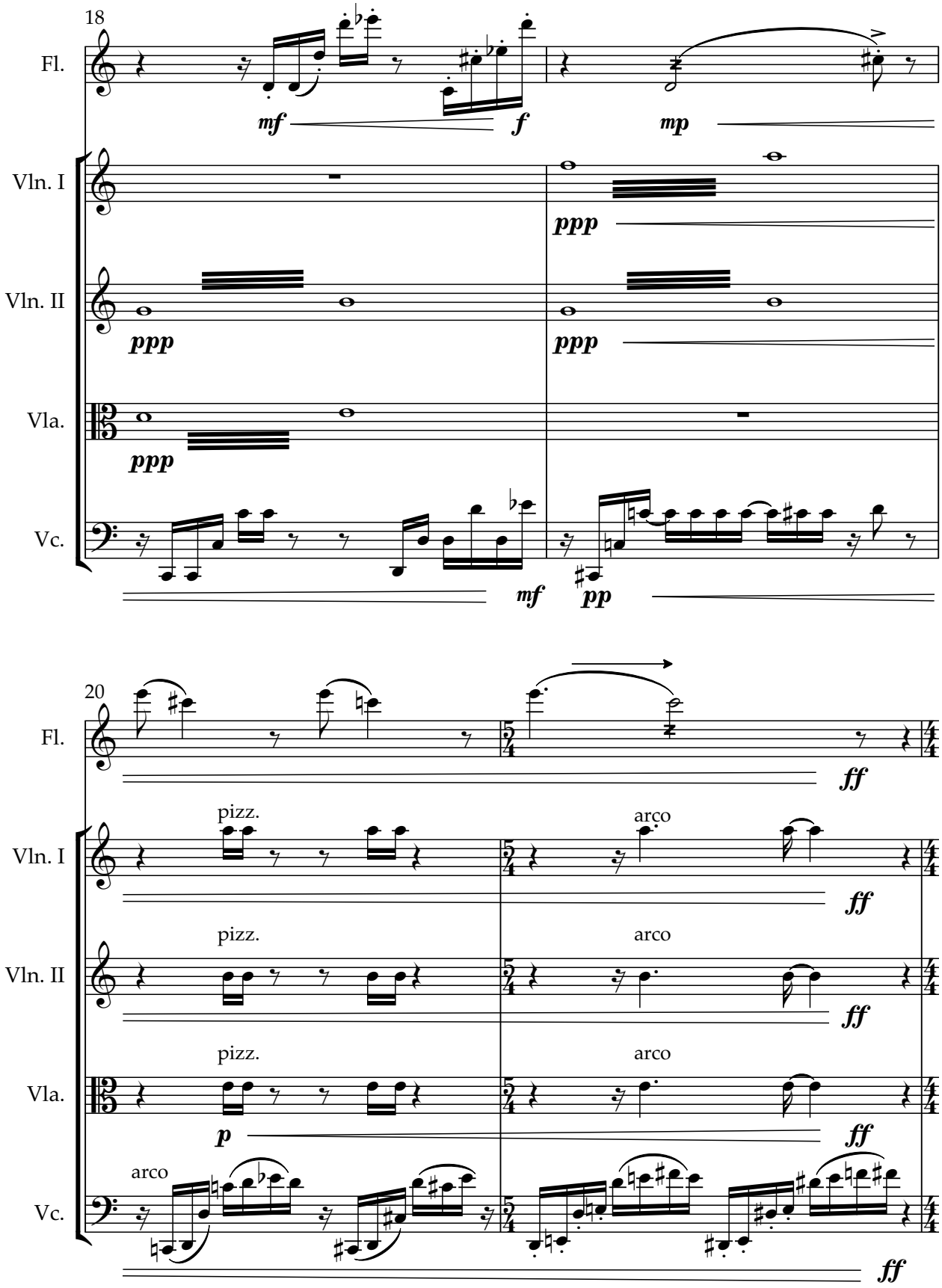
Copyright © clwentz 2020

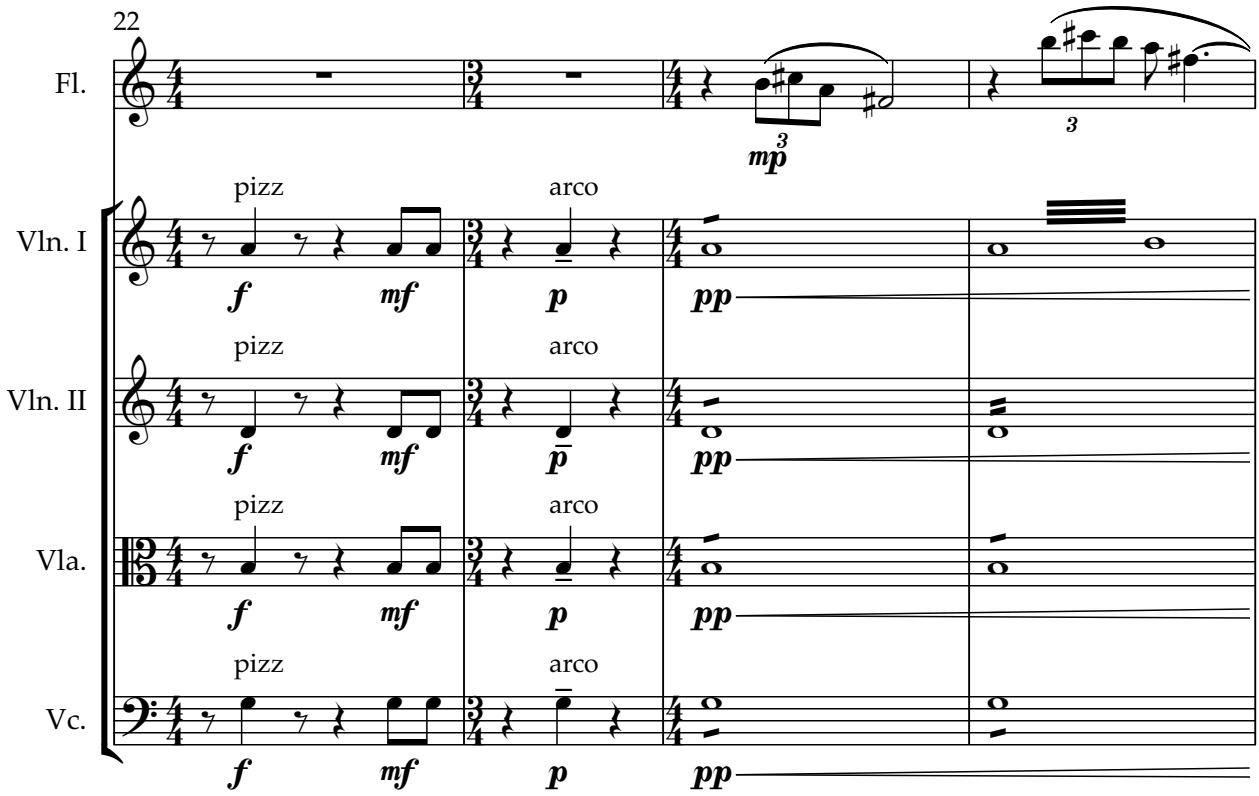

7
Fl.
Vln. I
Vln. II
Vla.
Vc.
pizz
arco

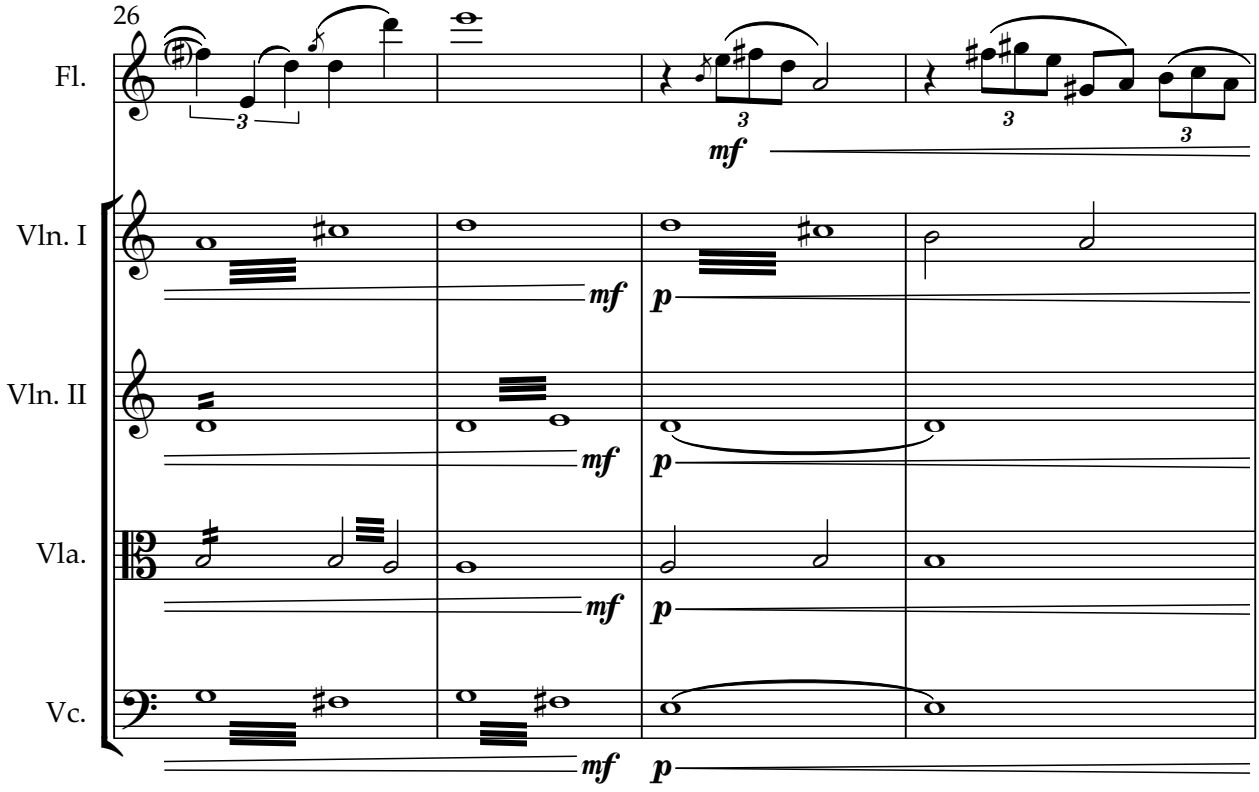

10
Fl.
Vln. I
Vln. II
Vla.
Vc.

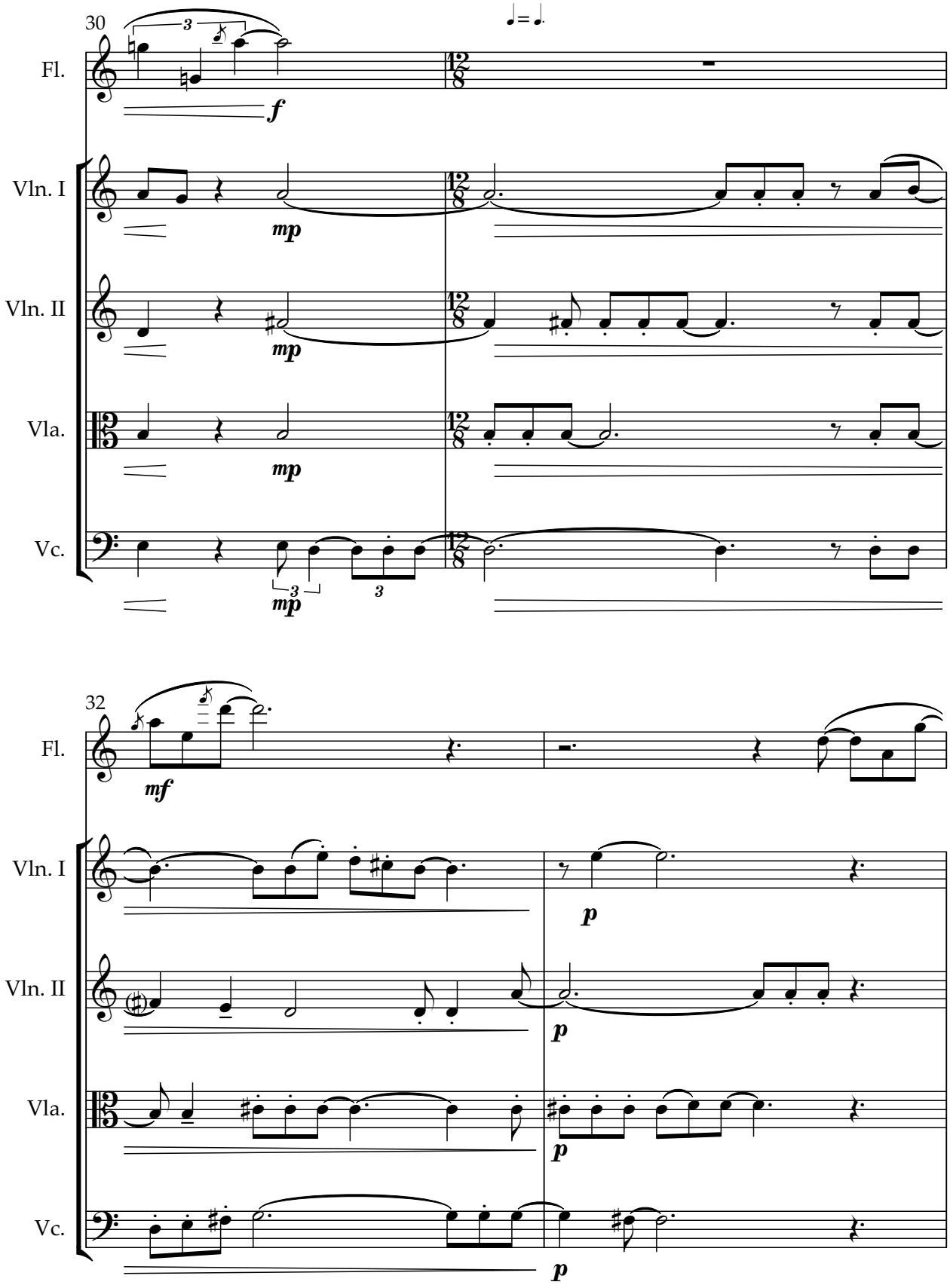

12
Fl.
Vln. I
Vln. II
Vla.
Vc.

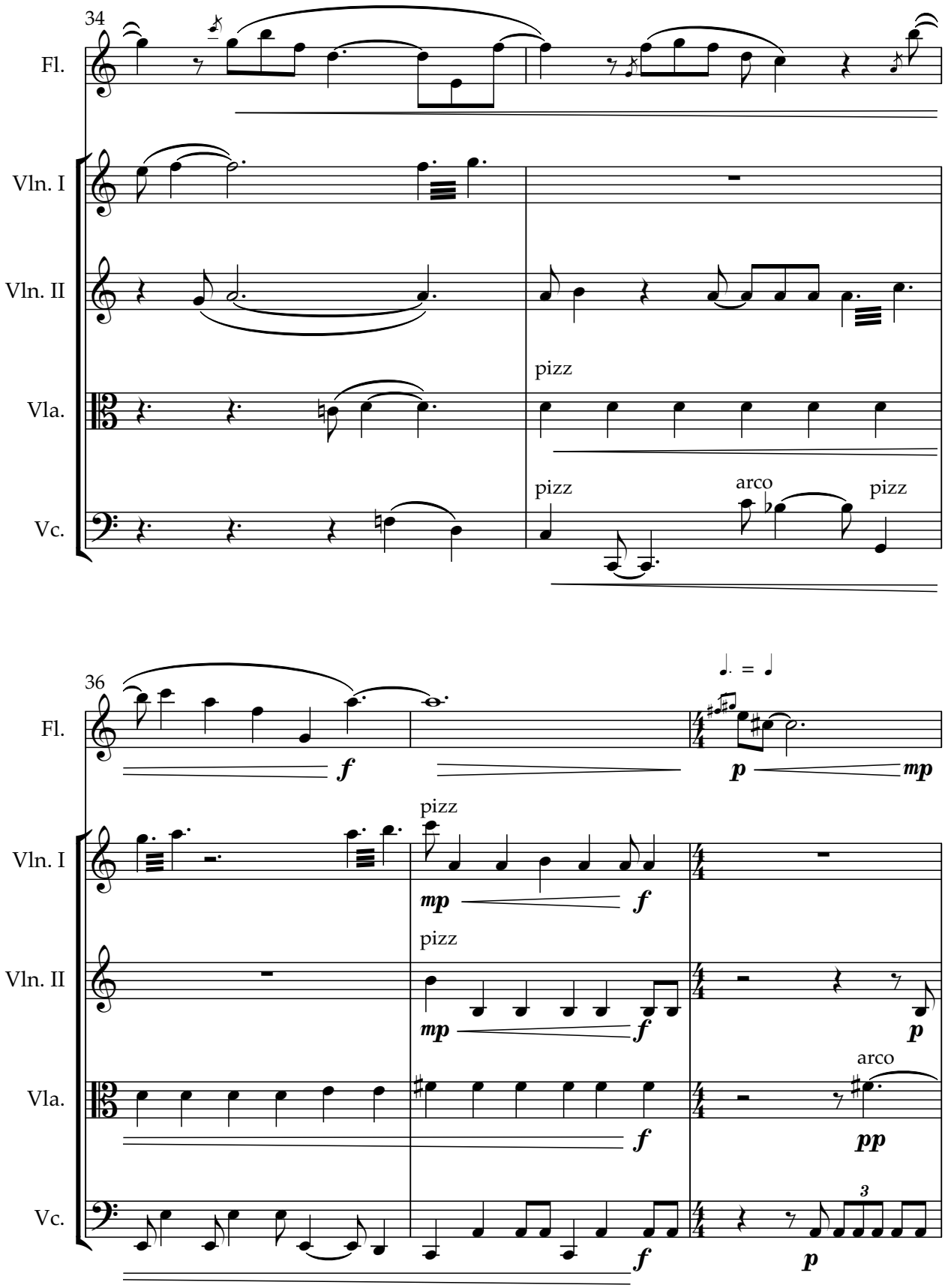

14
Fl.
ff
Vln. I
ppp
p
Vln. II
ppp
p
Vla.
ppp
p
Vc.
ff
p

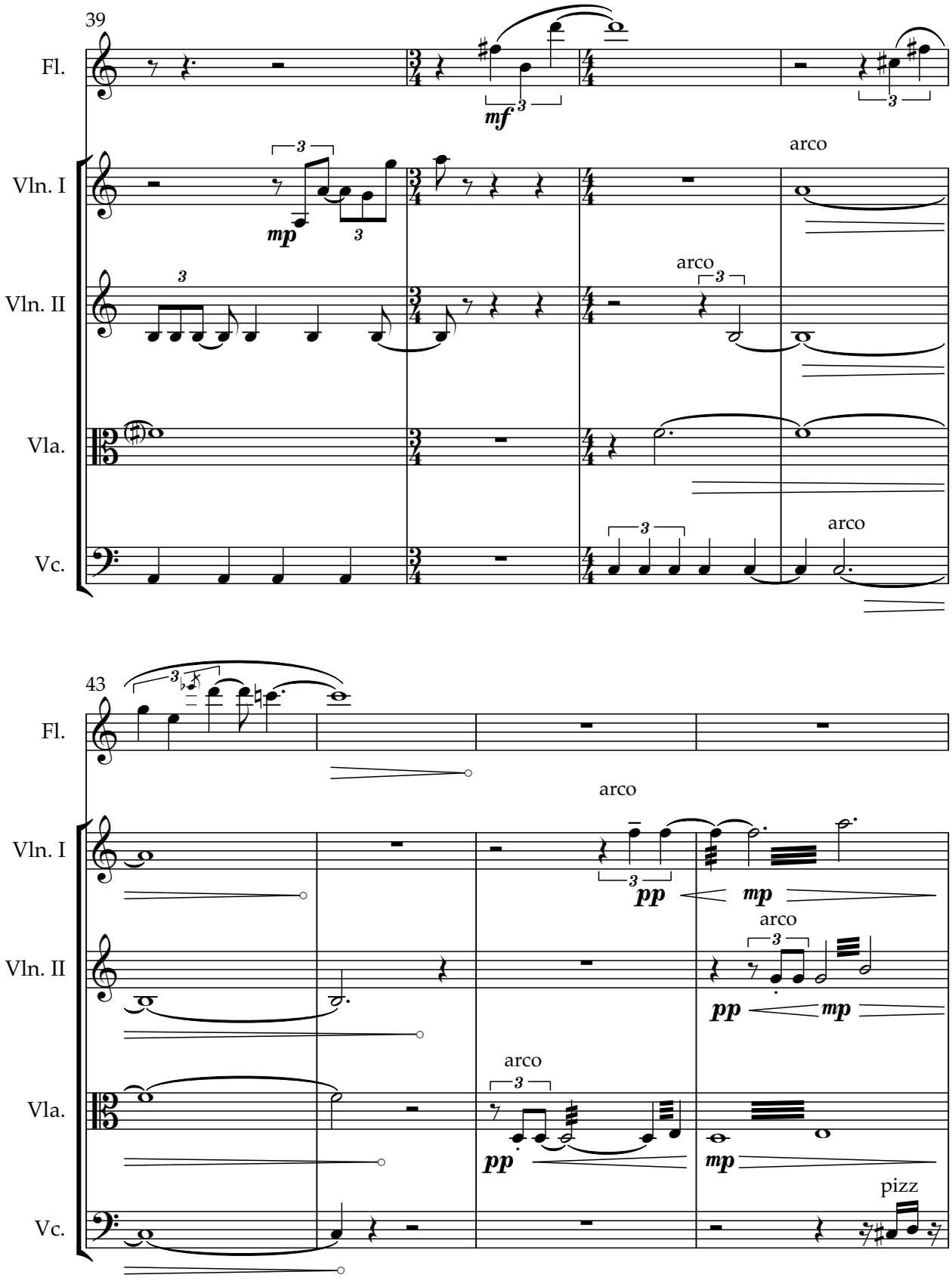

18
Fl.
mf
f
mp
Vln. I
ppp
Vln. II
ppp
ppp
Vla.
ppp
Vc.
mf
pp
20
Fl.
ff
pizz.
arco
Vln. I
ff
pizz.
arco
Vln. II
ff
pizz.
arco
Vla.
p
ff
arco
Vc.
ff

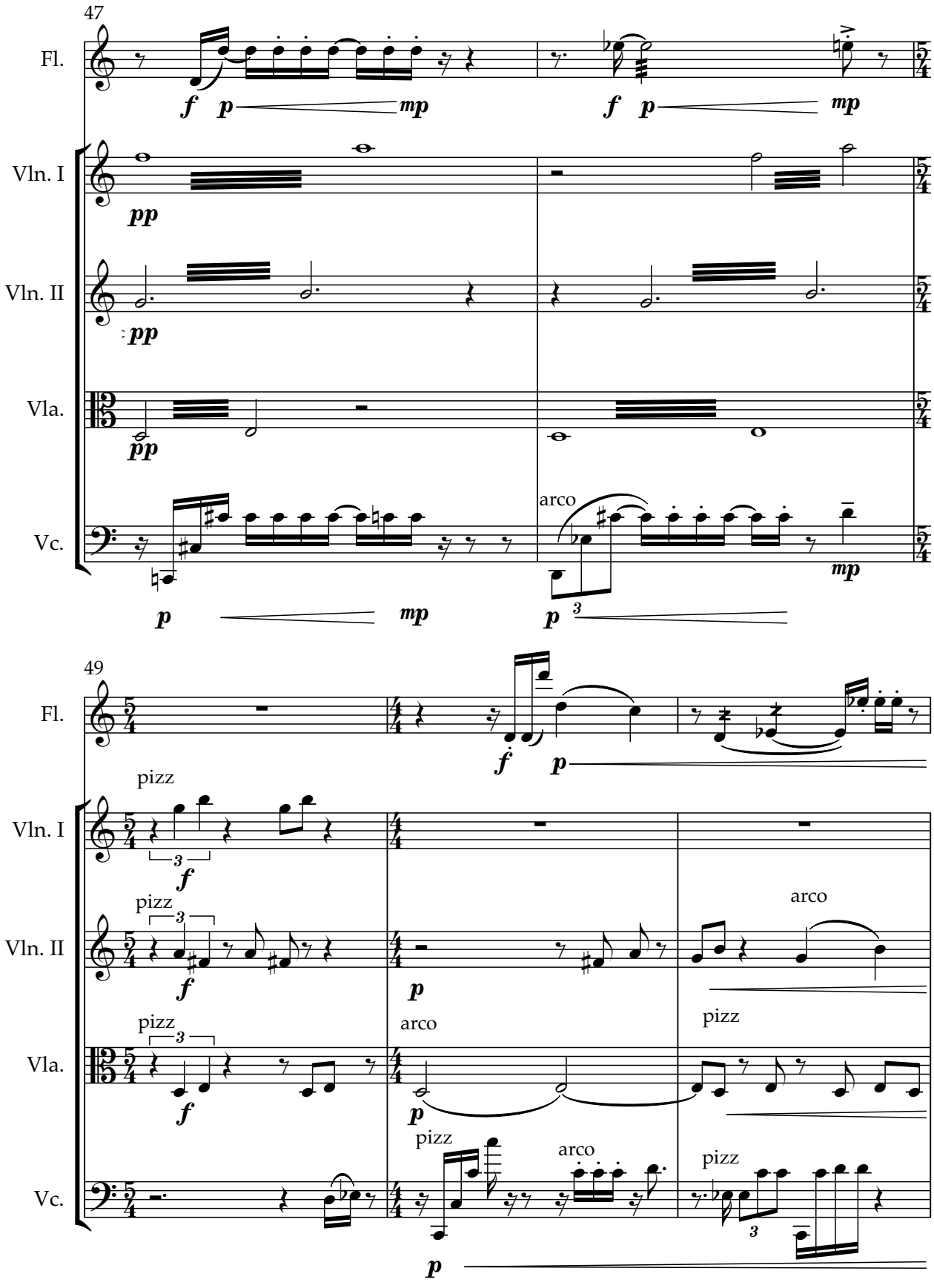

22
Fl.
Vln. I
Vln. II
Vla.
Vc.
pizz
arco
f
mf
p
pp
mp

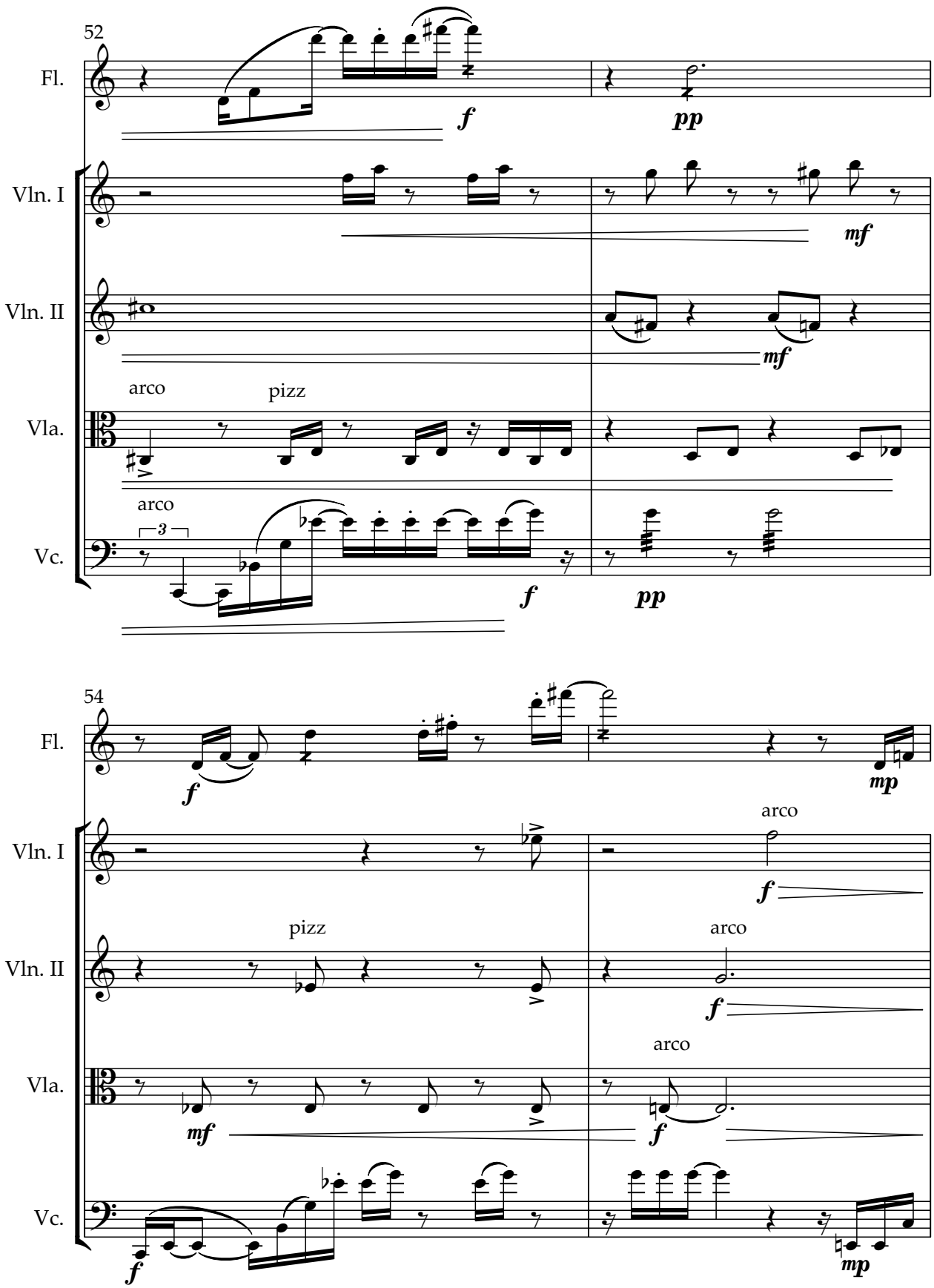

26
Fl.
Vln. I
Vln. II
Vla.
Vc.
mf
p

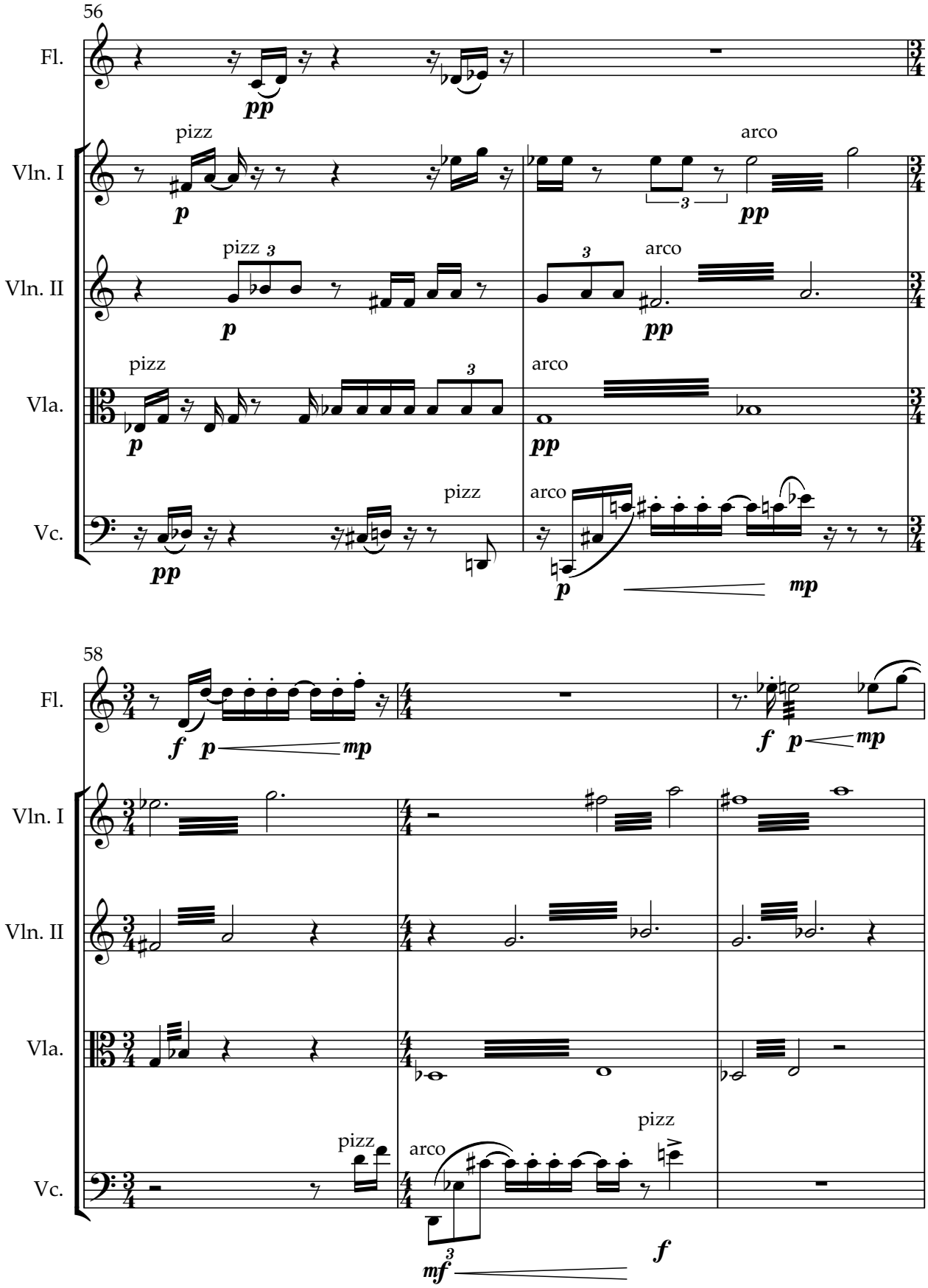

30
Fl.
Vln. I
Vln. II
Vla.
Vc.
f
mp
mp
mp
mp
32
mf
p
p
p
p

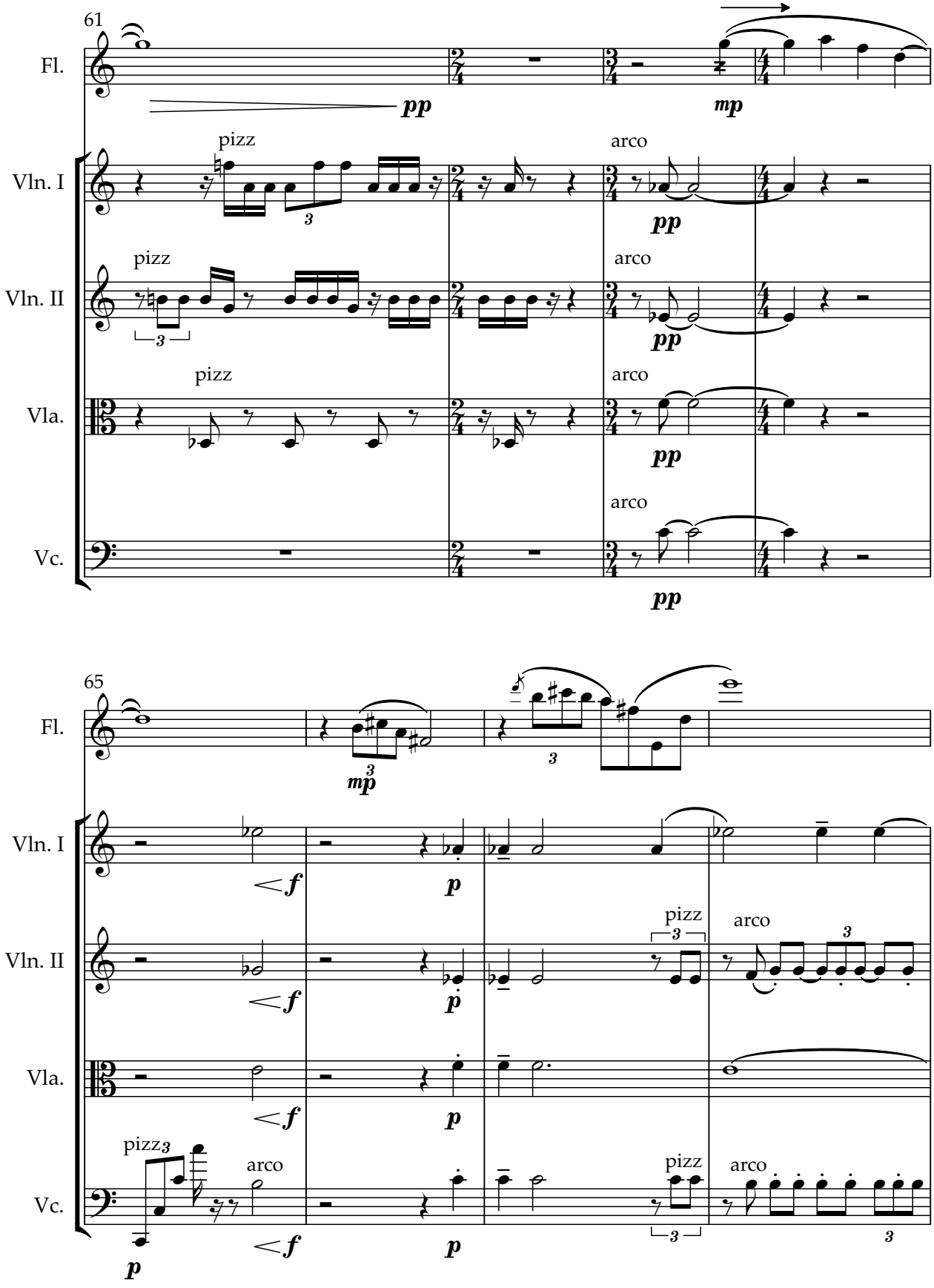

34
Fl.
Vln. I
Vln. II
Vla.
Vc.
pizz
pizz
arco
pizz
36
Fl.
f
p
mp
Vln. I
pizz
mp
f
Vln. II
pizz
mp
f
p
Vla.
arco
f
pp
Vc.
3
f
p

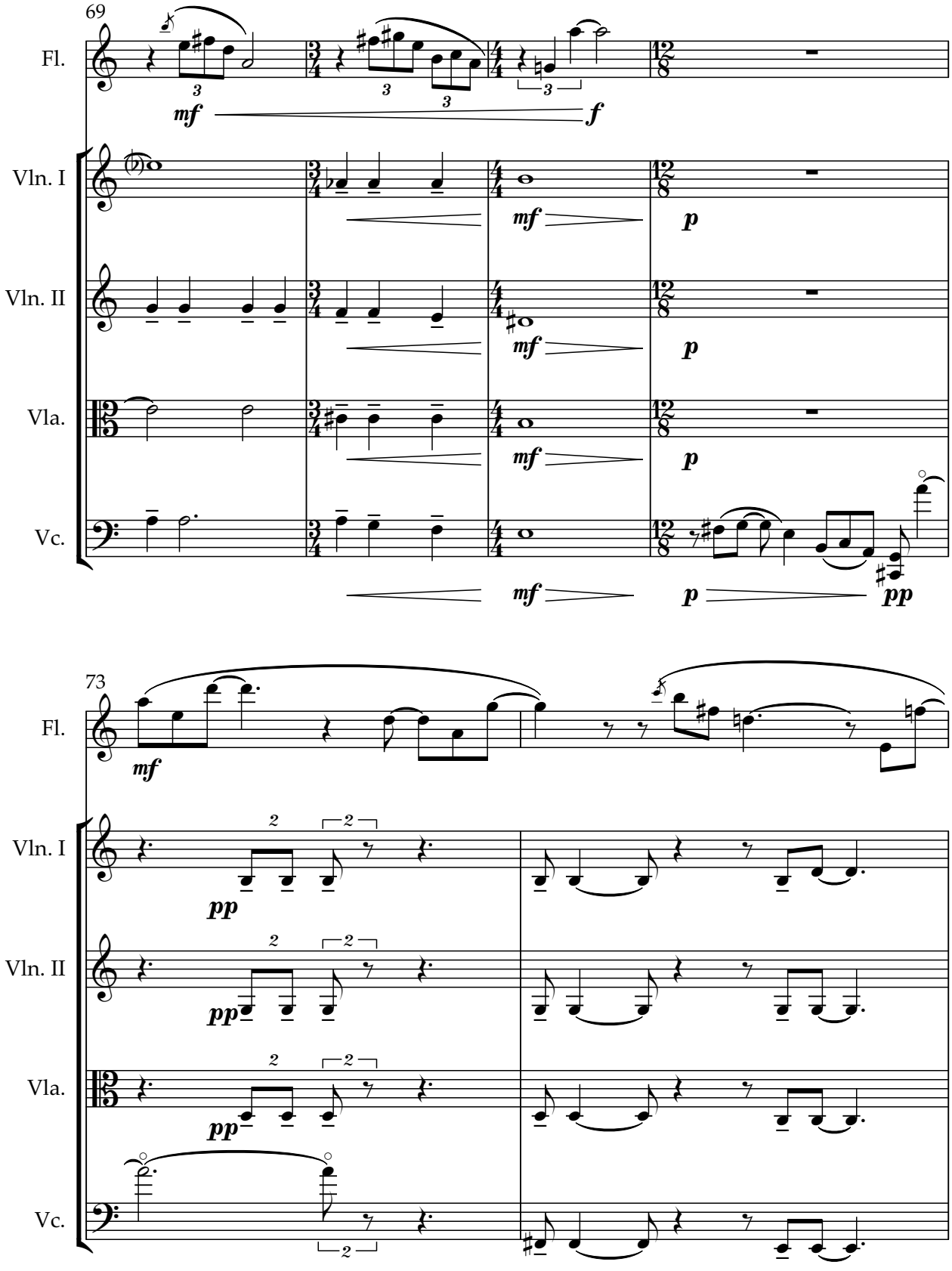

39
Fl.
Vln. I
Vln. II
Vla.
Vc.
mf
mp
arco
arco
arco
43
Fl.
Vln. I
Vln. II
Vla.
Vc.
arco
pp
mp
arco
pp
mp
arco
pp
mp
pizz

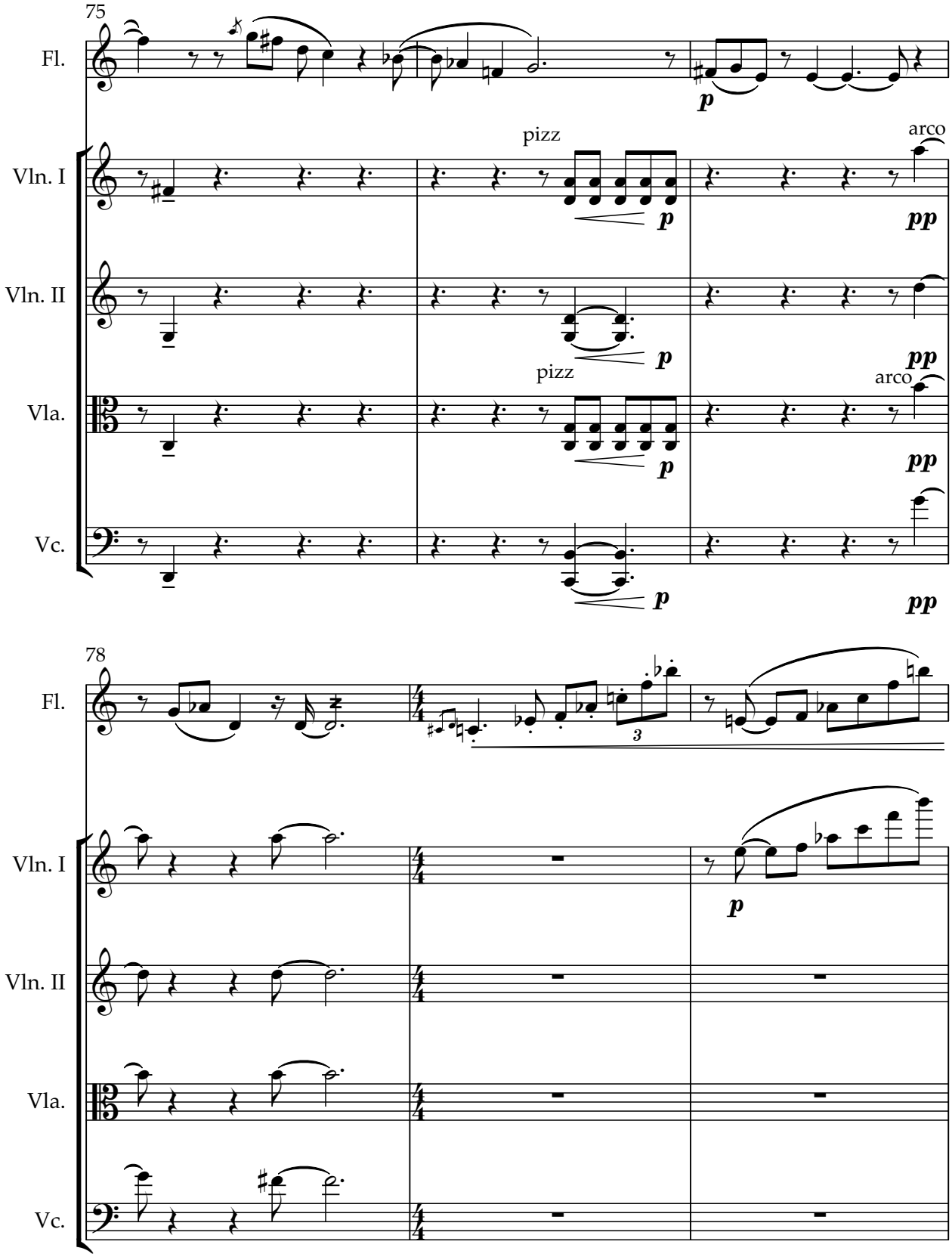

47
Fl.
Vln. I
Vln. II
Vla.
Vc.
arco
49
pizz
arco

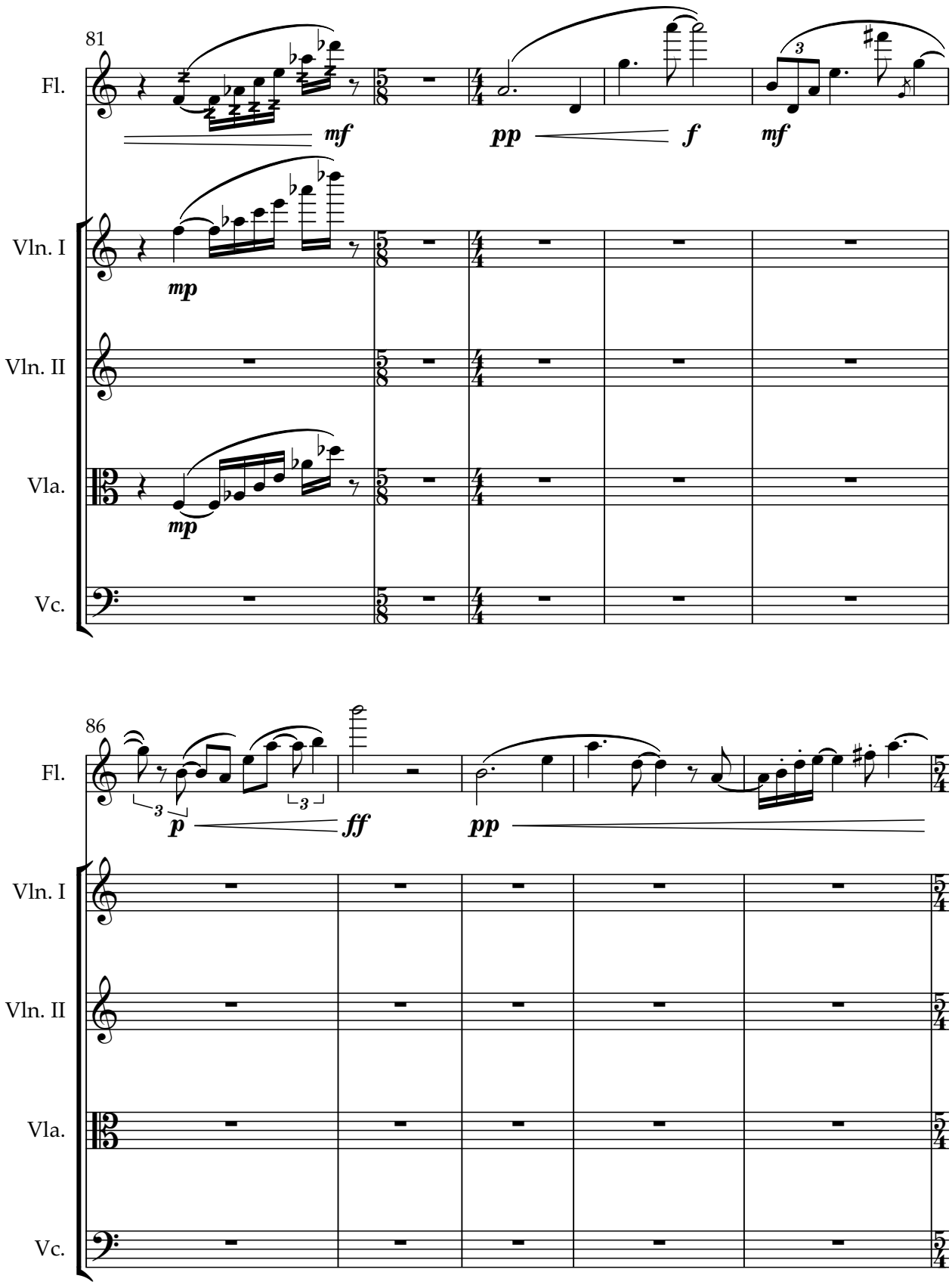

52
Fl.
Vln. I
Vln. II
Vla.
Vc.
arco
pizz
arco
3
54
Fl.
Vln. I
Vln. II
Vla.
Vc.
pizz
arco
arco
arco

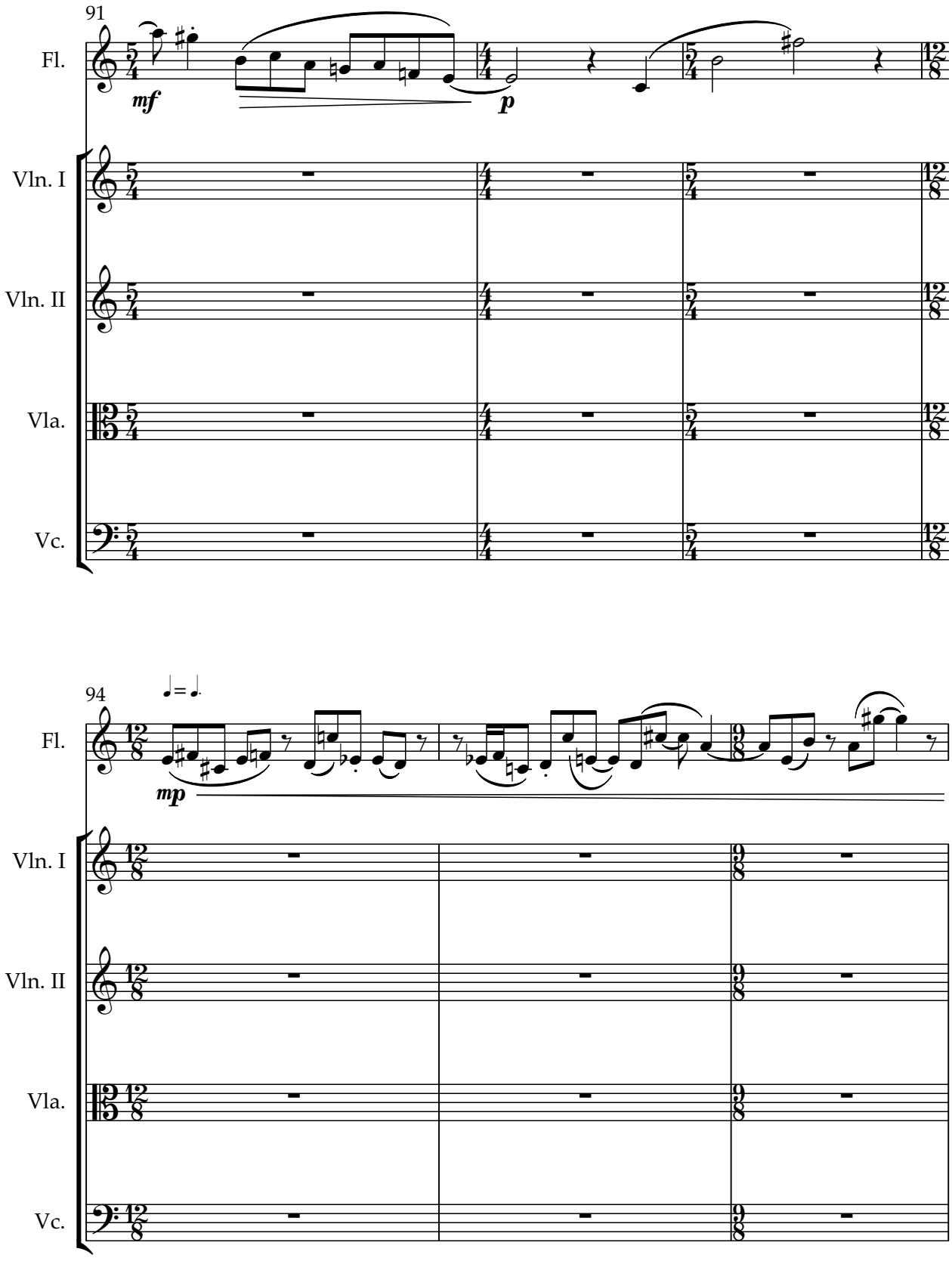

56
Fl.
Vln. I
Vln. II
Vla.
Vc.
pizz
arco
58

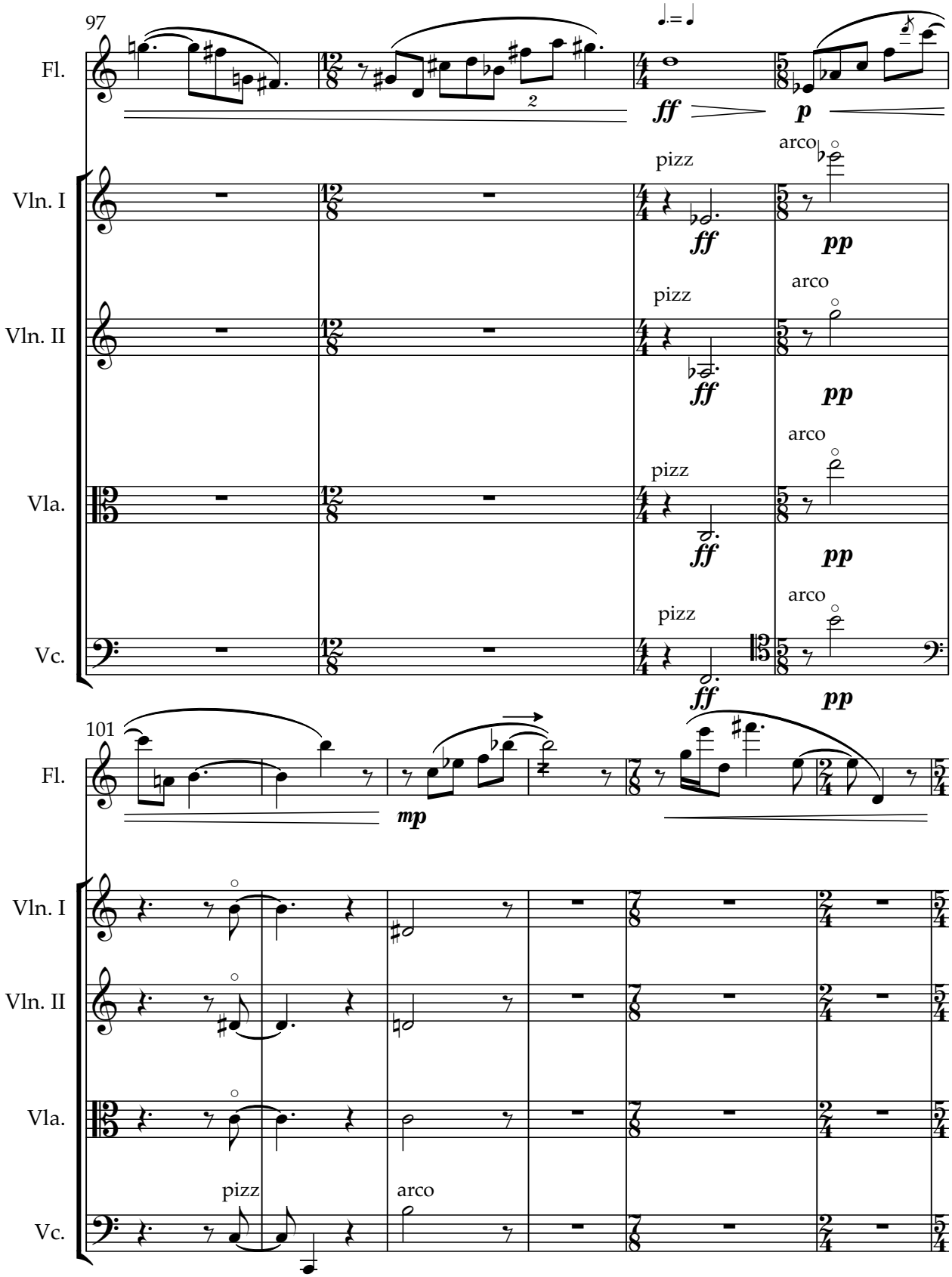

61
Fl.
Vln. I
Vln. II
Vla.
Vc.
pizz
arco
pp
mp
65
mp
f
p

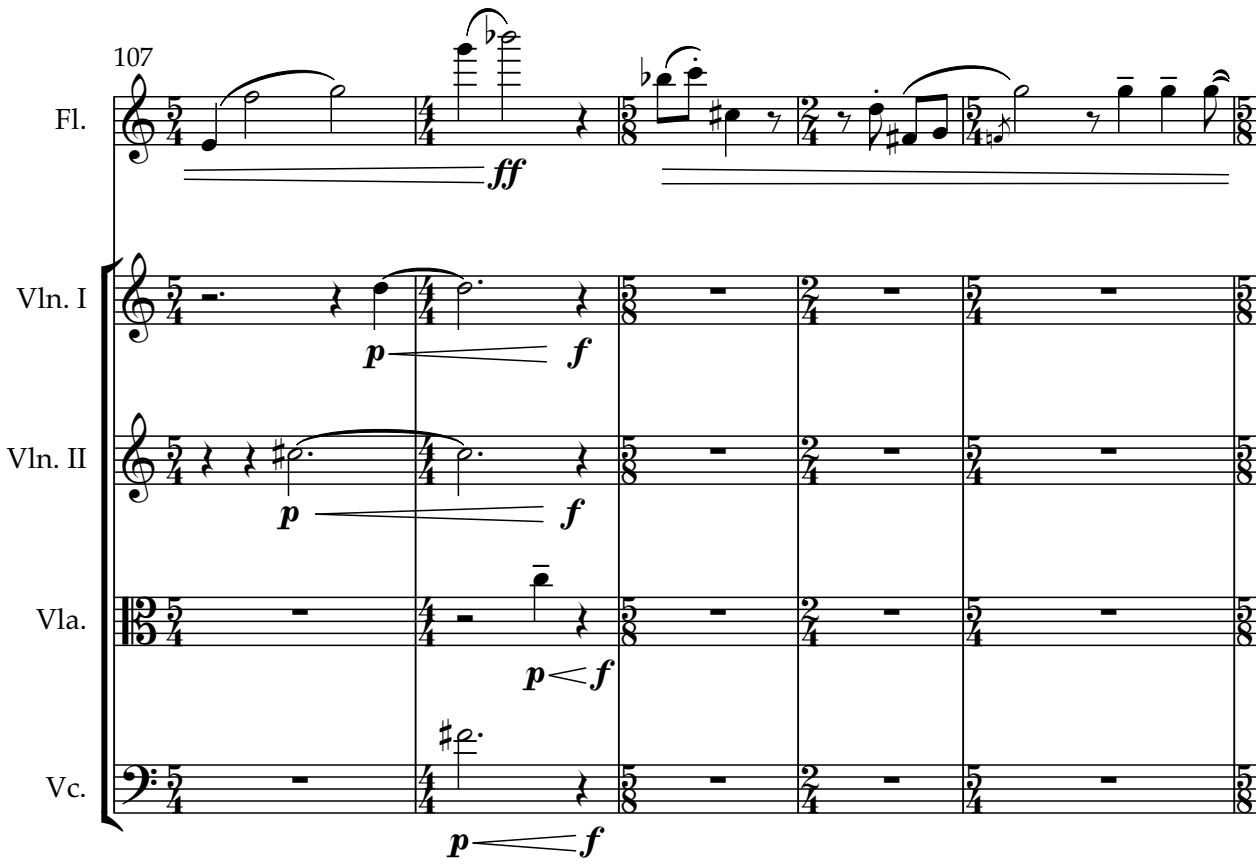

69
Fl.
Vln. I
Vln. II
Vla.
Vc.
mf
f
p
pp
73
Fl.
Vln. I
Vln. II
Vla.
Vc.
mf
pp

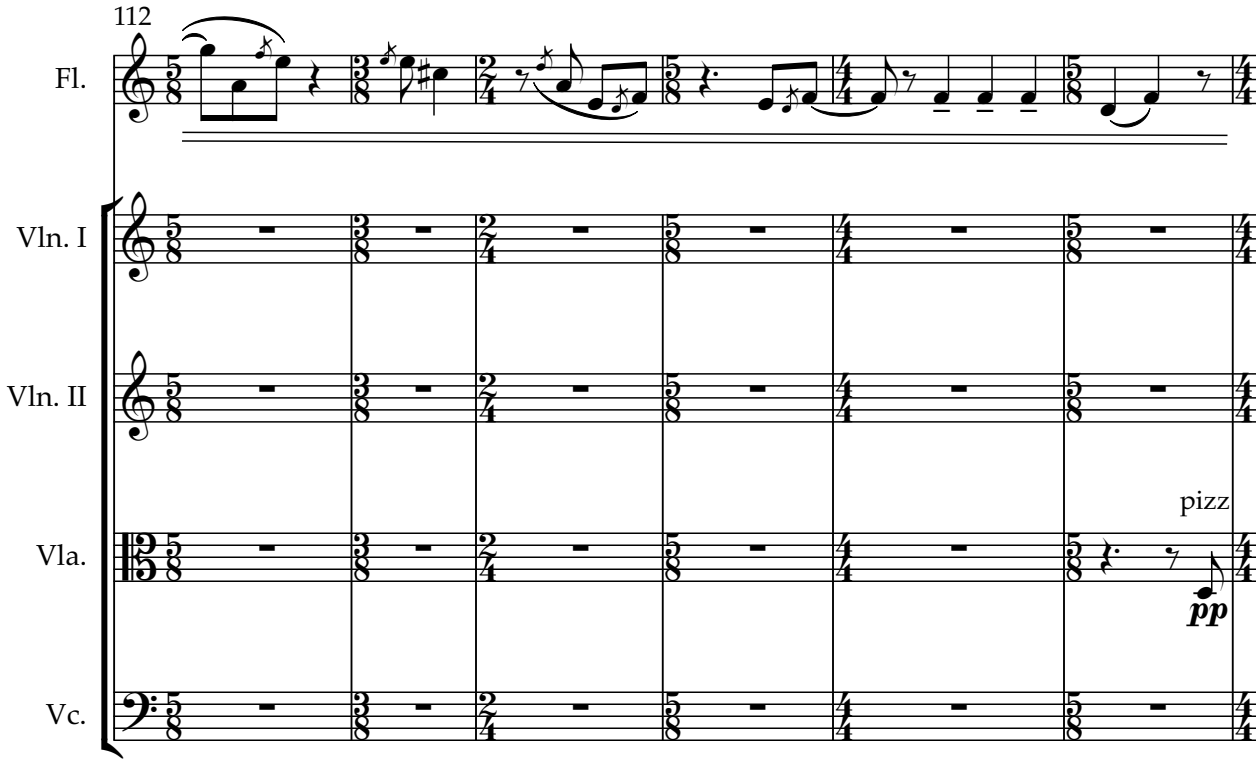

75
Fl.
Vln. I
Vln. II
Vla.
Vc.
pizz
arco
p
pp
78
3

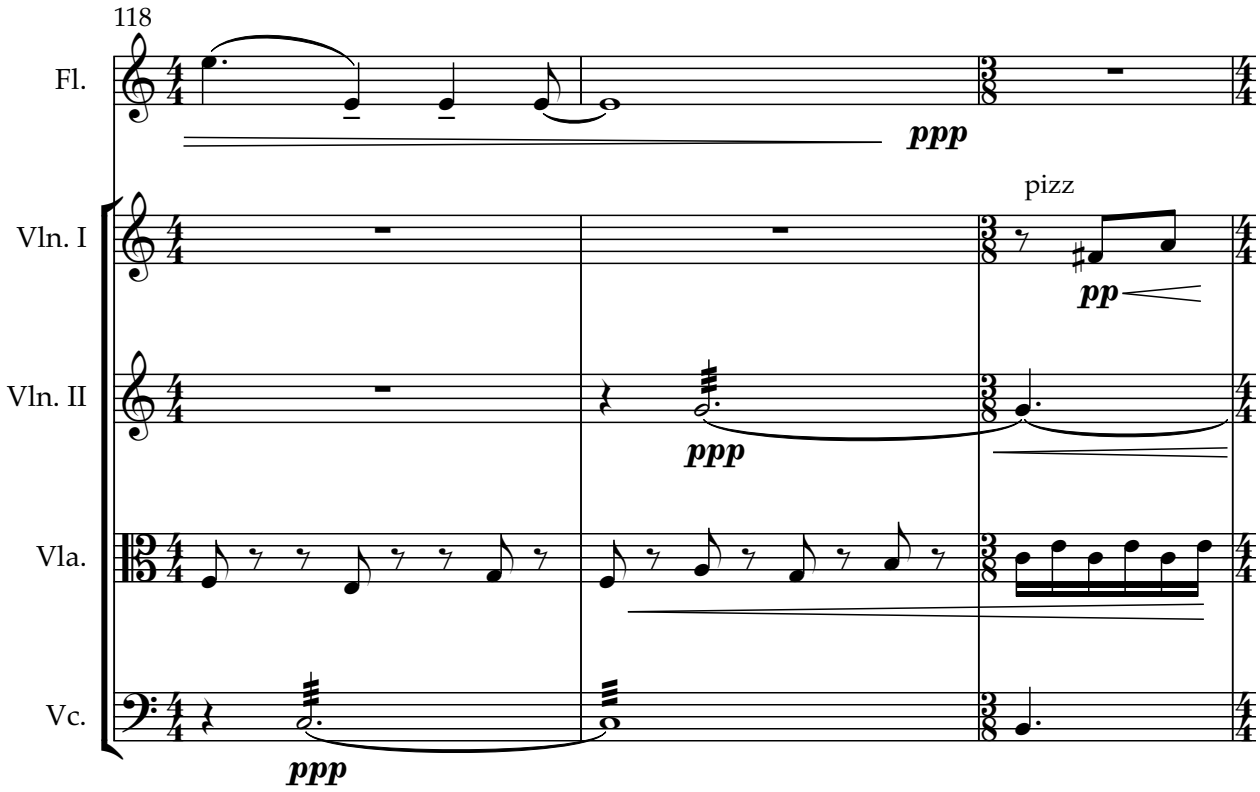

81
Fl.
Vln. I
Vln. II
Vla.
Vc.
mf
pp
f
mf
mp
mp
86
Fl.
Vln. I
Vln. II
Vla.
Vc.
p
ff
pp

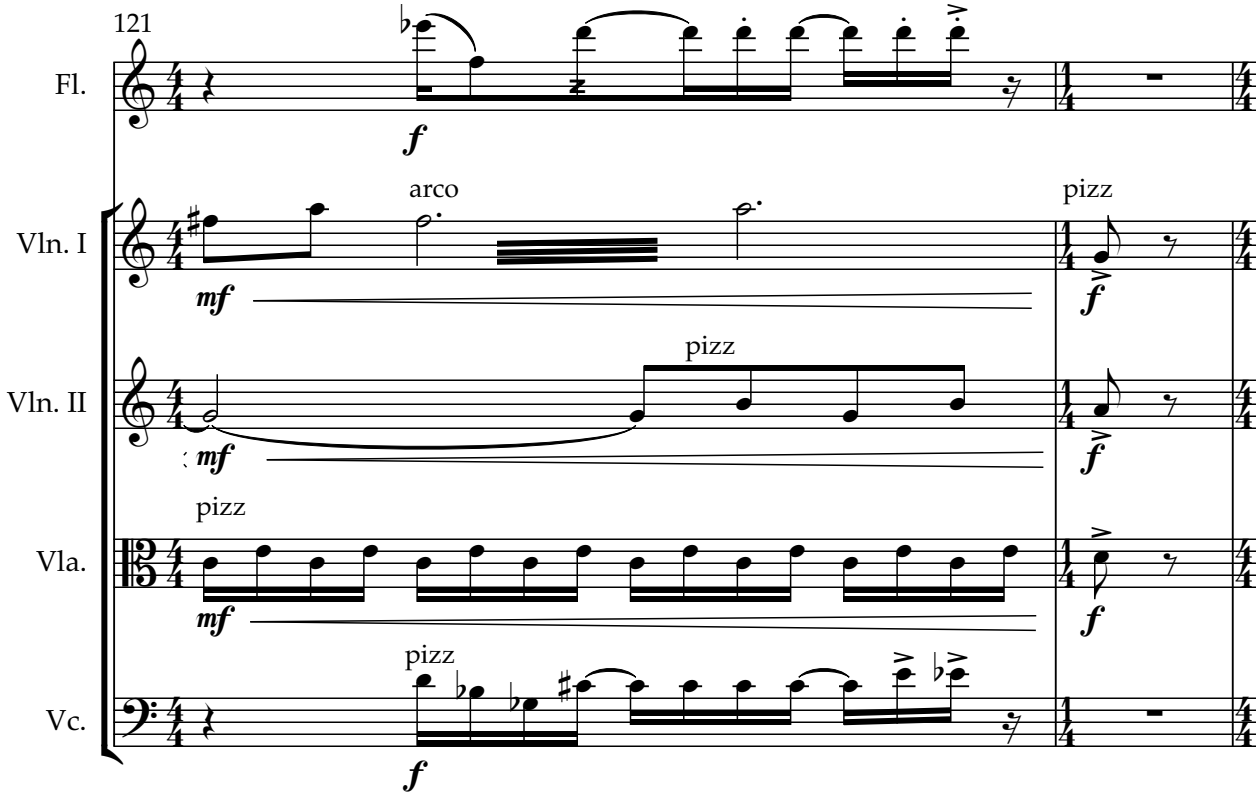

91
Fl.
mf
p
Vln. I
Vln. II
Vla.
Vc.
94
Fl.
mp
Vln. I
Vln. II
Vla.
Vc.

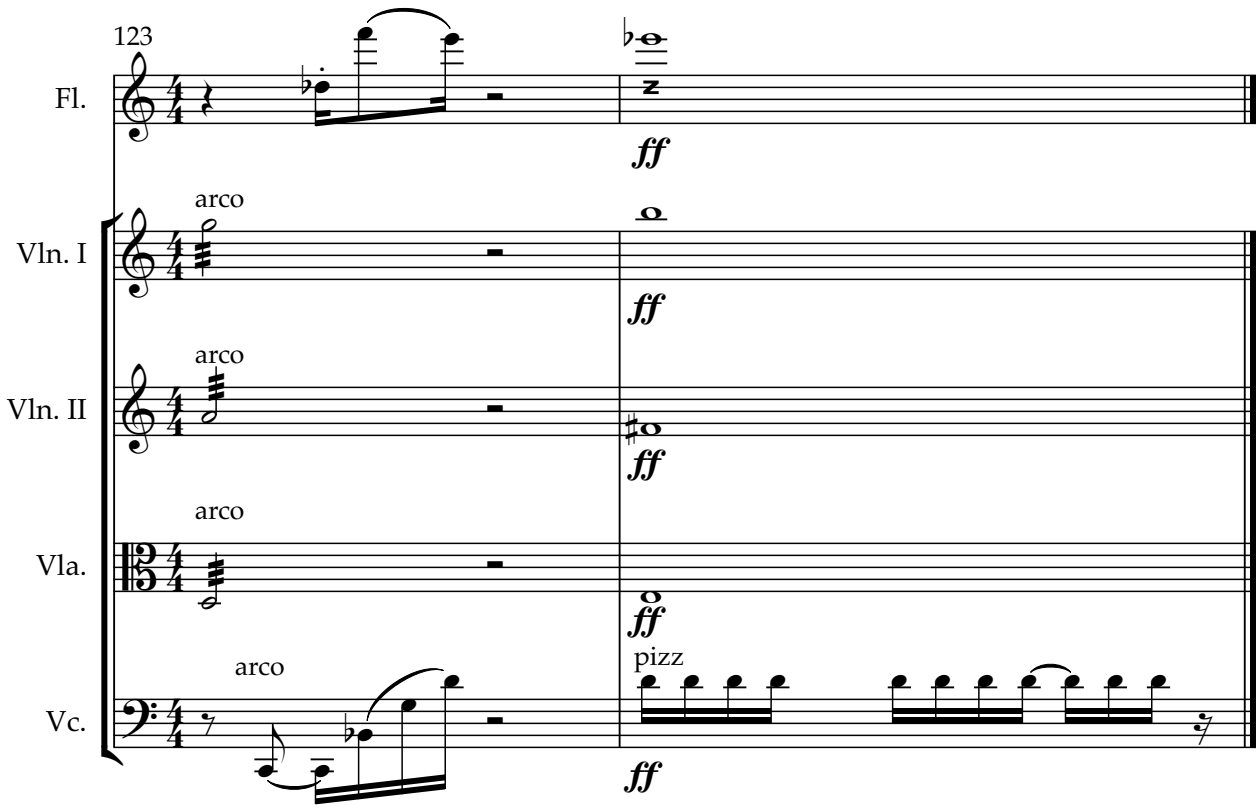

97
Fl.
Vln. I
Vln. II
Vla.
Vc.
2
ff
p
pizz
arco
pp
101
mp


107
Fl.
Vln. I
Vln. II
Vla.
Vc.
ff
p
f


112
Fl.
Vln. I
Vln. II
Vla.
Vc.
pizz
pp


118
Fl.
ppp
pizz
Vln. I
pp
Vln. II
ppp
Vla.
Vc.
ppp


121
Fl.
f
arco
pizz
Vln. I
mf
f
pizz
Vln. II
mf
f
pizz
Vla.
mf
f
pizz
Vc.
f


123
Fl.
ff
arco
Vln. I
ff
arco
Vln. II
ff
arco
Vla.
ff
arco
pizz
Vc.
ff