

ABSTRACT

Dissertation Title: QUINTET FOR FLUTE AND STRING QUARTET

Cameron Lee Wentz, Doctor of Musical Arts,
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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
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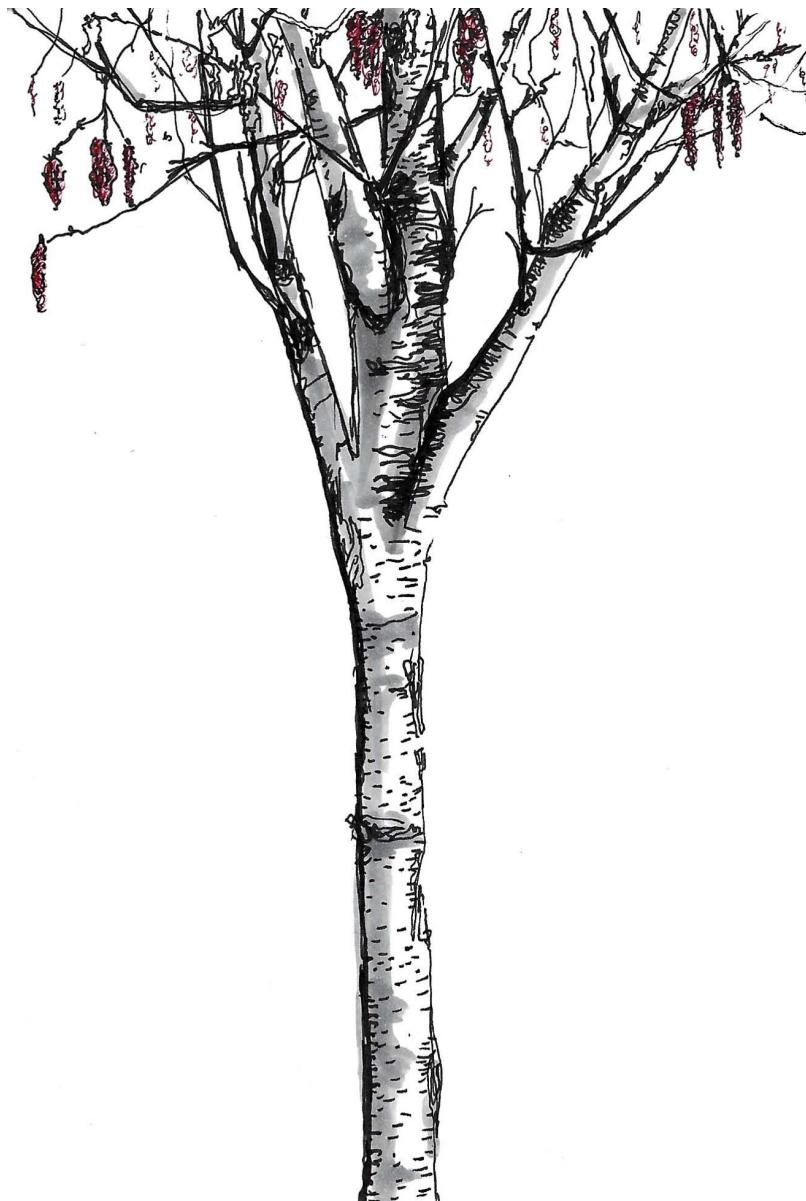
Professor Niranjan Ramachandran, Dean's Representative

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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

$\text{♩} = 68$

Flute

Violin I

Violin II

Viola

Violoncello

6

pizz

pp

pizz

arco

pizz

pp

pizz

arco

pizz

pp

pizz

arco

pizz

pp

10

Musical score page 10. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Measure 10 starts with a rest followed by a measure of rests. The second measure has a rest followed by a dynamic instruction *mf*. The third measure has a rest followed by a dynamic instruction *pizz*. The fourth measure has a dynamic instruction *arco*. The fifth measure has a dynamic instruction *f*. The sixth measure has a dynamic instruction *p*.

15

Musical score page 15. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Measure 15 starts with a rest followed by a measure of rests. The second measure has a dynamic instruction *f*. The third measure has a dynamic instruction *ff* followed by *mf*. The fourth measure has a dynamic instruction *ff* followed by *mf*. The fifth measure has a dynamic instruction *ff*. The sixth measure has a dynamic instruction *mf*. The seventh measure has a dynamic instruction *pizz*. The eighth measure has a dynamic instruction *arco*. The ninth measure has a dynamic instruction *pp*.

19

Musical score for page 19:

- Top staff: Empty staff.
- Second staff: *mp*, *arco* (indicated by a bow).
- Third staff: *mp*, *arco*.
- Fourth staff: *p*, *pizz*.
- Fifth staff: *p*, *pizz*.

23

Musical score for page 23:

- Top staff: Empty staff.
- Second staff: *pp*.
- Third staff: *f*.
- Fourth staff: *ppp*, *arco*.
- Fifth staff: *ppp*, *mute arco*.

29

Violin 1

Violin 2

Viola

Cello

mute

unmute

p

unmute

unmute

37

Violin 1

Violin 2

Viola

Cello

pizz.

f

pizz.

f

mf

f

pizz.

pp

arco

pp

arco

pp

arco

pp

arco

pp

pp

41

pizz.

ppp

pizz.

pp

pizz.

p

pizz.

p

f

mp

f

mp

f

mp

44

3

mp

f

7

f

mp

f

arco

p

arco

f

p

f

mp

f

p

46

pizz.

arco

f

pizz.

f

pizz.

f

arco

pizz.

f

pizz.

f

pizz.

f

arco

pizz.

f

pizz.

f

arco

pizz.

f

ppp

50

mp

pizz.

arco

f

pizz.

f

53

pizz.

pizz.

arco pizz. ₃

p cresc.

arco pizz. ₃

arco pizz. ₃

p cresc.

f

56

ff

mp

arco pizz

arco pizz

ff pizz

pizz

ff pizz

ff pizz

arco pizz

ff pizz

ff pizz

cresc.

ff

ff

Musical score for orchestra and piano, page 10, measures 69-70. The score consists of four staves: Violin 1, Violin 2, Cello, and Double Bass. The key signature changes frequently between measures 69 and 70, indicated by the following changes in the score:

- Measure 69:** Violin 1 starts in common time, then changes to 2/4, then 5/4, then 3/4, then 5/8.
- Measure 70:** Violin 1 starts in 2/4, then 5/4, then 3/4, then 5/8.
- Cello:** Starts in common time, then 2/4, then 5/4, then 3/4, then 5/8.
- Double Bass:** Starts in common time, then 2/4, then 5/4, then 3/4, then 5/8.

Performance instructions include dynamics: *mf*, *p*, and *mp*. Measure 69 ends with a fermata over the 3/4 section. Measure 70 begins with a fermata over the 5/8 section.

74

mf — *f* — *mp*

p — *f* — *ppp*

79

mf > *mp* — *ff* — *mp* > *p*

mf — *ff* — *p*

85

Musical score for strings (violin I, violin II, viola, cello) showing measures 85-86. The score includes five staves. Measure 85 starts with a rest in 3/4, followed by a measure in 4/4 with a dynamic *mf*. The next measure is in 3/4 with a dynamic *f*. Measures 85-86 transition through various time signatures: 4/4, 3/4, 5/8, 5/4, and 3/4. Dynamics include *mp* and 3.

90

Musical score for strings (violin I, violin II, viola, cello) showing measures 89-90. The score includes five staves. Measure 89 starts with a rest in 4/4, followed by a measure in 3/4 with dynamics *mf* and *mp*. The next measure is in 3/4 with dynamics *pp* and *mp*. Measures 89-90 transition through various time signatures: 4/4, 3/4, 4/4, 3/4, and 4/4. Dynamics include *f*, *pp*, *mp*, and 3.

Musical score for orchestra, page 194, measures 1-4. The score consists of five staves. Measure 1: Violin 1 (G clef) has a grace note followed by a dotted quarter note (mf). Violin 2 (C clef) has a grace note followed by a dotted quarter note. Cello (C clef) has a grace note followed by a dotted quarter note. Measure 2: Violin 1 (G clef) has a grace note followed by a dotted quarter note (p). Violin 2 (C clef) has a grace note followed by a dotted quarter note. Cello (C clef) has a grace note followed by a dotted quarter note. Measure 3: Violin 1 (G clef) has a grace note followed by a dotted quarter note (mp). Violin 2 (C clef) has a grace note followed by a dotted quarter note. Cello (C clef) has a grace note followed by a dotted quarter note. Measure 4: Violin 1 (G clef) has a grace note followed by a dotted quarter note. Violin 2 (C clef) has a grace note followed by a dotted quarter note. Cello (C clef) has a grace note followed by a dotted quarter note.

98

pizz arco pizz arco

103

f *mp* *f*

pizz arco

f *mp* arco

f *mp* arco

f *mp* arco

f *mp* arco

108

ff 5

pizz arco

ff *mf* *fff* pizz arco

112

fff *f* *mp*

fff *mp* *f* *pp*

fff *mp* *f* *pp*

fff *mp* *f* *pp*

fff *mp* *f* *pp*

116

p *fff* *mp*

pizz

ff

pizz

arco

ff

pizz

arco

ff

pizz

pp

arco

ff

pizz

pp

arco

p

122

p

mp

p

pp

ppp

ppp

ppp

ppp

ff

128

ff

ff

ff

ff

ff

130

2 4
7 8 3 4
7 8 3 4
7 8 3 4
7 8 3 4

mf p mp
mf p mp
mf p mp
mf p mp

134

4 3 f
4 3 f
4 3 f
4 3 f

cresc. f
cresc. f
cresc. f
cresc. f

137 (♯)

ff

mp *ff*

mp *ff*

mp *ff*

ff

ff

143

ppp

ppp *ff*

ppp

ppp *ff*

146

pizz

mp

19

MVT II

$\text{♩} = 72$

The musical score consists of two systems of music. The first system features Flute, Violin I, Violin II, Viola, and Violoncello. The Flute has a sustained note at ppp , followed by a dynamic change to ff . The other instruments play eighth-note patterns with dynamics $pizz.$, mp , and f . The second system continues with the same instruments. The Flute plays a melodic line with dynamics pp^3 , f , ppp , and mf . The other instruments provide harmonic support with sustained notes and eighth-note patterns.

Flute
Violin I
Violin II
Viola
Violoncello

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

Fl. 7

 Vln. I

 Vln. II

 Vla.

 Vc.

Fl. 11

 Vln. I

 Vln. II

 Vla.

 Vc.

13

Fl. *p* *mf*

Vln. I *f* *pp* *ppp*

Vln. II *pp* *ppp*

Vla. *pp* *ppp*

Vc. *pp*

16

Fl. *p*³ *mf* *p*

Vln. I *mf* *3*

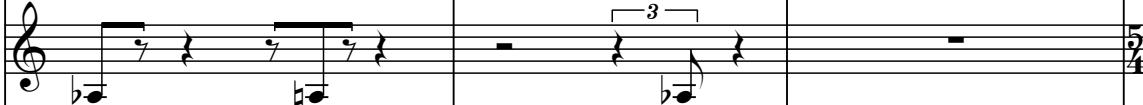
Vln. II *mf* *3*

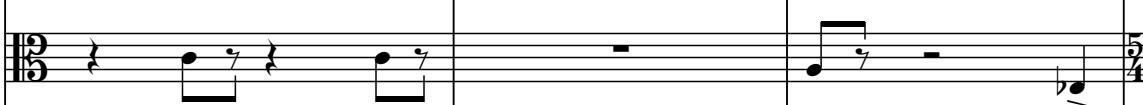
Vla. *mf* *3*

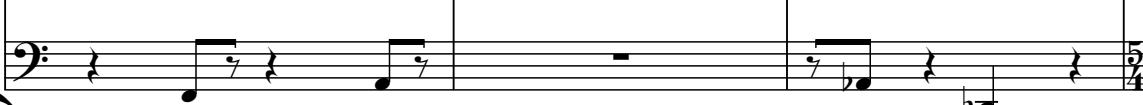
Vc. *mf* *3*

Fl. 19 

 Vln. I 

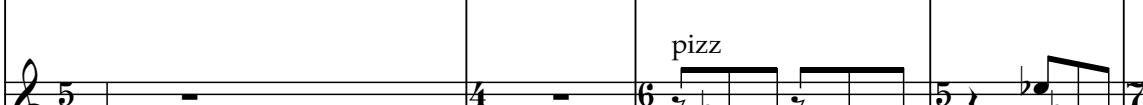
 Vln. II 

 Vla. 

 Vc. 

Fl. 22 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

26

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

ff arco pppp
ff arco pppp
ff arco pppp
ff arco pppp

30

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

pizz arco pppp ff
pizz arco pppp ff
arco pizz arco pppp ff
arco pizz arco pppp ff

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

Fl. *f* *p* *ff*
 Vln. I *pizz* *p* *f* *fff*
 Vln. II *pizz* *p* *f* *fff*
 Vla. *pizz* *p* *f* *fff*
 Vc. *pizz* *p* *f* *fff*

. = .

44

Fl. *f* *mf* *mp* < *f* *ff* *pp*

Vln. I *p* *ff* *mf* *pp* *ff*

Vln. II *p* *ff* *mf* *pp* *ff*

Vla. *p* *ff* *mf* *pp* *ff*

Vc. *p* *ff* *mf* *pp* *ff*

48

Fl. -

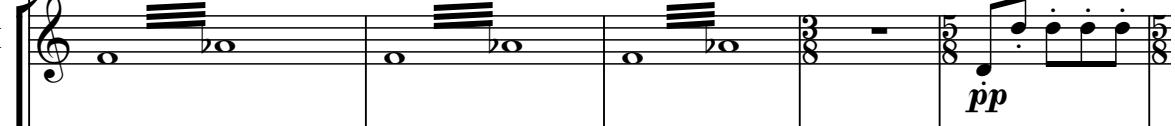
Vln. I *pp* *fff* *ppp*

Vln. II *pp* *fff* *ppp*

Vla. -

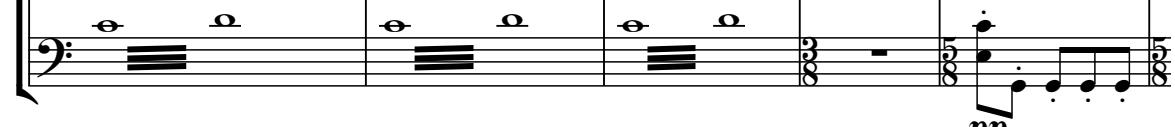
Vc. *pp* *fff* *ppp*

Fl. (Measure 52) 

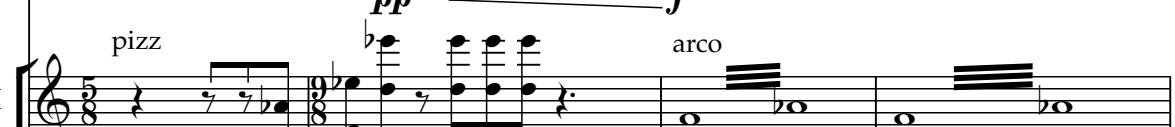
 Vln. I 

 Vln. II 

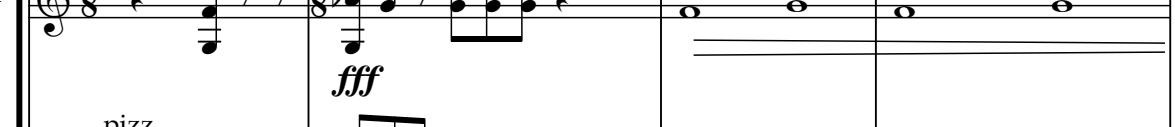
 Vla. 

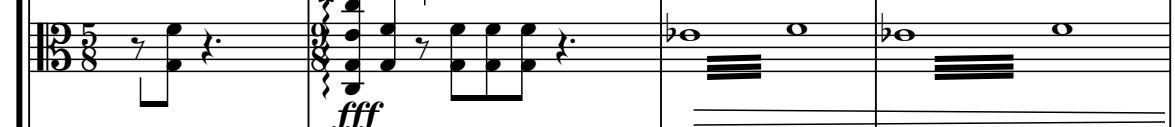
 Vc. 

 Fl. (Measure 57) 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

61

Fl.

Vln. I

Vln. II

Vla.

Vcl.

pizz

ppp

ff

mp

pizz

ppp

ff

mp

pizz

ppp

ff

mp

ppp

ff

mp

65

Fl.

Vln. I

Vln. II

Vla.

Vcl.

p

ff

mp

fff

pp

ff

mp

fff

pp

ff

mp

fff

p

ff

mp

fff

p

70

Fl.

Vln. I

Vln. II

Vla.

Vc.

75

Fl.

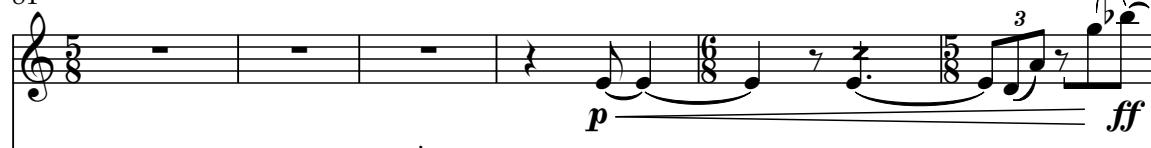
Vln. I

Vln. II

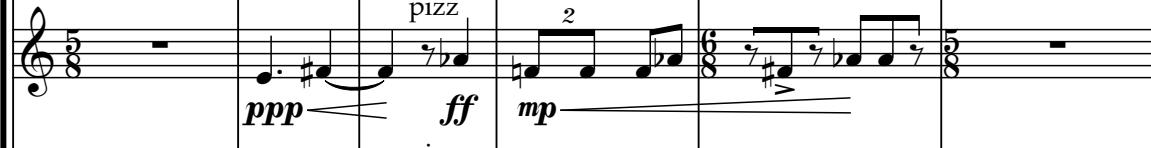
Vla.

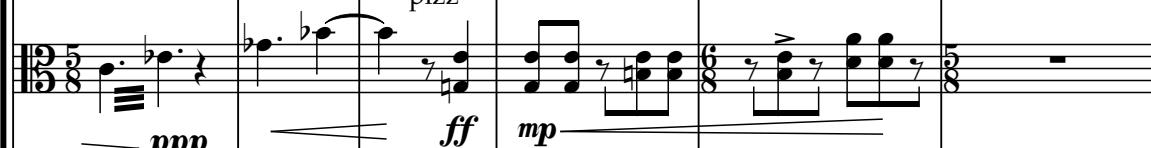
Vcl.

81

Fl. 

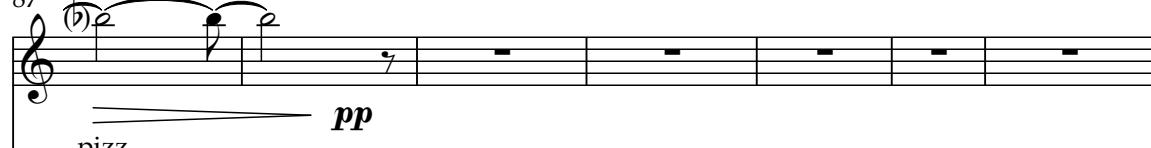
Vln. I 

Vln. II 

Vla. 

Vc. 

87

Fl. 

Vln. I 

Vln. II 

Vla. 

Vc. 

94

Fl.

Vln. I

Vln. II

Vla.

Vc.

ffff

ff

ff

mf

f

f

p *mf*

mf

mp

99

Fl.

Vln. I

Vln. II

Vla.

Vc.

ffff

ppp

pizz.

ff

pp

f

pizz.

mp

f

mp

f

pizz.

mp

f

mp

f

mp

f

103

Fl. *mf* 3 *mp*

Vln. I

Vln. II

Vla.

Vc.

This musical score page shows measures 103 for five instruments. The Flute has a melodic line with slurs and dynamic markings *mf* and *mp*. The Violin I, Violin II, and Cello provide harmonic support with sustained notes and rhythmic patterns. The Bassoon is also present in the harmonic texture.

108 $\text{♩} = 40$

Fl.

Vln. I arco *pppp* pizz. *p*

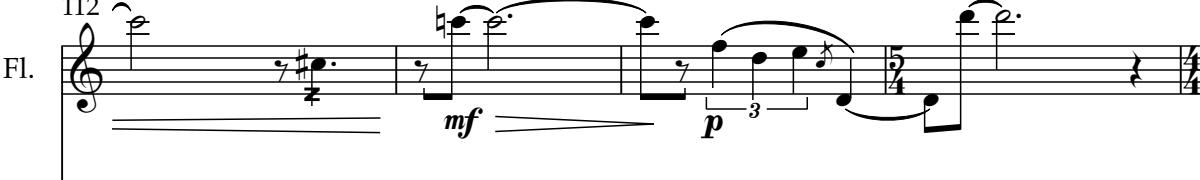
Vln. II arco *pppp* *p* pizz.

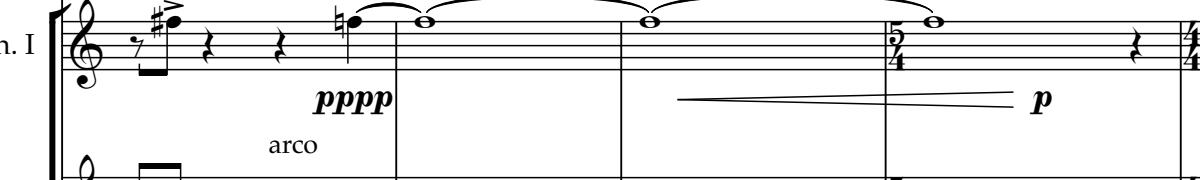
Vla. arco *pppp* *p* pizz.

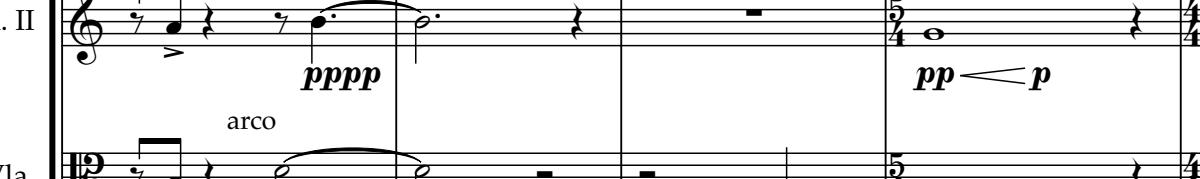
Vc. arco *pppp* *p*

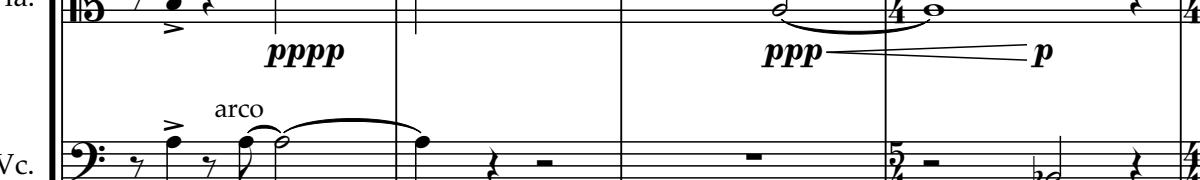
This musical score page shows measures 108 for the same five instruments. The Flute continues its melodic line. The Violins play sustained notes with dynamics *pppp*, while the Double Basses play pizzicato patterns. The Viola provides harmonic support with sustained notes and pizzicato patterns.

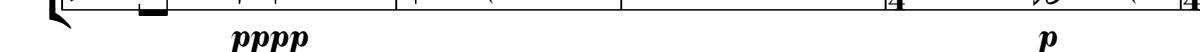
112

Fl. 

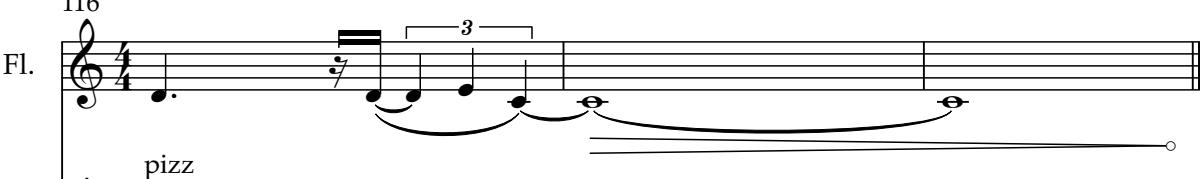
Vln. I 

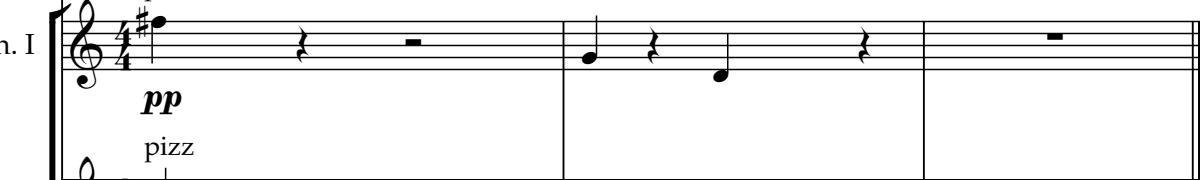
Vln. II 

Vla. 

Vc. 

116

Fl. 

Vln. I 

Vln. II 

Vla. 

Vc. 

III

 $\text{♩} = 65$

Flute

Violin I

Violin II

Viola

Violoncello

Fl.

Vln. I

Vln. II

Vla.

Vc.

Dynamics and performance instructions:

- Flute:** Dynamics include **p**, **pp**, **ppp**, **mp**, **mf**.
- Violin I:** Dynamics include **ppp**, **p**, **ppp**.
- Violin II:** Dynamics include **ppp**, **p**, **ppp**.
- Viola:** Dynamics include **ppp**, **p**, **ppp**.
- Violoncello:** Dynamics include **pizz**, **pp**.
- Fl.**: Dynamics include **p**.
- Vln. I:** Dynamics include **pizz**, **arco**, **pp**, **mp**, **pizz arco**.
- Vln. II:** Dynamics include **pizz arco**, **pp**, **mp**.
- Vla.:** Dynamics include **pp**, **mp**.
- Vc.:** Dynamics include **pizz**, **pp**, **mp**.

7

Fl. *f mp* — *mf*

Vln. I *pp*

Vln. II *pp*

Vla.

Vc. *p* — *mp*

f pizz arco

f pizz arco

f pizz arco

10

Fl. *f* *p*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *p*

12

Fl.

Vln. I

Vln. II

Vla.

Vc.

14

Fl.

Vln. I

Vln. II

Vla.

Vc.

18

Fl. *mf* — *f* — *mp* —

Vln. I

Vln. II *ppp* — *ppp* —

Vla. *ppp* —

Vc. *mf* — *pp* —

20

Fl. — *ff*

Vln. I *pizz.* — *arco* — *ff*

Vln. II *pizz.* — *arco* — *ff*

Vla. *p* — *ff*

Vc. *arco* — *ff*

22

Fl.

Vln. I pizz arco

Vln. II pizz arco

Vla.

Vc.

26

Fl.

Vln. I

Vln. II

Vla.

Vc.

30

Fl.

Vln. I

Vln. II

Vla.

Vc.

f

mp

mp

mp

mp

32

Fl.

Vln. I

Vln. II

Vla.

Vc.

mf

p

p

p

p

34

Fl.

Vln. I

Vln. II

Vla.

Vcl.

pizz

pizz arco pizz

36

Fl.

Vln. I

Vln. II

Vla.

Vcl.

f p mp

pizz mp f

pizz mp f

arco f pp

f p

3

39

Fl.

Vln. I

Vln. II

Vla.

Vc.

43

Fl.

Vln. I

Vln. II

Vla.

Vc.

47

Fl. *f p* — *mp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *p* — *mp* arco *p* ³ — *mp*

49

Fl. — *f p* —

Vln. I pizz

Vln. II *f* — *p* arco

Vla. *f* — *p* pizz

Vc. — *p* pizz arco *p* pizz

52

Fl. *f* *pp*

Vln. I *mf*

Vln. II arco *pizz* *mf*

Vla. arco

Vc. *f* *pp*

54

Fl. *f* *mp* arco

Vln. I pizz *f*

Vln. II arco *f* arco

Vla. *mf* *f*

Vc. *f* *mp*

56

Fl. *pizz* *pp*

Vln. I *p* arco *pp*

Vln. II *pizz 3* *p* *3* arco *pp*

Vla. *pizz* *p* arco *pp*

Vc. *pp* arco *p* *mp*

58

Fl. *f* *p* *mp* *f* *p* *mp*

Vln. I *pizz*

Vln. II *pizz*

Vla. *pizz*

Vc. *pizz* arco *pizz* *mf* *f*

61

Fl. *pizz* *pp* *mp*

Vln. I *pizz* *pp*

Vln. II *pizz* *pp*

Vla. *pizz* *pp*

Vc. *arco* *pp*

65

Fl. *mp*

Vln. I *<f* *p*

Vln. II *<f* *p*

Vla. *pizz* *arco*

Vc. *pizz* *arco* *p* *<f* *p* *pizz* *arco*

69

Fl. *mf* — *f*

Vln. I

Vln. II

Vla.

Vc. *mf* — *p*

p

p

73

Fl. *mf*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

75

Fl.

Vln. I

Vln. II

Vla.

Vc.

pizz

p

arco

p

p

pizz

p

arco

p

pp

pp

pp

pp

78

Fl.

Vln. I

Vln. II

Vla.

Vc.

p

81

Fl. *mf*

Vln. I *mp*

Vln. II

Vla. *mp*

Vc.

This musical score page contains five staves. The first staff features a flute part with slurs and dynamics *mf*, *pp*, *f*, and *mf*. The second staff shows a violin I part with slurs and *mp* dynamic. The third staff is blank for violin II. The fourth staff features a viola part with slurs and *mp* dynamic. The fifth staff is blank for cello.

86

Fl. *p* *ff* *pp*

Vln. I

Vln. II

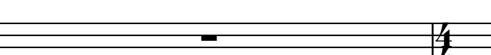
Vla.

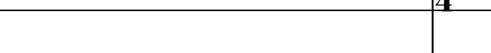
Vc.

This musical score page contains five staves. The first staff features a flute part with slurs, dynamics *p*, *ff*, and *pp*, and a 3/8 time signature. The second staff is blank for violin I. The third staff is blank for violin II. The fourth staff is blank for viola. The fifth staff is blank for cello.

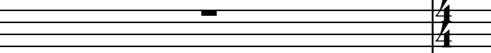
91

Fl. *mf* 

Vln. I 

Vln. II 

Vla. 

Vc. 

94 $\text{♩} = \text{♪}$

Fl. $12/8$ *mp*

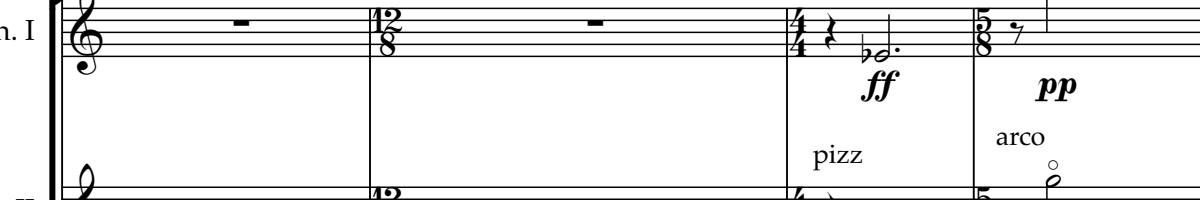
Vln. I $12/8$

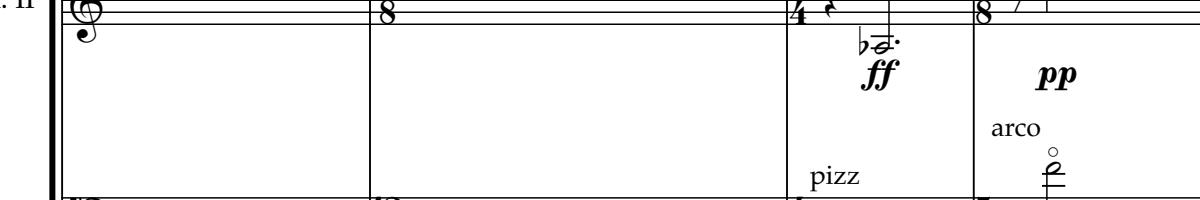
Vln. II $12/8$

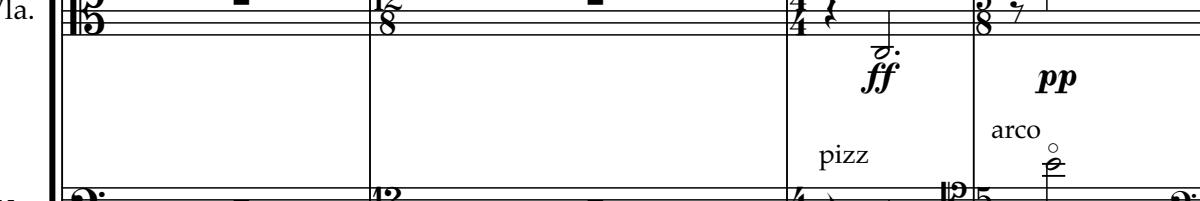
Vla. $3\frac{1}{2}/8$

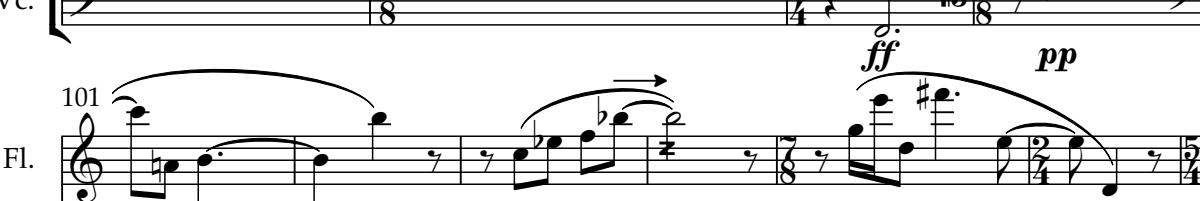
Vc. $12/8$

Fl. 

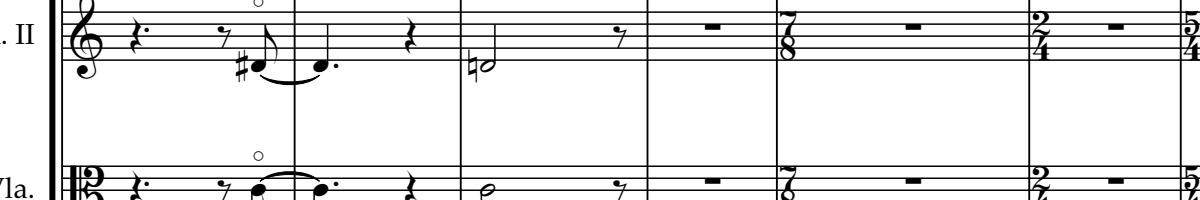
 Vln. I 

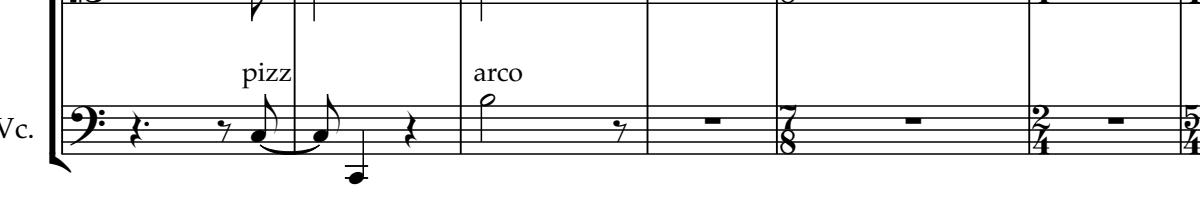
 Vln. II 

 Vla. 

 Vc. 

 Fl. 

 Vln. I 

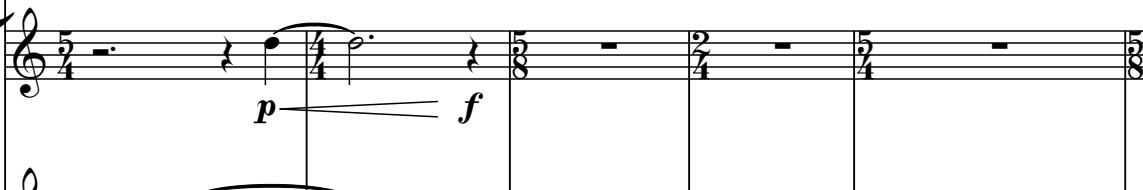
 Vln. II 

 Vla. 

 Vc.

107

Fl. 

Vln. I 

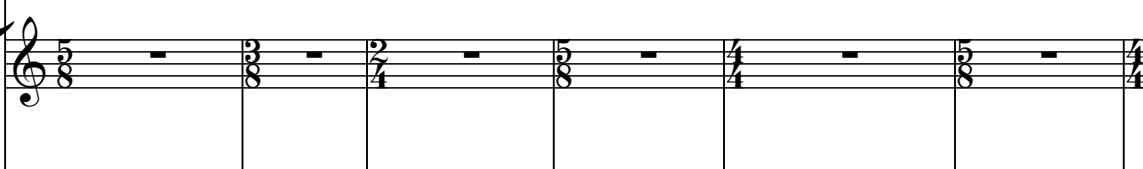
Vln. II 

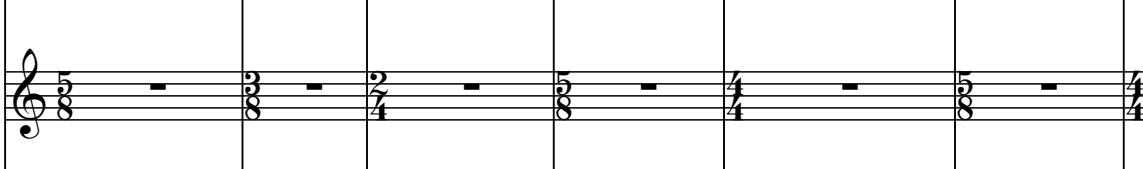
Vla. 

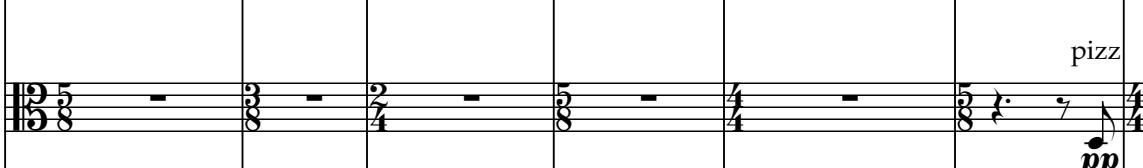
Vc. 

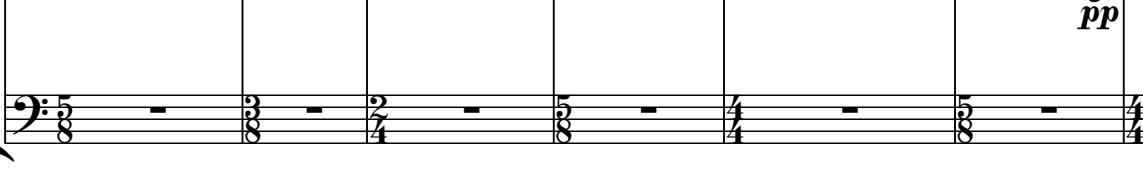
112

Fl. 

Vln. I 

Vln. II 

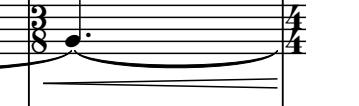
Vla. 

Vc. 

118

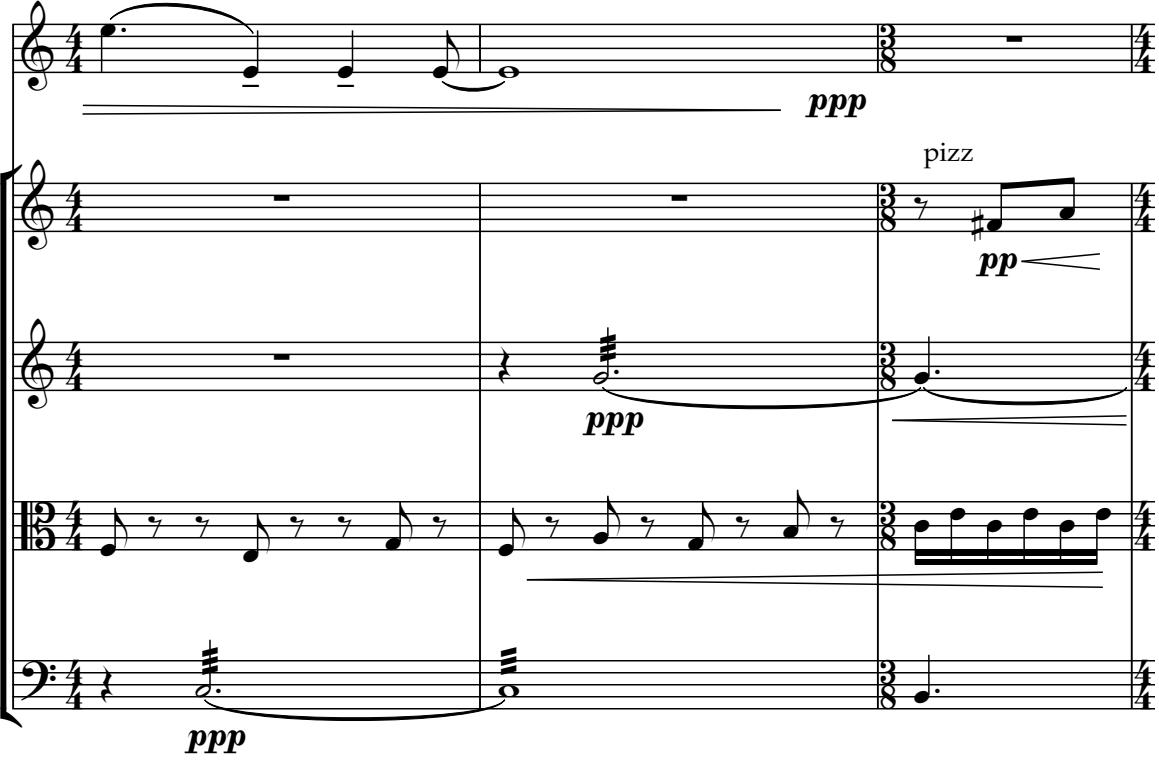
Fl.  *ppp*

Vln. I  *pizz*  *pp*

Vln. II  *ppp* 

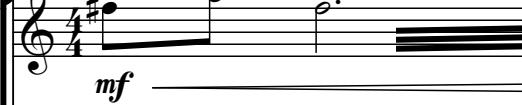
Vla. 

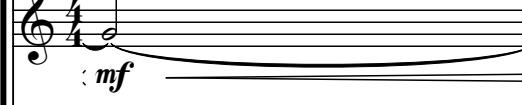
Vc.  *ppp*

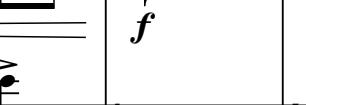


121

Fl.  *f*

Vln. I  *mf*  *pizz*  *f*

Vln. II  *mf*  *pizz*  *f*

Vla.  *mf*  *pizz*  *f*

Vc.  *f*



123

Fl.

Vln. I

Vln. II

Vla.

Vc.

ff

arco

ff

arco

ff

arco

ff

pizz

ff