

# Jonathan Cohen

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## One Ann Arbor Morn

for C Flute, Alto Flute, and Bass (or Contrabass) Flute

I. Through the Arbor

II. Morningtide Promise

III. Agent McSquirrel and the New Feeder Caper

I spent much of my youth in Ann Arbor, Michigan, riding my bicycle down its tree-canopied streets to adventure — when I wasn't at home building some mischievous assemblage of electrical parts, wood, or chemicals. I remember it as a place of beauty and peace, and was surprised when I returned as an adult to find my recollections accurate.

When long-time flute friend Debbie Ash — a current resident of Ann Arbor — asked me to write a piece for her, I knew that I wanted to celebrate our common hometown and, by extension, the home that each of us remembers from childhood.

Debbie's commission was to mark the long-awaited acquisition of her new alto flute, which she had chosen at its birthplace during a visit to Japan. Accordingly, the piece features the alto, both in sweeping solos and in harmony with others. But she specified a trio for C flute, alto, and contra; she loved the interplay and diversity of that instrumentation and wanted to have her own slice of it. The piece is written for either contra or bass.

The first movement, *Through the Arbor*, is something of an overture to the calm parts of our collective first act. I recall trees on our street, walking through parks, rivers, the security of family routine.

As I look back to childhood, a recurrent memory is of the quiet sunny weekend mornings, the crisp air so full of promise and joy, the simple, unburdened days just waiting to be filled with discovery or lying in the sunshine or getting lost in the moment of new experience. I hope you hear that in *Morningtide Promise*.

When I wasn't indoors, I would often sit in the yard, revel in the sun on my back, and look at nature. Those squirrels! What are they up to, so twitchy and furtive? Perhaps the answer may be found in *Agent McSquirrel and the New Feeder Caper*.

So here is my three-person celebration: some impressions of beauty, peace, adventure, and imagination from childhood. I hope you like it.

— Jonathan Cohen

Duration: c. 7'

# One Ann Arbor Morn

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JONATHAN COHEN

## I. Through the Arbor

♩. = c. 80

C Flute

Alto Flute

Bass Flute  
(or Contrabass  
Flute if available)

*mf*

*mf*

*mf*

10

C Fl.

A. Fl.

B. Fl.  
(Cb. Fl.)

*(mf)*

*mf*

*mf*

**A**

20

C Fl.

A. Fl.

B. Fl.  
(Cb. Fl.)

29

C Fl.

A. Fl.

B. Fl.  
(Cb. Fl.)

*p*

*p*

*f*

**B**

38

C Fl.

A. Fl.

B. Fl.  
(Cb. Fl.)

*mf*

*mf*

## II. Morningtide Promise

 $\text{♩} = \text{c. } 69$ 

Score for II. Morningtide Promise, measures 1 through 20. The score is written for three parts: C Fl., A. Fl., and B. Fl. (Cb. Fl.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked  $\text{♩} = \text{c. } 69$ .

Measures 1-6: C Fl. is silent. A. Fl. plays a melody starting on G4, marked *mp*. B. Fl. (Cb. Fl.) is silent.

Measures 7-12: C Fl. enters with a melody marked *mp*. A. Fl. continues its melody. B. Fl. (Cb. Fl.) enters with a melody marked *mp*.

Measure 13: A dynamic change to *mf* is indicated by a box labeled 'E' above the C Fl. staff.

Measures 14-19: The three parts continue their melodic lines. A. Fl. has a triplet of eighth notes in measure 19.

Measures 20-23: The score concludes with a dynamic change from *f* to *p* indicated by a hairpin across all staves.

### III. Agent McSquirrel and the New Feeder Caper

$\text{♩} = \text{c. } 148$

(flutter)

C Fl.

A. Fl.

B. Fl.  
(Cb. Fl.)

*f*

*f*

*f*

*mp*

*mf*

6

C Fl.

A. Fl.

B. Fl.  
(Cb. Fl.)

*mf*

*fp*

*f*

11

C Fl.

A. Fl.

B. Fl.  
(Cb. Fl.)

*mf*

*fp*

*f*

16

C Fl.

A. Fl.

B. Fl.  
(Cb. Fl.)

*mf*

*fp*

21

C Fl.

A. Fl.

B. Fl.  
(Cb. Fl.)

*f*

*p*

*f*

*p*

*f*