

Frog's Eye

for chamber orchestra

by
Evan Ziporyn

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Instrumentation:

2 flutes

oboe

English horn

2 clarinets in b-flat

2 bassoons

2 French horns in F

2 trumpets in b-flat

2 percussionists

claves, 2 temple blocks, bass drum, low tom
triangle, 'chinese-type' suspended cymbal, 2 bongos
strings (4-4-2-2-2)

Transposed Score

Frog's Eye was commissioned by Pro Arte Chamber Orchestra of Boston.

Program Notes by the composer

"I'm quite convinced in some ways that the camera has given us a somewhat blinkered look. We're looking at the world through a hole - we're getting a bit of tunnel vision. And so I'm trying to widen it, trying to put in more than just looking ahead. And when you do, the viewer is pulled in more. So I get quite excited by that. I spent rather a long time experimenting with optics, and actually now my intention is to throw them away and use my two eyes and what I think of the world and look at it, look at the real world. I don't watch television much, I look at the garden, that's the real world I think, so that's what I'm going to do."

-David Hockney on NPR's Weekend Edition, December 9, 2001

As a relative newcomer to New England (a mere 12 years), I still allow myself the luxury of being overwhelmed by local nature, specifically summer's rampant fecundity. Swimming across lakes and ponds, the view is as with a camera obscura, one's small humanity dwarfed by water and sky, ringed by innumerable trees and leaves. It's hard to feel important at such moments, but also impossible not to feel wondrously alive. As it turns out, this is close to the frog's-eye view: perched on rocks in shallow water, 99 percent immersed, only their huge panoptic eyes above the water line. Perfect stillness, perfect contemplation, patience, serenity, all that good Zen stuff. Keeping cool while maintaining absolute vigilance. They are in fact hard at work, staring intently, waiting for a moment of action and violence, for insects, for food. The view is incidental as far as they're concerned.

Meanwhile, back among the humans, we live our directed lives, cutting across the sensory present, intersecting with it, ignoring it, misapprehending, misinterpreting. This is undoubtedly our own biological necessity. We strive for a certain type of awareness, for multilayered perception, and occasionally we get there, but we seem to be built for subjective narrative. We've got to catch the fly to survive. I personally don't have a problem with this, but - like Mr. Hockney - I'm trying to look at my surroundings while still advancing the story line.

TRANSPosed SCORE

Frog's Eye

EVAN ZIPORYN

A

The score is for a piece titled "Frog's Eye" by Evan Ziporyn, marked as a transposed score. It is set in 4/4 time with a tempo of 120 beats per minute. The key signature has two sharps (F# and C#). The score is divided into two systems. The first system includes parts for Flute 1 & 2, Oboe, English Horn, Clarinet 1 & 2, and Bassoon 1 & 2. The second system includes Horn 1 & 2, B♭ Trumpet 1 & 2, Claves, Violin 1 & 2, Viola, Cello, and Bass. The Claves part features a rhythmic pattern of eighth notes with a dynamic range from *f* to *pp*. The Violin and Cello parts have pizzicato markings and accents in the final measures of the system. A rehearsal mark 'A' is located at the beginning of the score.

319

1 2
fl.

2

ob.

e.h.

1 2
cl.

1 2
bsn.

This block contains the woodwind section of the score for measures 319-321. It includes parts for Flute (1 and 2), Oboe, English Horn, Clarinet (1 and 2), and Bassoon (1 and 2). The music is in 4/4 time with a key signature of two sharps (F# and C#). The woodwinds play a rhythmic pattern of eighth and sixteenth notes, often with accents. The flute parts feature more melodic lines with slurs and accents.

319

1 2
hn.

Trumpet 1
tpt.

1 2

l.tom
B.D.

bongos

This block contains the brass and percussion section of the score for measures 319-321. It includes parts for Horns (1 and 2), Trumpets (1 and 2), and Percussion (l.tom B.D. and bongos). The horns and trumpets play a rhythmic pattern of eighth and sixteenth notes, often with accents. The percussion parts feature a steady eighth-note pattern.

319

vln.I
div.

vln.II
div.

vla.

vcl.

cb.

This block contains the string section of the score for measures 319-321. It includes parts for Violin I (div.), Violin II (div.), Viola, Violoncello (vcl.), and Contrabasso (cb.). The strings play a rhythmic pattern of eighth and sixteenth notes, often with accents. The violin parts feature more melodic lines with slurs and accents.