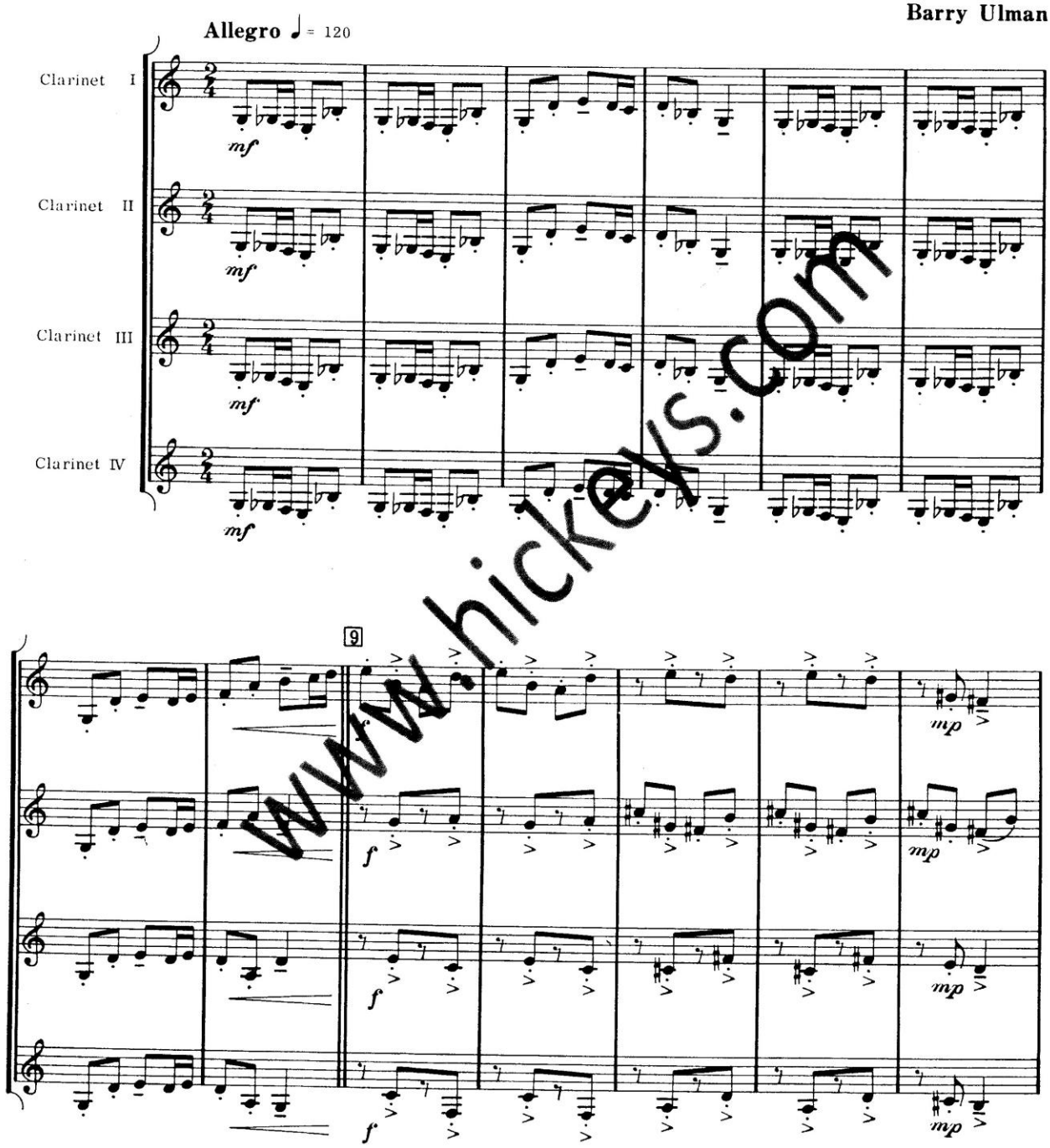
Transposed Score

POLLYWOG'S LAKE TALK

for

Four Clarinets

Barry Ulman



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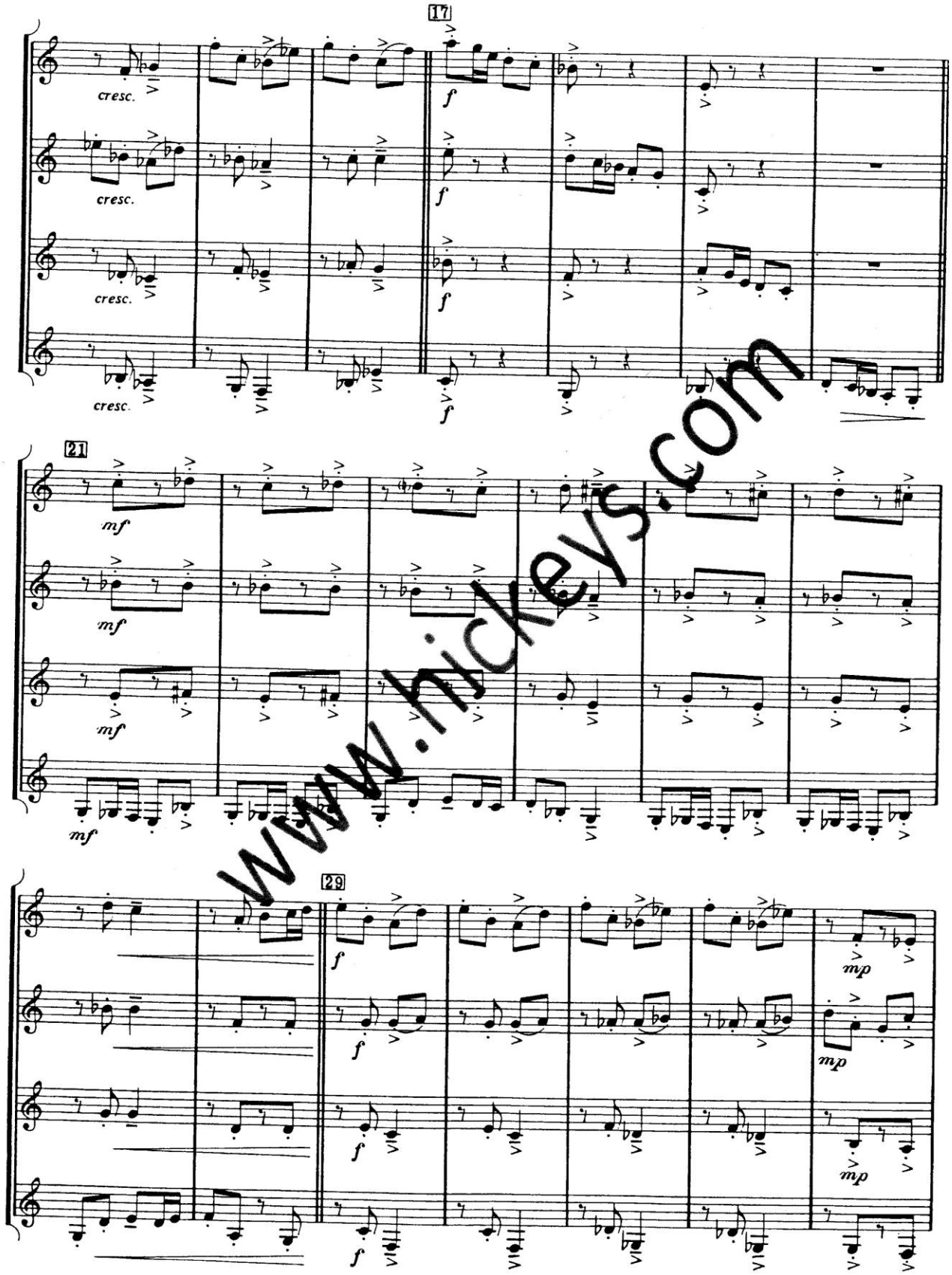

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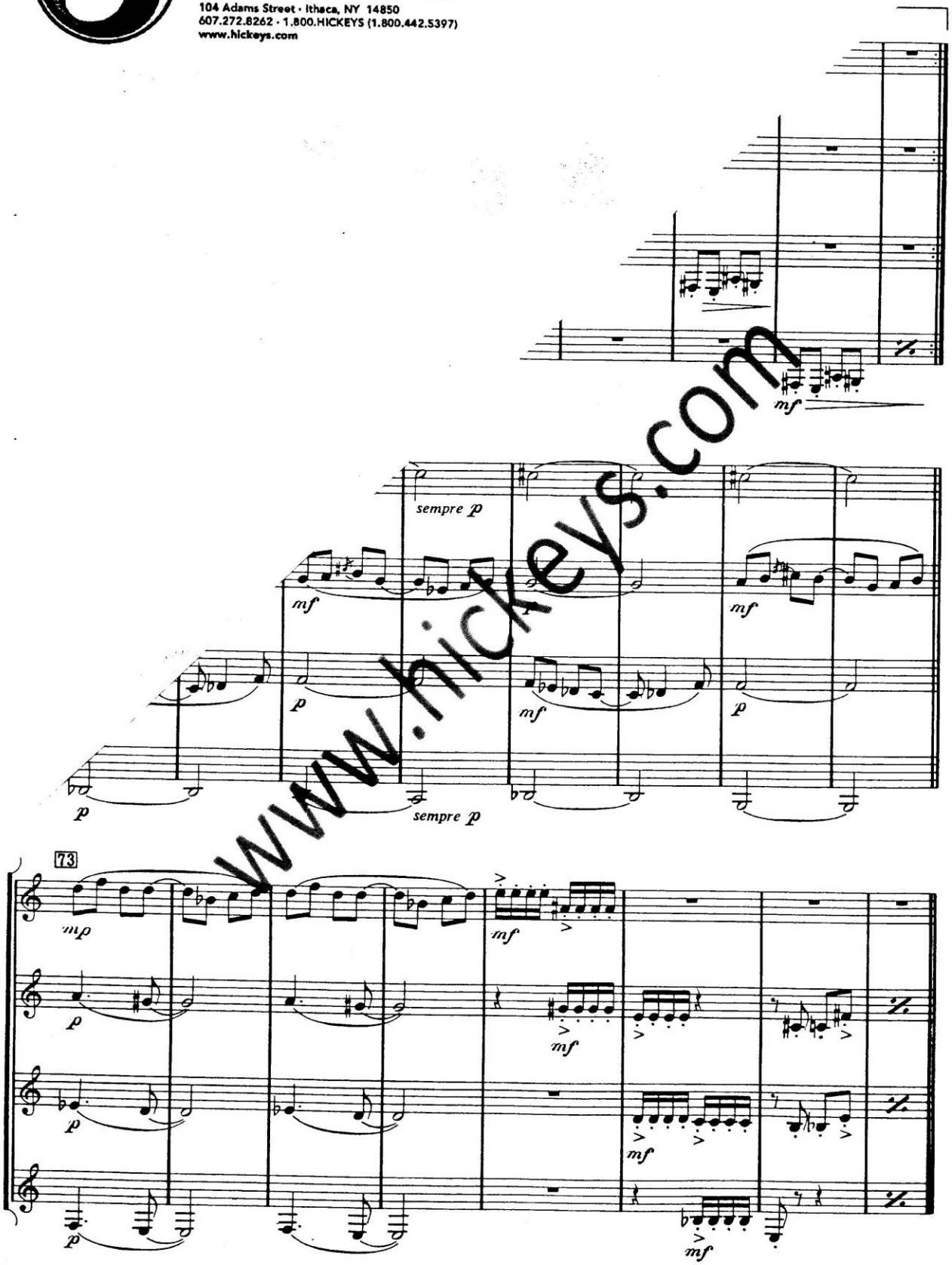

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This piece was written in December, 1978, upon the suggestion of my clarinet teacher, Eugene Zoro, who wanted new material for his students to sight-read during finals week at the university. It was originally written for four clarinets, and was premiered in this form in early 1979. Since then, I have transcribed it for saxophone quartet, and it has become a mainstay in a sax quartet that I play in.

The style of "Pollywog" is light Impressionistic, very reminiscent of Claude Debussy, hence the title, which bears an obvious resemblance to one of Debussy's titles. Like "Golliwog's Cake Walk", "Pollywog" should be played in a very light, bouncy manner. Sudden changes in dynamics should be observed, and the contrast between staccato and legato playing near the middle of the piece should be emphasized. Take care to make the ritard near the end very gradual; you have a long time to get from Allegro to Andante. The fermati at the end can be really held out to make the surprise ending more effective. Have fun with it!

By Barry Ulman

Biography - Barry Ulman

Barry Ulman was born in 1940 in Michigan. He had his first piano lessons at the age of five, and at age ten took up the clarinet. He didn't take music very seriously until the age of sixteen, when he developed a passion for jazz. He then resumed enthusiasm for the clarinet, and a year later took up saxophone. In 1959 he went to the Berklee School of Music in Boston, where he studied for two years. In 1963 he moved to San Francisco, where he played in a jazz group and worked various other gigs. In 1978, after a number of years away from music, Ulman ended up in Bellingham, Washington, where he went back to school at Western Washington University. He received a Bachelor's degree in Composition. Ulman has composed numerous jazz originals in addition to a growing number of "legit" pieces.