

The Lobster Quadrille

By Lewis Carroll

“Will you walk a little faster?” said a whiting to a snail,
 “There’s a porpoise close behind us, and he’s treading on my tail.
 See how eagerly the lobsters and the turtles all advance!
 They are waiting on the shingle; will you come and join the dance?
 Will you, won’t you, will you, won’t you, will you join the dance?
 Will you, won’t you, will you, won’t you, won’t you join the dance?”

“You can really have no notion how delightful it will be
 When they take us up and throw us, with the lobsters, out to sea!”
 But the snail replied, “Too far, too far!” and gave a look askance,
 Said he thanked the whiting kindly, but he would not join the dance.
 Would not, could not, would not, could not, would not join the dance.
 Would not, could not, would not, could not, could not join the dance.

“What matters it how far we go?” his scaly friend replied.
 “There is another shore, you know, upon the other side.
 The further off from England the nearer is to France;
 Then turn not pale, beloved snail, but come and join the dance.
 Will you, won’t you, will you, won’t you, will you join the dance?
 Will you, won’t you, will you, won’t you, won’t you join the dance?”

winner of the 2010 Cincinnati Children's Choir Composition Competition
Robyn Lana, Founder and Managing Artistic Director, Cincinnati Children's Choir

THE LOBSTER QUADRILLE

for S.S.A. voices and piano
with optional Conga drums*

Words by
LEWIS CARROLL (1832-1898)

Music by
RYAN BRECHMACHER (ASCAP)

Moderately (♩ = ca. 72)

PIANO

mf

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked 'Moderately' with a quarter note equal to approximately 72 beats per minute. The dynamic is marked *mf*.

4 SOPRANO I & II 5 *mf*

ALTO I & II *mf*

“Will you walk a lit - tle fast - er?” said a

“Will you walk a lit - tle fast - er?” said a

Musical notation for measures 4 and 5. It includes staves for Soprano I & II, Alto I & II, and Piano. The vocal parts enter in measure 5 with the lyrics. The piano accompaniment continues from the previous page. Dynamics include *mf* and *mp*.

6

whit - ing to a snail, — “There’s a por- poise be- hind us, and he’s

whit - ing to a snail, — “There’s a por- poise be- hind us, and he’s

Musical notation for measures 6, 7, and 8. It includes staves for Soprano I & II, Alto I & II, and Piano. The vocal parts continue with the lyrics. The piano accompaniment continues. Dynamics include *mp*.

* An optional Conga drums part is on page 12.

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tread - ing on___ my tail. ___ See how ea - ger - ly___ the lob - sters and the

tread - ing on___ my tail. ___ See how ea - ger - ly___ the lob - sters and the

f

f

mf

tur - tles all___ ad - vance! ___ They are wait - ing on the shin - gle; will you

tur - tles all___ ad - vance! ___ They are wait - ing on the shin - gle; will you

come and join___ the dance? _ Will you, ___ will you, _ will you,

come and join___ the dance? _ Won't you, ___ won't you, _ won't you,

ff

ff

f

14

will you join the dance? Will you, will you, will you,
will you join the dance? Won't you, won't you, won't you,

8^{va}

16

won't you join the dance?"
won't you join the dance?"

17

won't you join the dance?"

mf

20

21

mf

“You can real - ly have no no - tion how de -

mp

22

light - ful it ___ will be ___ when they take us up and throw us, with the

mf

“When they take us up and throw us, with the

24

lob - sters out ___ to sea!” _ But the snail re-plied, “Too far!” and

f

lob - sters, out ___ to sea!” _ “Too far, too far!” and

mf

26

gave a look _ a - skance; _ said he thanked the whit - ing kind - ly, but he

gave a look _ a - skance; _ said he thanked the whit - ing kind ly, but he

29

28

would not join _ the dance. _ Would not, _ would not, _ would not,

would not join _ the dance. _ Could not, _ could not, _ could not,

ff

30

would not join _ the dance. _ Would not _ would not, _ would not,

would not join _ the dance. _ Could not, _ could not, _ could not,

32

would not join the dance! —

would not join the dance! —

33

36

37

mf

“What mat - ters it how far we go?” his

mf

“What mat - ters it how far we go?” his

mp

38

scal - y friend__ re-plied.__ "There is an - oth - er shore, you know, up -

scal - y friend__ re-plied.__ "There is an - oth - er shore, you know, up -

40

on the oth - er side.__ The fur-ther off from Eng - land the

on the oth - er side.__ The fur-ther off from Eng - land the

42

near - er is__ to France;__ then turn not pale, be - lov-ed snail,__ but

near - er is__ to France;__ then turn not pale, be - lov-ed snail,__ but

45

44 *ff*
 come and join — the dance. — Will you, — will you, — will you,
 come and join — the dance. — *ff*
 Won't you, — won't you, — won't you,

f

46
 will you join — the dance? — Will you — will you, — will you,
 will you join — the dance? — Won't you, — won't you, — won't you,

8^{va}

48 *fff*
 will you join — the dance? — Will you, — will you, — will you,
 will you join — the dance? — *fff*
 Won't you, — won't you, — won't you,

ff

50

will you join — the dance? — Will you, — will you, — will you,

will you join — the dance? — Won't you, — won't you, — won't you,

8^{va}.

52

won't you join — the dance? — Will you? —

won't you join — the dance? —

mp

54

Will you?" — Mmm

Won't you? — Won't you?" — Mmm

decresc. p

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THE LOBSTER QUADRILLE

CONGAS*

Music by
 RYAN BRECHMACHER (ASCAP)

Moderately (♩ = ca. 72)

The musical score for Congas is written on a single staff with a treble clef and a 4/4 time signature. The piece begins with a dynamic marking of *mp* and a tempo of Moderately (♩ = ca. 72). The score consists of 53 measures, with measure numbers 5, 13, 21, 29, 37, 45, and 53 marked in boxes. The dynamics vary throughout, including *mp*, *mf*, *f*, and *ff*. There are several repeat signs (slashes with dots) and a final double bar line with a repeat sign. A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the entire score.

* The improvisation of a more complex part is encouraged by the composer.

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