

## 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 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 the first system, including vocal staves for Soprano I & II and Alto I & II, and piano accompaniment. The lyrics are: “Will you walk a lit - tle fast - er?” said a. The dynamic is marked *mf*.

6

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

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

Musical notation for the second system, including vocal staves for Soprano I & II and Alto I & II, and piano accompaniment. The lyrics are: whit - ing to a snail, — “There’s a por-prise be-hind us, and he’s. The dynamic is marked *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, won't you, won't you, won't you,

8<sup>va</sup>

16

won't you join the dance?"

17

*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

*ff*

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

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

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<sup>va</sup>*

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<sup>va</sup>.

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 tempo is marked 'Moderately' with a quarter note equal to approximately 72 beats per minute. The score consists of 53 measures, with measure numbers 5, 13, 17, 21, 25, 29, 32, 37, 44, 45, 49, and 53 indicated in boxes. The dynamics range from *mp* (mezzo-piano) to *f* (forte). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs (slashes with dots) and a key signature change to 6/4 at measure 12. The piece ends with a fermata and a *p* (piano) dynamic marking.

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

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