

# A Slice of Pie

for SATB chorus,  
trumpet, double bass, and drum set



Music by Melissa Dunphy

Poetry by Feminista Jones

4 min

2020

*Commissioned by and dedicated to the Mendelssohn Club Chorus of Philadelphia,  
Dominick DiOrio, 14th artistic director & conductor,  
and supported in part by Frank Cassel, Jon Kochavi, and John Kohlhas.  
The commissioning and premiere performance of "A Slice of Pie" was made possible  
with the support of the Robert Black Foundation Trust.*

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## A Slice of Pie (2009)

My apple pie is sweeter  
I use the same cinnamon and nutmeg  
The same apples, every time  
When you bite into it  
Your eyes close  
And you relish it with delight  
Her pie is peach  
And you convince her that you love it  
Love her  
Just the same  
But her peaches are in season  
Now, at least  
When autumn comes  
You come calling  
For my sweeter apple pie  
And I'm the fool who believes your lies

— Feminista Jones, 2017  
(Used with permission of the poet)

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# A Slice of Pie

Laid back ♩ = 63

The musical score is arranged in two systems. The first system includes staves for Soprano, Alto, Tenor, Bass, Trumpet in C, Double Bass, and Drum Set. The second system includes staves for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), C Trumpet (C Tpt.), Double Bass (Db.), and Drum Set (Dr.).

**Instrumental Details:**

- Trumpet in C:** Enters in the second measure of the first system with a melodic line.
- Double Bass:** Features a pizzicato line starting in the second measure, marked *p* *espressivo*.
- Drum Set:** Plays a "slow blues/doo-wop shuffle" pattern, marked *p*.

**Vocal Details:**

- Measures 1-3:** All vocal parts (Soprano, Alto, Tenor, Bass) are silent, indicated by a large bracket on the left.
- Measure 4:** The vocal parts begin with the syllable "Oo." in a long note, marked *p*.
- Measures 5-6:** The vocal parts continue with the lyrics "My ap-ple", marked *mp*.

**Instrumental Continuation:**

- C Trumpet:** Continues its melodic line through measures 5 and 6.
- Double Bass:** Continues the pizzicato line, marked *mp*.
- Drum Set:** Continues the shuffle pattern, marked *mp*.

7

S. pie is sweet - er, I use the same

A. pie is sweet - er, I use the same

T. pie is sweet - er, I use the same

B. pie is sweet - er, I use the same cin - na -

C Tpt. *p*

Db.

Dr.

9

S. cin na mon and nut - meg, *mp* The same ap - ples, *p* oo.

A. cin - na mon and nut - meg, same ap - ples, the same ap - ples ev' ry

T. cin - na mon and nut - meg, same ap - ples, oo,

B. mon and nut - meg, same ap - ples ev' ry time, ev - 'ry

C Tpt. *p*

Db. *p*

Dr. 4

12

S. *mp* My ap-ple

A. *p* time, oo. *mp* My ap - ple

T. *p* oo. *mp* My ap - ple

B. *p* time, oo. *mp* Ap - ple

C Tpt. *mp*

Dr. 8

15

S. pie is sweet - er and when you bite

A. pie is sweet - er and when you bite

T. pie is sweet - er and when you bite

B. pie is sweet - er, and when you bite

C Tpt. *mp* *mf*

Dr.

17

S. in - to it, your eyes close, and you rel-ish it, you\_

A. in, your eyes close, oo,

T. in, your eyes close, oo,

B. in, your eyes close, oo

C Tpt. *p*

Db.

Dr. *mf* *mp*

19

S. rel-ish it\_ with de - light, oo wah.

A. rel-ish it\_ with de - light, oo wah.

T. with de - light, oo wah. Her\_pie is

B. with de - light, oo wah. Her\_pie is

C Tpt. *mp* *f*

Db. *f*

Dr. *f* *mf*

22 *mf*

S. Her pie is peach and you con-vince her you love

A. Her pie is peach and you con-vince her you love

T. peach and you con-vince her\_ that you love\_ it, love

B. peach and you con-vince her\_ that you love\_ it, love

C Tpt.

Db.

Dr. *mf*

24

S. her just the same,\_\_\_\_\_ but her peach-es,\_\_\_

A. her just the same,\_\_\_\_\_ but her peach-es,\_\_\_ her

T. her\_\_\_\_\_ just the same,\_\_\_\_\_ but her peach-es,\_\_\_\_\_ her

B. her\_\_\_\_\_ just the same,\_\_\_\_\_ but her peach-es,\_\_\_\_\_ her

C Tpt. *mf* *mf*

Db.

Dr.

27

S. *f*  
her peach-es\_ are in sea - son *f* now, at least.

A. *f*  
peach-es\_ are in sea - son *f* now, at least.

T. *f*  
peach-es\_ are in sea - son *f* now, at least.

B. *f*  
peach-es\_ are in sea - son *f* now, at least.

C Tpt.

Db. *f*

Dr. *f*

30

S. *mp*  
When\_ au-tumn comes,\_ you come call ing\_ for my sweet - er,

A. *mp*  
When au - tumn comes,\_ you come call ing\_ for my sweet - er,

T. *mp*  
When au - tumn comes,\_ you come call-ing for my sweet - er

B. *mp*  
When au - tumn comes,\_ you come call-ing for my sweet - er

C Tpt. *mp*

Db.

Dr. *mp*



33

S. sweet - er\_\_ ap - ple pie, and I'm the fool\_\_\_\_\_ who be - lieves your lies,

A. sweet - er\_\_ ap - ple pie, and I'm the fool\_\_\_\_\_ who be - lieves your lies,

T. pie,\_\_\_\_ ap - ple pie,\_\_\_\_ oo,\_\_\_\_\_ *p*

B. pie,\_\_\_\_ ap - ple pie,\_\_\_\_ oo,\_\_\_\_\_ *p*

C Tpt. *p*

Db.

Dr. 4

36

S. \_\_\_\_\_ Her\_pie is peach and you con- *mf*

A. \_\_\_\_\_ oo wah. Her\_pie is peach and you con- *p* *mf*

T. \_\_\_\_\_ oo\_\_\_\_\_ wah. Her pie is peach *mf*

B. \_\_\_\_\_ oo\_\_\_\_\_ wah. Her pie is peach *mf*

C Tpt. *f* *mf*

Db. *mf*

Dr. *f* fill *mf*

39

S. *f*  
vince her\_ that you love\_ it, love her\_ just the

A. *f*  
vince her\_ that you love\_ it, love her just the

T. *f*  
and you con-vince her you love her just the

B. *f*  
and you con-vince her you love her just the

C Tpt. *f*

Db. *f*

Dr. *f*

41

S. *mf*  
same, but her peach-es, her peach-es are in

A. *mf*  
same, but her peach - es, her peach-es are in

T. *mf*  
same, but her peach - es, her peach - es are in

B. *mf*  
same, but her peach - es, her peach - es are in

C Tpt. *mf*

Db. *mf*

Dr. *mf*

44

S. *f* *mf*  
sea - son now, at least. When au-tumn

A. *mf*  
sea - son now, at least. When au-tumn

T. *mf*  
sea - son now, at least. When au - tumn

B. *mf*  
sea - son now, at least. When au - tumn

C Tpt. *f* *mf*

Db. *f* *mf*

Dr. *f* *mf*

47

S. comes you come call - ing for my sweet - er,

A. comes, you come call - ing for my

T. comes, you come call - ing, call - ing for my sweet - er

B. comes, you come call - ing, call - ing for my sweet - er

C Tpt.

Db.

Dr.

49

S. *mp*  
 sweet - er — ap - ple pie, and I'm the fool

A.  
 sweet - er — ap - ple pie, and I'm the fool

T.  
 pie, — ap - ple pie, — I'm the

B.  
 pie, — ap - ple pie and I'm — the

C Tpt.  
*p*

Db.  
*mp*

Dr.  
 4 *mp*

51

S. *poco rit.*  
 — who be-lieves your lies, — oo.

A.  
 who be-lieves your lies, — oo.

T.  
 fool who be-lieves your lies, — oo.

B.  
 fool who be-lieves your lies, — oo.

C Tpt.  
*mp*

Db.

Dr.  
 8

54

The musical score consists of seven staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in the upper four staves, and the instrumental parts (C Trumpet, Double Bass, Drums) are in the lower three staves. The key signature has two flats (Bb and Eb), and the time signature is 7/8. The vocal parts have lyrics: "and I'm the fool who be-lieves your lies." for Soprano, "and I'm the fool, I am the fool who be-lieves your lies." for Alto, "and I'm the fool, the fool who be-lieves your lies." for Tenor, and "and I'm the fool who be-lieves your lies." for Bass. The instrumental parts include dynamics like *p* and *ad lib Eb9*, and a "soft fill" for the drums.

S. and I'm the fool who be-lieves your lies.

A. and I'm the fool, I am the fool who be-lieves your lies.

T. and I'm the fool, the fool who be-lieves your lies.

B. and I'm the fool who be-lieves your lies.

C Tpt. *ad lib Eb9*

Db. *ad lib Eb9*

Dr. *soft fill*