

THE PIE CAROLS

Do Not Photocopy!
'Tis Wicked



DANIEL E. GAWTHROP

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Foreward

This choral cycle consists of texts by the composer set to melodies stolen from familiar Christmas carols in arrangements of no particular merit. There is little content here worthy of even trifling scholarly attention. The arrangements (when the writer has bothered to do any arranging at all) show occasional cleverness of the sort one might expect from a second year theory student at an undistinguished state university. The texts, while certainly “original” in the sense that they are unique, offer the rhythm and rhyme which force them into the category of poetry, but only under protest. In short, for a serious student of choral literature, these mercifully short works are best avoided entirely. *Caveat emptor*. No stars. Both thumbs down. Just say no. *Chacun à son goût*. Remember the Alamo.

1. Pumpkin Pie

Daniel E. Gawthrop

Arr. Daniel E. Gawthrop

Choir

mf My fav' - rite thing is

Piano

mf

6

pump-kin pie; I eat some ev - ery day. So if you see some pump-kin pie please don't get in my

12

way. I like it best with whip-ping cream and served with-out de - lay. Pump-kin pie, that's my

18

cry, — pump-kin pie, give it a try! Pump-kin pie, — keep a gen - er - ous sup - ply.

24

It's pump-kin pie for break-fast and a - gain when I have lunch. For din - ner and a

30

bed-time snack it's great, I have a hunch. It's fine with wine or milk or ev - en red Ha-wai-ian

36

punch. Pump-kin pie, that's my cry, — pump-kin pie, give it a try. Pump-kin pie, — keep a

42

gen - er - ous sup - ply. *f* O, pump-kin pie is dan - dy in a bowl or on a

48

plate, or right be - side a scoop of ice cream ear - ly noon or late. But skip the ice cream

54

if you feel that you must watch your weight. Pump-kin pie, that's my cry, — pump-kin

59

pie, give it a try, pump-kin pie, — keep a gen - er - ous (O, pump-kin pie!) sup - ply!

2. Cherry Pie

Daniel E. Gawthrop

John H. Hopkins (1820-1891)

Cher-ry pie, I'll have a piece now. Les-ser pies I

The first system of musical notation for 'Cherry Pie' consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Cher-ry pie, I'll have a piece now. Les-ser pies I'.

11 must dis - a - vow. So de - lic - ious and nu - tri - tious, all I can say is, "Wow."

The second system of musical notation starts at measure 11. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'must dis - a - vow. So de - lic - ious and nu - tri - tious, all I can say is, "Wow."'. A large watermark 'Do Not Wicked Photocopy!' is overlaid diagonally across the page.

20 O cher - ry pie I sing your praise. You con - tin - ue to a - maze.

The third system of musical notation starts at measure 20. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'O cher - ry pie I sing your praise. You con - tin - ue to a - maze.'.

29 Red and yum - my in my tum - my, you're first choice at all buf - fets.

The fourth system of musical notation starts at measure 29. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Red and yum - my in my tum - my, you're first choice at all buf - fets.'.

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37

Cher - ry pie is bet - ter by far than stale old cook - ies stuffed in a jar.

45

All the troops and foc - us groups — a - gree, — so there you are.

52

O cher - ry pie I sing your praise. You con - tin - ue to a - maze.

61

Red and yum - my in my tum - my, You're first choice at all buf - fets.

69

Cher - ry pie is fit for the gods, and so tas - ty, what are the odds?

77

Songs that seek to end-less - ly praise — it fill all the best I - pods.

84

O cher - ry pie I sing your praise. You con - tin - ue to a - maze.

93

Red and yum - my in my tum - my, You're first choice at all buf - fets.

3. Apple Pie

Daniel E. Gawthrop

arr. Daniel E. Gawthrop

Ap - ple pie is no - ble fare, wor - thy of your pal - ate.

Smite the fool who dis - a - grees with a cro - quet mal - let.

Have a piece with ev' - ry meal if it is your choos - ing.

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13

Vocal staff for measures 13-17. The melody consists of quarter notes and half notes, with a final half note tied to the next measure.

Throw some crou-tons on the top, that would be a - mus - ing.

13

Piano accompaniment for measures 13-17. The right hand plays chords and single notes, while the left hand plays a steady bass line of chords.

18

Vocal staff for measures 18-21. The melody continues with quarter and half notes.

You can serve me ap - ple pie with a slice of ched - dar.

18

Piano accompaniment for measures 18-21. The right hand features chords with eighth-note patterns, while the left hand has a simple bass line.

22

Vocal staff for measures 22-25. The melody concludes with quarter and half notes.

Those who know their ap - ple pie like it that way bet - ter.

22

Piano accompaniment for measures 22-25. The right hand plays chords with eighth-note patterns, and the left hand provides a simple bass line.

26

Deep dish or up - on a plate ap - ple pie is dan - dy.

26

This system contains two staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins at measure 26 with the lyrics "Deep dish or up - on a plate ap - ple pie is dan - dy." The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature, providing harmonic support for the vocal line.

30

Keep a fork in ev' - ry room; It might come in han - dy.

30

This system contains two staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins at measure 30 with the lyrics "Keep a fork in ev' - ry room; It might come in han - dy." The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature, providing harmonic support for the vocal line.

35

Eat some ap - ple pie right now; put it off no long - er.

35

This system contains two staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins at measure 35 with the lyrics "Eat some ap - ple pie right now; put it off no long - er." The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature, providing harmonic support for the vocal line.

39



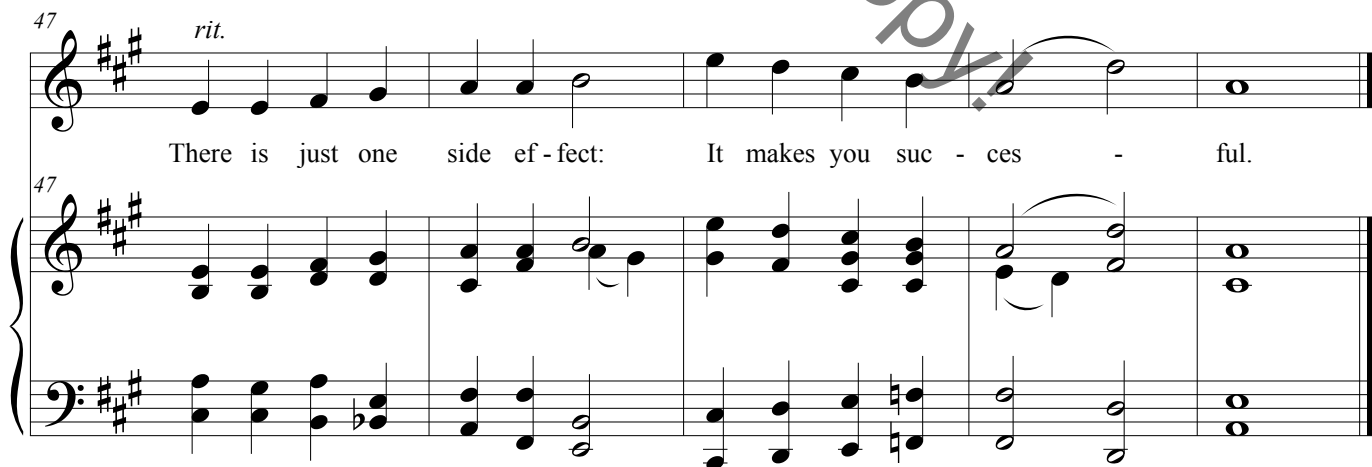
Lift - ing fork - fuls to your face makes your bi - ceps strong - er.

43



It's been shown to cure dis - ease and make life less stress - ful.

47 *rit.*



rit.
There is just one side ef - fect: It makes you suc - ces - ful.

4. Lemon Meringue

Daniel E. Gawthrop

Adolphe Adam (1803-1856)

Soprano
Alto

Tenor
Bass

Piano

One pie a - lone _____ is king of all the

oth - ers, It is a pie that is loft - y and rare.

4

7

This is the pie that was made by our moth - ers, this is the

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10

pie that's bey-ond all com - pare. It thrills the tongue with

13

flav - or so a-maz - ing, it thrills the eye with bold and fer - vent hue. _____

16

Lem - on mer - ingue, O taste _____ the tang - y

19

cit - rus, O sav - or the egg whites, —

This system contains measures 19, 20, and 21. The vocal line is in a soprano clef with a key signature of three flats and a common time signature. The lyrics are "cit - rus, O sav - or the egg whites, —". The piano accompaniment features a continuous eighth-note triplet pattern in the right hand and a bass line in the left hand.

This system shows the piano accompaniment for measures 19-21. The right hand plays a steady eighth-note triplet pattern, while the left hand provides a simple bass line.

22

whipped un - til they stand We sing the

This system contains measures 22, 23, and 24. The vocal line continues with the lyrics "whipped un - til they stand We sing the". The piano accompaniment maintains the triplet pattern.

This system shows the piano accompaniment for measures 22-24, continuing the triplet pattern in both hands.

25

praise of pie, lem - on mer - ingue. V.2

This system contains measures 25, 26, and 27. The vocal line has the lyrics "praise of pie, lem - on mer - ingue." and ends with a repeat sign and "V.2". The piano accompaniment continues with the triplet pattern.

This system shows the piano accompaniment for measures 25-27, concluding with a final chord in the left hand.

29

Each hum - ble ba - ker strives for per - fec - tion, For this is

32

known as the peak of his art Long will he

35

la - bor to mas - ter this con - fec - tion, It is the crown of his whole pas - try

38

cart. We all a - gree that ev' - ry heal - thy di - et in-

41

cludes a dai - ly slice of pie or two: Lem - on mer-

44

ingue, O taste the tang - y cit - rus, O

47

sav - or the egg whites, whipped un - til they

Detailed description: This system contains measures 47, 48, and 49. The vocal line is in a soprano clef with a key signature of three flats. The piano accompaniment consists of a right-hand part with eighth-note triplets and a left-hand part with chords. A large watermark is visible across the page.

50

stand. We sing the praise of

Detailed description: This system contains measures 50, 51, and 52. The vocal line continues with the lyrics 'stand. We sing the praise of'. The piano accompaniment features eighth-note triplets in the right hand and chords in the left hand. A large watermark is visible across the page.

53

pie, lem - on mer - ingue.

Detailed description: This system contains measures 53 and 54. The vocal line concludes with the lyrics 'pie, lem - on mer - ingue.'. The piano accompaniment includes eighth-note triplets in the right hand and chords in the left hand. A large watermark is visible across the page.

5. Pecan Pie

Daniel E. Gawthrop

German Traditional

O serve to me some pe - can pie, that pie of long tra - di - tion, The
We rec - om - mend some pe - can pie to cure what - ev - er ails you. It's
It's beau - ti - ful; come, take a look and smell those heav'n - ly spic - es. So

5
fav - o - rite of all the pies, (ask an - y sta - ti - cian). A pe - can pie is
guar - an - teed to get you by when cher - ry cob - bler fails you. No les - ser treat can
get a piece by hook or crook; no choc - late pie suf - fic - es. The fair - est pie on

10
no - ble food; it e - le - vates your taste buds, Dude! So have a piece or
take its place; it brings you to a state of grace. So steal a piece of
God's green earth; we sing of its ex - alt - ed worth. The on - ly pie that

14
pe - can pie; cast off your in - hi - bi - tion.
pe - can pie be - fore some - bo - dy nails you.
you can cook that has a page on Face - book.

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6. Rhubarb Pie

Daniel E. Gawthrop

Welsh Traditional

Have a piece of rhu - barb pie, — Fa la la la la, O yum yum yum.
Rhu - barb pie is more than lus - cious. Fa la la la la, O yum yum yum.
See the rhu - barb pie be - fore us. Fa la la la la, O yum yum yum.

It will keep you slim and spry, — Fa la la la la, O yum yum yum.
On this top - ic you can't hush us. Fa - la la la la, O yum yum yum.
Not e - nough for our whole cho - rus. Fa la la la la, O yum yum yum.

It's the best thing on the ta - ble. Fa la la, fa la la, in your tum.
You should have some, topped with hot fudge. Fa la la, fa la la, in your tum.
I should go and grab some now. — Fa la la, fa la la, in my tum.

Have an - oth - er if you're ab - le. Fa la la la la, O yum yum yum.
Or you could leave off the hot fudge. Fa la la la la, O yum yum yum.
While the oth - ers take a bow. — Fa la la la la, O yum yum yum.