

I Love Chocolate!

Unison (Opt. Two-part)* Chorus and Piano

Words by
Niel Lorenz

Music by
Mary Lynn Lightfoot

Range: 

① **With excitement** $\text{♩} = 84$

Part I (or All Voices) Part II (or All Voices)

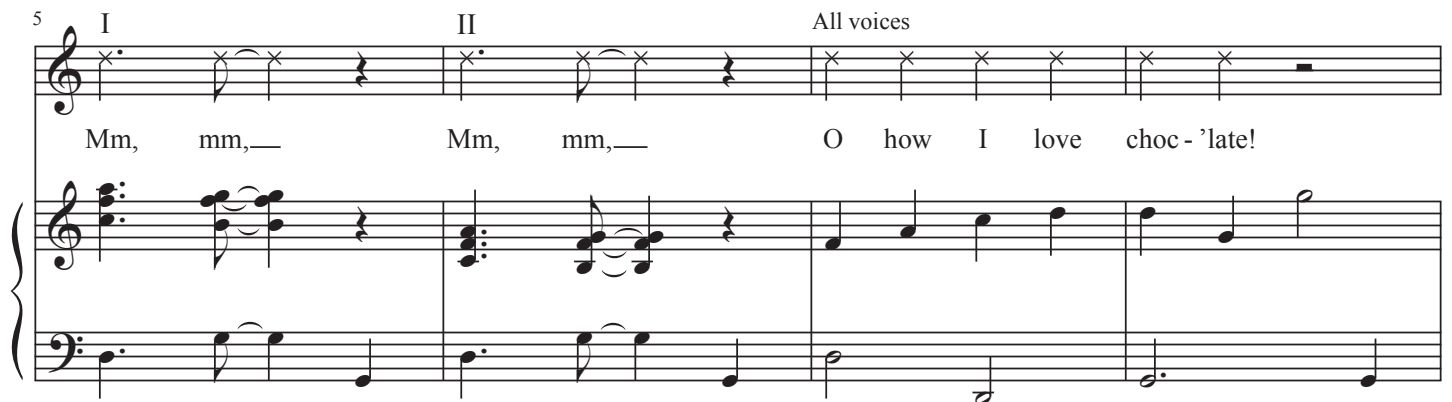
Spoken: *mf* *mf*



C - H - O - C__ O - L - A - T - E!__

5

I II All voices



Mm, mm,__ Mm, mm,__ O how I love choc - 'late!

9 *mf*



Choc - 'late,__ O how I love choc - 'late!__

Duration: approx. 2:35

*Sing top notes throughout if performing Unison.

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13 2

Choc - 'late, — ir - re - sist - i - ble choc - 'late! —

17

Win - ter, sum - mer, spring, or fall, — got - ta say "yes!" — when choc - 'late calls! —

21

Fudge and cook - ies or souf - flé, — I need choc - 'late ev - 'ry day! —

25 3

Choc - 'late, — I love choc - 'late! —

I (Opt. solo)

II (Opt. solo)

29 *mp* *mp*

Puffs, é - clairs, and choc-'late milk,___ pie of Swiss or choc-'late silk,___

33 All voices *cresc.* *mf*

tortes in lay - ers thick with cream,___ when I sleep, I choc-'late dream!_

37 4

Choc - 'late,___ O how I love

41

choc - 'late!___ Choc - 'late,___ ir - re - sist - i - ble

45 5

choc - 'late!___ Win - ter, sum - mer, spring, or fall,___

49

got - ta say 'yes!'_ when choc - 'late calls!___ Fudge and cook - ies or souf - flé,___

53 6

I need choc - 'late ev - 'ry day!___ Choc - 'late,___ I love

57 *mp*

choc - 'late!___ *mp* Ice cream bars and brown - ie mix - es

mp

Everybody's Favorite Melody!

Two-part Chorus, Piano and Kazoos

G.G.

Chopsticks, Traditional
Arranged by Greg Gilpin

Ranges: Part I Part II



Performance Suggestion:

Kazoos will steal the show in this number. Try dividing the performers so that half are playing kazoos while the others hold up large “piano keys” created out of cardboard. The students can mimic playing chopsticks on the piano as the kazoos play—a visual delight for your audience.

10 Moderately ♩ = 76



mf

mp

mp

I We know a song that we're

II We know a song that we're

mp

Duration: approx. 2:50

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8

I
 sure is fa - mil - iar to an - y - one here that has played a pi - a - no. The

II
 sure is fa - mil - iar to an - y - one here that has played a pi - a - no. The

11

I
 tune is so sim - ple and real - ly sticks with you, so sit back, en - joy, while we

II
 tune is so sim - ple and real - ly sticks with you, so sit back, en - joy, while we

14 (11)

I
 play for you. _____ *mf* It's ev - 'ry - bod - y's

II
 play for you. _____ *mf* It's ev - 'ry - bod - y's

mf

17

I
fav - 'rite mel - o - dy, eas - y har - mo - ny, join with me in

II
fav - 'rite mel - o - dy, eas - y har - mo - ny, join with me in

20

I
ev - 'ry - bod - y's fav - 'rite mel - o - dy, sing - ing or play - ing this

II
ev - 'ry - bod - y's fav - 'rite mel - o - dy, sing - ing or play - ing this

23

I
well - known tune. 12 *rit.*

II
well - known tune. *rit.*

*Kazoos

26 *mp a tempo*

I *mp a tempo*

II *mp a tempo*

mp a tempo
(Use piano if needed or desired.)

29

I

II

32

I 13 *rit.* *mp*

II *rit.* *mp*

rit.

*After the fermata, the CD track plays three clicks to indicate tempo for kazoo entrance.

35 **Slowly and a bit timid**

I
 II

kay, we're not per - fect and need some re - hears - al. But,

kay, we're not per - fect and need some re - hears - al. But,

Slowly and a bit timid

mp

37 *accel. poco a poco*

I
 II

is - n't it fun when we gath - er to - geth - er to

accel. poco a poco

is - n't it fun when we gath - er to - geth - er to

accel. poco a poco

39

I
 II

share in a mel - o - dy, sweet and so care - free and

share in a mel - o - dy, sweet and so care - free and