

From A CHORUS LINE

One

For SSA* and Piano with Optional Instrumental Accompaniment

Duration: ca. 2:15

Arranged by
ANITA KERR

Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN

Moderately ($\text{♩} = 132$)

N.C.

Piano

Soprano I

Soprano II

Unis. **One**

Alto

E♭maj⁷

4

5 **mp**

sin - gu - lar sen - sa - tion,

E♭maj⁷

ev - 'ry lit - tle step she takes. _____ **One**

A⁷

7

E♭maj⁷

* Available separately:
SATB, SAB, SSA, 2-Part
and ShowTrax CD



Rhythm parts available

DO NOT



thrill - ing com - bi - na - tion ev - 'ry move that she makes.

B^bm/G C⁷

10

13

One smile and sud - den-ly no - bod-y else will

Cm⁶/E^b D⁷ Gm D⁷

13

cresc.

You know you'll nev - er be lone - ly with

cresc.

do. Oo

Gm Bm/G[#] C^{#7}

16

cresc.

21

you know who. One
 you know who. One
 F#m C#7/E# A7/E E9 E**bmaj7**
 19

Oo
 Unis.
 mo - ment in her pres - ence and you can for - get the rest,
 A7
 22

cresc.
 for the girl is sec - ond best to none,
 cresc.
 A**bmaj7** Am7(b5) D7 Gm
 25

29

mf

son. Ooh! Sigh! Give her your at-ten-tion.

mf

G⁷ C⁹ F⁷ B^{b7(#5)}

28

Do I real - ly have to men - tion, she's

Gm⁷ C⁷ F⁹

31

the one?

8

B^{b7} E^b B^{b7}

34

37

She walks in - to a room____ and you know____ she's un -

Unis.

One

E^bmaj⁷

37

com-mon-ly rare, ver - y u-nique per - i - pa - tet - ic, po - et - ic and chic.

ev - 'ry lit - tle step she takes,____

A⁷

39

She walks in - to a room____ and you know____ from her

One

thrill - ing com - bi - na - tion

E^bmaj⁷

41

mad-den - ing poise, ef - fort-less whirl,
 ev - - 'ry move that she makes, she's a spe - cial girl

B^bm/G C⁷

45

One smile and sud - den - ly no - bod - y else will
 stroll - ing. Can't help
 Cm⁶/E^b D⁷ Gm D⁷
 45

A musical score for a vocal performance. The top staff shows a melody line with lyrics: "do. You know you'll". The middle staff shows chords: Gm, Bm/G#, and Bm/G#. The bottom staff shows a bass line. The score includes dynamic markings like '3' over groups of notes and a key signature change to Bm/G#.

nev - er be lone - ly with you know

ling. Load - ed with cha - ris - ma is ma

C[#] F#m C^{#7}/E[#]

50

no breath 53

who. One

jaun - ti - ly, saun - ter - ing, am - bl - ing, sham - bl - er. She walks in - to a room.

A⁷/E E⁹ Unis. E^bmaj⁷

52

mo - ment in her pres-ence and you can for-get the rest,

— and you know — you must shuf - fle a - long, join the pa - rade.

A⁷

54

cresc.

for the girl is sec - ond best

cresc.

She's the quin - tes - sence of mak - ing the grade.

This is what - cha call

$A^{\flat}\text{maj}^7$

cresc.

56

— to none, son.

trav - 'ling! Oh, strut your stuff. Can't get e-nough!

Am^{7(b5)} D⁷ Gm G⁷

58

61

Ooh! Sigh! Give her your at - ten - tion. Do I

C⁹ F⁷ B^{b7(#5)} Gm⁷

61

real - ly have to men - tion, she's

ff

C⁷ F⁹

ff

64

the

8 8

B^{b7}

67

69

one? _____

One!
(shout)

N.C.

69