

*From A CHORUS LINE*

# One

For SATB and Piano with Optional Instrumental Accompaniment  
Duration ca. 2:15

**Music by MARVIN HAMLISCH**  
**Lyrics by EDWARD KLEBAN**

**Arranged by**  
**ANITA KERR**

01/11-05-2

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Music by MARVIN HAMLISCH  
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Moderately (♩ = 132)

N.C.

Piano

5

Soprano  
Alto  
Tenor  
Bass

Unis. *mp*

One sin - gu - lar sen - sa - tion,

E♭maj7

ev - 'ry lit - tle step she takes. \_\_\_\_\_ One

A7

E♭maj7

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

Rhythm parts available digitally  
(gtr, b, dm)  
[halleonard.com/choral](http://halleonard.com/choral)



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

*B<sup>b</sup>m/G* *C<sup>7</sup>*

10

13

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

*Cm<sup>6</sup>/E<sup>b</sup>* *D<sup>7</sup>* *Gm* *D<sup>7</sup>*

13

do. *cresc.* Oo *cresc.*

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

*Gm* *Bm/G<sup>#</sup>* *C<sup>#7</sup>*

*cresc.*

16

ONE - SATB

21

you know who. One

F#m C#7/E# A7/E E9 Ebmaj7

19

Unis.

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

A7

22

cresc.

for the girl is sec-ond best to none,

cresc.

Abmaj7 Am7(b5) D7 Gm

25

29

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

Unis. *mf*

G<sup>7</sup> C<sup>9</sup> F<sup>7</sup> B<sup>b7</sup>(#5)

28

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

Gm<sup>7</sup> C<sup>7</sup> F<sup>9</sup>

31

the one?

B<sup>b7</sup> E<sup>b</sup> B<sup>b7</sup>

34

ONE - SATB

Unis.

She walks in - to a room\_\_\_ and you know\_\_\_ she's un -

Unis.

One sin - gu - lar sen - sa - tion,

E<sup>b</sup>maj<sup>7</sup>

37

mad - den - ing poise, ef - fort - less whirl,

ev - 'ry move that she makes, she's a spe - cial girl

B $\flat$ m/G C $^7$

43

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

stroll - ing. Can't help

stroll - ing. Can't help

Cm $^6$ /E $\flat$  D $^7$  Gm D $^7$

45

do. You know you'll

all of her qual - i - ties ex - tol

Gm Bm/G $\sharp$

48

01/11-05-8

nev - er be lone - ly with you know

C#7 F#m C#7/E#

who [53] She walks in - to a room\_

A7/E E9 Ebmaj7

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

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

ONE - SATB



She's the quin-tes-sence of mak-ing the grade. This is what - cha call

for the girl is sec - ond best

*cresc.* *A<sup>b</sup>maj<sup>7</sup>* *cresc.*

56

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

to none, son.

*Am<sup>7</sup>(b<sup>5</sup>)* *D<sup>7</sup>* *Gm* *G<sup>7</sup>*

58

**61** *Unis. f*

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

*f* *C<sup>9</sup>* *F<sup>7</sup>* *B<sup>b</sup>7(#5)* *Gm<sup>7</sup>*

61

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

*ff*

*ff*

C<sup>7</sup> F<sup>9</sup>

64

the

B<sup>b7</sup>

67

one? One!

(shout) (shout)

N.C.

69