

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 (♩ = 132)

Piano

N.C.

Soprano I

Soprano II

Alto

Unis. *mp*

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

E^bmaj⁷

ev-'ry lit-tle step she takes. —

One

A⁷

E^bmaj⁷

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

Rhythm parts available digitally
(gtr, b, dm)
halleonard.com/choral



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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 Cm/A^b D^{b7}

cresc.

16

ONE - SSA

21

you know who. One

you know who. One

G^bm D^b7/F A⁷/F^b F^b9 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

cresc.

25

ONE - SSA

29 *mf*

son. Ooh! Sigh! Give heryour at-ten-tion.

G⁷ C⁹ F⁷ B^{b7}(#5)

28

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

Gm⁷ C⁷ F⁹

31

the one?

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

34

ONE - SSA

37

Shewalksin - to a room... andyouknow_ she'sun - com-mon-ly rare, ver-y u-nique

Unis.

One sin-gu-lar sen-sa-tion, ev - 'ry lit - tlestep shetakes,

E^bmaj⁷ A⁷

37

per-i-pa-tet-ic, po-et-ic and chic. Shewalksin - to a room... andyouknow_ from her

One thrill-ing com - bi-na-tion

E^bmaj⁷ A⁷

40

ONE - SSA

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

B^bm/G C⁷

43

One smile and sud - den - ly no - bod - y else will
 stroll - ing. Can't help

Cm⁶/E^b D⁷ Gm D⁷

45

do. * You know you'll
 all of her qual - i - ties ex - tol

Gm C^bm/A^b

48

ONE - SSA

nev - er be lone - ly with you know
ling. Load - ed with cha - ris - ma is ma

D^{b7} G^bm D^{b7}/F

50 51

no breath 53

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

A⁷/F^b F^b9 E^bmaj⁷

52 53

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 55

ONE - SSA

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^bmaj⁷
cresc.

56

to none, son.
 trav - 'ling! Oh, strut your stuff. Can't get e - nough!

Am^{7(b5)} *D⁷* *Gm* *G⁷*

58

61
f
 Ooh! Sigh! Give her your at - ten - tion. Do I

f
C⁹ *F⁷* *B^{b7}(#5)* *Gm⁷*

61

ONE - SSA

ff

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

ff

C7 F9

ff

64

69*

the one?

B^b7 N.C.

67

(shout)

One!

(shout)

70

ONE - SSA