

# Highlights from A CHORUS LINE

## 1. I CAN DO THAT - 2. WHAT I DID FOR LOVE - 3. ONE

Arranged by  
HARRY SIMEONE

S. A. T. B. and Piano

Lyric by EDWARD KLEBAN  
Music by MARVIN HAMLISCH

Slow 4

Soprano  
Alto

Tenor  
Bass

Piano

Slow 4 (Maestoso)  
No chord

Bright 4, with a beat

"I CAN DO THAT"

**A** Happy!

I'm watch-in' Sis go pit-ter pat,

**A** Happy!

F Bb Bb7 Fmaj

\* A dancer placed in front of the Chorus, taking the cue from lyric, could be very effective.

Said, I can do that

G7 F add G G7 Bb6 Bb6

I can do that

C7 F F7 Bb Db7 C

Knew ev - 'ry step right off the bat,

F G7 F add G

Said, I can do that, — I can do that —

G7 Bb6 Bb6 C7 F Gm7

Detailed description: This system contains the first two systems of music. The top system shows vocal staves with lyrics. The bottom system shows piano accompaniment with chords G7, Bb6, Bb6, C7, F, and Gm7.

**B** Solo or small group of Sopranos.

one morn-in' Sis — won't go to dance class, —

F Bb F7 **B** Bb7 F6

Detailed description: This system contains the second and third systems of music. The top system shows vocal staves with lyrics. The bottom system shows piano accompaniment with chords F, Bb, F7, Bb7, and F6.

I grab her shoes — and tights and all —

doo doo doo doo doo —

G7

Detailed description: This system contains the fourth and fifth systems of music. The top system shows vocal staves with lyrics and vocalizations. The bottom system shows piano accompaniment with chord G7.

*All:*

C

But my foot's too small, so I stuff her shoes\_

Voice cue

with ex-tra socks\_ ran sev-en blocks\_

G7 F add G G7 Bb Gm7

in noth-in' flat\_ Well, I can do that\_

C7(F sus) F Cm6 D7

m m I can do that.

G7 C7 F F<sup>o</sup> Gm C7

**D**  
I got to class and had it made

oo had it

**D** F G7 F add G

and so I stayed the rest of my

made so I stayed

G7 Bb Gm7 C7(F sus)

life. All thanks to Sis —

the rest\_ of my life.

F Cm6 D7 G7

Detailed description: This system contains the first two systems of music. The top system features a vocal line in the treble clef and a bass line in the bass clef. The lyrics are "life. All thanks to Sis —" and "the rest\_ of my life." The piano accompaniment is shown in the bottom system with chords F, Cm6, D7, and G7.

Now mar - ried and fat I can do this\_

C7 F Cm D7

Detailed description: This system contains the second two systems of music. The top system features a vocal line in the treble clef and a bass line in the bass clef. The lyrics are "Now mar - ried and fat" and "I can do this\_". The piano accompaniment is shown in the bottom system with chords C7, F, Cm, and D7.

**E** Group does a simple time step - 4 bars.

clap clap

Detailed description: This system shows a rhythmic exercise. The top staff has a treble clef and the bottom staff has a bass clef. The exercise consists of a simple time step pattern over 4 bars, with the instruction "clap clap" written above the notes.

**E**

Solo

G7 C7 Gm7 C7

Detailed description: This system features a solo piano part. The top staff has a treble clef and the bottom staff has a bass clef. The solo is marked "Solo" and includes chords G7, C7, Gm7, and C7.

doo doo doo doo doo doo doo doo doo doo doo doo doo doo doot  
 doo doo doo doo doo doo doo doo doo doo doo doo doo doo doot  
 F Cm

doot That I can do I can do that.  
 D G7 C7

"WHAT I DID FOR LOVE"  
 [F] Slowly, in 4

*mp* What I did for  
*mp*  
 [F] Slowly, in 4 (but always rhythmic)  
 No chord C7 F No chord  
 3 3 *mp*

Chorus Line (SATB)-7

*Smooth and expressive* **G**

love. — Kiss to-day\_ good-bye —

**G** Cmaj9 C

the sweet-ness and the sor-row. — What we did\_ we

A7(D sus) A7 Dm7 Fm

had to do. — And I can't re-gret-

C G D9



— what I did for love, — what I did for — love. —

Fm G

Look, my eyes are dry, — the dream was ours to

G7 Cmaj9 C A7(D sus) A7

bor - row — It's as if — we al - ways knew —

Dm Fm C G

But I won't for-get — what I did for love—

D9 Fm

— what I did for — love. —

G

Gone, — gone, — gone, — gone, — gone, —

Gone, — love is nev-er gone, —

**I** Sostenuto  
Am F E(A sus) E Am

gone, \_\_\_\_\_ gone, \_\_\_\_\_ gone, \_\_\_\_\_ gone \_\_\_\_\_

As we trav-el on, \_\_\_\_\_ love's what we'll re-

B7 (E sus) B7 Em G A7

love \_\_\_\_\_ we'll re - mem - ber \_\_\_\_\_ Kiss to - day \_\_\_\_\_ good - bye, \_\_\_\_\_

mem - ber \_\_\_\_\_

Fm Dm add G G7

[J] \_\_\_\_\_ and point me toward to - mor-row. \_\_\_\_\_

[J] Kiss to-day\_ good-bye \_\_\_\_\_ I'll get by \_\_\_\_\_

C A7(D sus) A7 Dm Fm

you \_\_\_\_\_

Wish me luck, the same \_\_\_\_\_ to you, \_\_\_\_\_ the

C G Am D

same to you, Won't for - get \_\_\_\_\_ can't re - gret \_\_\_\_\_ What I did \_\_\_\_\_

Am D7 F C

*div.*

\_\_\_\_\_ for \_\_\_\_\_ love, \_\_\_\_\_ what I did for

what I did for love, \_\_\_\_\_

Dm7 G7 (Csus) G7 C C7 Fm G7

no rit.

love, what I did for

what I did for love,—

C C7 Fm no rit. Dm A Dm Db7

The first system of the score consists of four staves. The top staff is a vocal line with lyrics: "love, what I did for". The second staff is another vocal line with lyrics: "what I did for love,—". The third and fourth staves are piano accompaniment. The piano part includes a series of chords: C, C7, Fm, Dm, A, Dm, and Db7. The tempo/mood is marked "no rit.".

love.

C (No chord) Solo f

The second system continues the vocal line with the lyric "love.". The piano accompaniment features a solo section marked "Solo" and "f" (forte). The solo is in C major and consists of a series of eighth-note chords. The system ends with a double bar line and a key signature change to B-flat major.

**K** Moderate 4, with a lilt

**K** Moderate 4, with a lilt

Ebmaj7 Fm7 No chord

The third system is a piano accompaniment in B-flat major, marked "Moderate 4, with a lilt". It features a series of chords: Ebmaj7, Fm7, and No chord. The piano part includes a series of eighth-note chords. The system ends with a double bar line and a key signature change to B-flat major.

**L** "ONE"

One sing - u - lar sen - sa - tion ev - 'ry lit - tle step she takes\_

**L**

Ebmaj7

A7-5

One thrill - ing com - bin - a - tion

Ebmaj7

ev - 'ry move that she makes. One smile and

Bbm6

C7

Cm6

sud - den - ly no - bod - y else will do.

D7

Gm

D7

Gm

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

Bm

C#7

G#m

C#7

F#m

C#7

who.

One

mo - ment in her pres - ence

A7

E9

Ebmaj7

and you can for-get the rest. — For the girl is sec-ond best —

A7-5 Abmaj7

to none, Son, ooh! sigh!

Cm D7 Gm G7 N C9

Give her your at-ten-tion, Do I real-ly have to men-tion,

F7 Bb+7 Gm7 C7



\* Sops. and Tenors

She's the one. Yes, she's the

Altos and Basses

div. [basso continuo]

F9 Bb7 Eb C7 Gm Eb7

one sing-u-lar sen-sa-tion ev-'ry lit-tle step she takes.

She walks in-to a room, you know she's so rare, u-

F maj7 B7-5

One thrill-ing com-bin-a-tion,

nique, so chic. She walks in-to a room, Oh, such

F maj7

\* Chorus divides into 2 equal groups.  
Chorus Line (SATB)-17

ev - 'ry move that she makes. One smile and

poise, ef - fort-less whirl, she's the spe-cial girl, Stroll -

Cm D7 Dm6

**P**

sud-den-ly no - bod-y else will do.

ing can't help all her qual - i-ties ex -

E7 Am E7 Am

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

tol - ing such charm, she is

Dbm6 Eb7 Abm Eb7

who. One mo-ment in her pres-ence

load-ed with car-is-ma. She walks in-to a room, you know you must

Cb7 Gb9 Fmaj7

Detailed description: This system contains the first three staves of music. The top staff is the vocal line, starting with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The second staff continues the vocal line with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment consists of two staves. The right hand plays chords: Cb7 (F, Bb, Eb), Gb9 (F, Ab, Bb, Cb), and Fmaj7 (F, Ab, Cb, Eb). The left hand plays a simple bass line with quarter notes: F2, Bb2, Eb3, and F3.

and you can for-get the rest. For the girl is sec-ond best.

join the par-ade, she sure makes the grade. You call this

B7-5 B7 B7-5 Bbmaj7

Detailed description: This system contains the next three staves of music. The vocal line continues with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The piano accompaniment features chords: B7-5 (B, D#, F#, A), B7 (B, D#, F#, A), B7-5 (B, D#, F#, A), and Bbmaj7 (B, D, F, A). The left hand continues with quarter notes: G2, Bb2, Eb3, and G3.

to none, Son,

trav - 'ling, Oh strut your stuff, can't get e-nough

Dm6 E7 Am A7

Detailed description: This system contains the final three staves of music. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features chords: Dm6 (D, F, Ab, Cb), E7 (E, G, B, D), Am (A, C, Eb, F), and A7 (A, C, Eb, F). The left hand continues with quarter notes: G2, Bb2, Eb3, and G3.

**R**

oo! sigh Give her your at - ten - tion, Do I

of her, love \_\_\_\_\_

**R**

D9 G-9 C+7 Am

*div.*

real - ly have to men - tion, She's the,

her. I'm a son\_ of a gun, she is one\_ of a

D+9 G7 C7

**S** Go! *sempre cresc.*

she's the one, she's the one, She is sec - ond to none, She's the one, she's the

kind,

**S** Go! *f*

F maj7 Gm7

*f* *sempre cresc.*

one, I'm a son of a gun, She's the one, she's the one, She is sec-ond to

F maj7

none, She's the one, she's the one, I'm a son of a She's the one, she's\_

Gm7 Fmaj7 Gm7

— the one, — she's the one. —

div. 8

div. 8

Fmaj7 8va -

ff