

# A CHORUS LINE

Lyrics by EDWARD KLEBAN

Music by MARVIN HAMLISCH

No. 1

## OPENING

Moderato (not too fast)

Cue: From Stage Manager 5 1/2 SETTING ON FENDER; Organ: Preset #1 Plus Pec.

(a) (b) ZACH: 1

A - gain! Step, kick, kick, leap, kick, touch, A-gain!

(Piano Solo) *ff* (Piano) *mf*

3

Step, kick, kick, leap, kick, touch, A-gain! Step, kick, kick, leap, kick, touch, A-gain!

7

Step, kick, kick, leap, kick, touch. Right! That con-nects with turn, turn, out, in, touch, step,

11

step, kick, kick, leap, kick, touch. Got it? Go-ing on and turn, turn, touch, down, back, step,

14

5 - 6 - 7 - 8 - Turn, turn, touch, down, back, step, 5 - 6 - 7 - 8 -

17

Turn. turn. touch, down, back, step, piv-ot, step, walk, walk, walk. The last part is:

20

Piv-ot, step, walk, walk, walk. Re-view-ing from the last turn, 5 - 6 - 7 - 8 -

23

Turn, turn, touch, down, back, step, piv-ot, step, walk, walk, walk. Right! Let's do

Musical score for measures 23-25. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. A tempo change to common time (C) occurs at measure 25, marked with *accel.*

26

the whole combination facing away from the mirror. From the top, 5 - 6 - 7 - 8 -

Musical score for measures 26-28. The system includes a vocal line and a piano accompaniment. The piano part continues with a steady eighth-note bass line and chords. Measure 28 ends with a double bar line and repeat dots.

29 *a tempo*

*f* (+Brass sust.)

Musical score for measures 29-31. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords. Measure 31 ends with a double bar line and repeat dots.

32

Musical score for measures 32-34. The system includes a vocal line and a piano accompaniment. The piano part continues with a steady eighth-note bass line and chords. Measure 34 ends with a double bar line and repeat dots.

35

Drum Solo.....

39 New Tempo - Bright in 1 [Vamp]

O. K., let's do the ballet combination one more time. Boys and girls together. Don't kill yourselves. MARK!

1 - 2 - 3 -  
4 - 5 - 6 -

44 Ballet Waltz

48

52

56

Vocal - Tempo

60 **SOLO LEVEL** -f

O. K., I'm going to put you into your groups now. When I call out

64 your number, I'll tell you where you're gonna be in the formation. *Dialogue continues - - - -*

68 [to bar 77]

NOTE: Cassie does not sing in the opening number.

77 *Warning cue:*  
ZACH: Number 37,  
downstage.

*On Cue:*  
Number 60, upstage. 81

Bebe, Vicky, Lois:  
(Do not sing 'til out of purple  
light) 82

[Vamp] (Tutti: Brass) *mf* ALL: God, I hope I get it, I hope I get it.

(Organ Plays)

(+Gtr.)

83 (+ Guitar)

BOYS: *cresc.*  
How man-y peo-ple does he need?

(Girls Hold)

GIRLS: God, I hope I get it.

How man-y peo-ple does he need?

*cresc.*

86 ALL:

I hope I get it.

GIRLS: How man-y boys, how man-y...?

BOYS: How man-y girls?

89 ALL:

Look at all the peo-ple! ... at all the peo-ple.

How man-y peo-ple does he (Vocal Cues Only)

*ff* *tutti* *p*

Dm7 (Pedal) (+Tbns.)

92 *cresc.*

need? How man - y boys, how man - y girls? How man - y peo - ple does he...?

*cresc.*

94 TRICIA:

I real-ly need this job. Please God, I need this job.

(Harp)

(Sxs.)  
(Trbs.)

(L.H.)

(Bass)

98

I've got to get this job.

(Tpts./Sxs.)

(to PIANO)

(Trbs.)  
(Bar. Sax.)

(Drs.)

(Hp.)

101  
Brightly

[Vamp]

ZACH: Third group of boys. Number "63" downstage... etc. First group of girls. 1 - 2 - 3 -  
Second group follow. 4 - 5 - 6 -

(+Drs.)

On Cue: 1st Group Ballet Girls

107

(Wws.)

(Trgl.)

(Hp.)

(+Bass)

111 (Wws.)

(Hp.)

ZACH:  
Diana, you're dancing with your tongue again.

115 (+Bells)

(Hp.)

119 (Wws.)

(S.D.)

8va

8va

8va

Next group( and) ...

123 2nd Group Ballet Girls

(Tbn.) *p*

(Trgl.)

(Hp.)

(+Bass)

ZACH:  
You! Any ballet?

No

Don't dance . . .

Don't dance!

(Hp.)

(Wws.)  
(Bells)

131

(Hp.)

(Tpbs.)  
*mf*

(Tpbs.)

(Wws.)

135

*8va.* - - -

*8va.* - - -

Next group

(And)

(Tpbs.)

(Brass)

(Timp.)

(Bass)

3rd Group Ballet Girls

(Wws.)

139

(Tpts./Hp. (L. H.))

*(simile)*

(Tpbs.)

(Bass)

143

(Hp.)

(Hp.)

(W ws.)  
147  
(Tpts.)  
(Tbns.)  
L.H. (R.H.)

151  
(+Timp.)  
ZACH: Boys! (and)

1st Group of Boys  
155  
(Tbns. soll)  
*mf*  
(Bass)  
(+Drs., Bn.)  
Up! Up! Up!

159  
Hold it. Hold it. Stop! (to Roy) How many  
*ff* (Solo Piano)

163  
ROY: years ballet? One!  
ZACH: Any Broadway shows?  
ROY: No.  
ZACH: (to Roy) Arms

167

[Vamp]

are second, down, fourth. I wanna see it.

Again:

"1 - 2 - 3 -  
4 - 5 - 6 - "

1st Group of Boys again

171 (Tbns. soll)

*mf*

(Bass + Bn., Drs.)

175

(+Timp.)

179

(Brass)

183

Next Group: (And)

(+Timp.)

2nd Group of Boys  
(Ww. 8va.)

187

(Tbns.)  
R.H.

ZACH: Boy in the head band: Keep your head up.

191

8va

(+Tpts.)  
(+Timp.)

195 (Ww. 8va.)

Head band, Head up!

(Tbns. sound octave lower)  
(+Tpts.)

Right!

(Ww.)

199

(+Timp.)

(And)

Last Group of Boys

202a

Up! Up! Up!

(Brass)  
(+Timp.)

202e

202-1

202m

Tempo I

203 ALL: Yelled, not sung.

(boys on top)

ALL:

God, I real-ly blew it!

I real-ly blew it.

How could I do a thing like

BOYS: How could I do a thing like...?

206

(Girls Hold)  
that?

Now I'll nev-er make it.

I'll nev-er make it!

He does-n't like the way I  
(Vocal Cues Only)

Musical score for measures 206-210. The vocal line for boys starts with "How could I do a thing like...?" and continues with "Now I'll nev-er make it. I'll nev-er make it! He does-n't like the way I". The piano accompaniment features a "tutti" section and a "Pedal" section. Instrumentation includes tubas and baritone saxophone.

210

Tempo di Funk

look. He does-n't like the way I dance. He does-n't like the way I...

Girls #1:  
Gtr., Fender Rhodes  
(Organ) (Ad lib.)

Musical score for measures 210-213. The vocal line for girls starts with "look. He does-n't like the way I dance. He does-n't like the way I...". The piano accompaniment features a "cresc." section and a "Saxs." section. Instrumentation includes guitar, Fender Rhodes, organ, saxophone, and congas.

213

Musical score for measures 213-216. The piano accompaniment features a "cresc." section and a "Saxs." section.

216

(Gtr.)

(Org. sus.)

(Sxs.)

(TO PIANO)

Musical score for measures 216-219. The piano accompaniment features a "cresc." section and a "Saxs." section. The score ends with the instruction "(TO PIANO)".

ZACH: Girl in brown,  
8va - - - - -

219

(+Gtr., Sxs.)  
(Piano)

(Piano)  
*pp*

222

much better but still too much tension, face,  
neck and shoulders. Relax. 5 - 6 - 7 - 8

VICKY: Hold it! Hold it!  
ZACH: Hold it!

(Brass, Sxs.)  
(Fender, Piano)

(Bass)  
(+Drs.)

*col 8 8 8 8*

226

(To Fender)

VICKI:  
I think I know the steps, but could you have someone do it in front please? Larry --- 5 - 6 - 7 - 8 -

ZACH:  
Larry --- 5 - 6 - 7 - 8 -

8va - - - - -

*pp*

*f*

8 8 8 8

230

2nd Group of Girls  
(+Org. sust.)

(Fender,  
Piano)

*f*

(Sxs.)

(Bass)  
(+Congas)

233

(Piano) (Org.)

236

(Sxs.)

(Brass, Sxs.)  
(Piano)

239

8va - Next group. 5 - 6 - 7 - 8 - 3rd Group of Girls

pp

ff

(Org.) (Br.)

(Sxs.)

8 8 8 8

243

ZACH: (to Val) Dance out (etc.)

245a (tutti) Hold it. Stop!

ZACH: Sheila, do me a favor. You dance up stage,

246 8va -

ff (Piano)  
Am7

(Fender)

(Piano) PP

col

248

(to Val) you downstage. 5 - 6 - 7 - 8 - (Fender Rhodes)

ff

(Org., Gtr. with wa-wa & fuzz)

Am7

col 8 8 8 8

251

Musical score for piano, measures 251-254. The score is written for a grand piano with a treble and bass clef. It features a complex rhythmic pattern with many beamed notes and rests.

(Tpts. unis.)  
254 (Tbns.)

Musical score for trumpets and trombones, measures 254-257. The score is written on a single staff with a treble clef. It includes dynamic markings such as *pp* and *ff*, and a key signature change to B-flat major.

(Sust. Sxs.)

(Org. ad lib)

Musical score for organ, measures 254-257. The score is written for a grand piano with a treble and bass clef. It features a complex rhythmic pattern with many beamed notes and rests.

ZACH: Sheila, do you know the combination?  
SHEILA: I knew it when I was in front. ZACH: Okay, boys. 5 - 6 - 7 - 8 -

258

Musical score for piano, measures 258-262. The score is written for a grand piano with a treble and bass clef. It includes dynamic markings *pp* (Piano 8va) and *ff*, and a key signature change to B-flat major. The bass line has a 'col 8' marking.

1st Group of Boys  
(Gtr. wa-wa) (Fender Rhodes)

263 (Org.)

Musical score for guitar and organ, measures 263-266. The score is written for a grand piano with a treble and bass clef. It includes a dynamic marking *f* and a chord marking Am7.

ZACH:  
Hold, hold, stop!

(Piano) (to Al) The step is down step, pivot step, Not pivot  
*8va*

266

*pp*

step, pivot step, right? You chewing gum? Get rid of it.  
 (To Butch) It's step, step, up, cross, turn from there. Okay, got it? Again.

270

*pp*

(Fender Rhodes)  
1st Group of Boys:

5 - 6 - 7 - 8 -

274

*ff*

col 8 8 8 8

277

280

284

8va - - - - -

Next group. 5 - 6 - 7 - 8 -

pp (Piano) ff

289 2nd Group: (Richie overdoes it)

(Tutti unis.)

8va - - -

(Piano)

ff

(To Richie)

Listen, that's really great, and tone it down. Relax. Boy in the headband,  
 292 but stay in the formation Okay? keep your head up. 5 - 6 - 7 - 8 -

8va - - - - -

(Piano Only) pp ff

col 8 8 8

2nd Group of Boys Again

296

(Br.)

+Guitar on melody (wa-wa)

(Sxs.)

299

Saxs.

Br.

Org. (8va)

302 *lao* *A* *A* *A* *A*

305 *8va* ZACH: Next group, 5 - 6 - 7 - 8 To Bar 312e Last Group of Boys (Fender Rhodes) *tutti* *poco accel.* *PP* (Piano Only) *ff* (Organ)

312f 312g 312h 312i (Org.)

313 unison (Piano) (Am7) (Sxs.)

316 ALL: I real - ly need this job. Please God, I need this job.

(Hp.) *f* *mp* *(simile)* (L. H.) (8va bassa)

(Tbns. (Sxs. 3 & 4) (Bass)

320

I've got to get this job.

(Brass)

R. H.

loco

(+Harp)

ZACH: (to Vicki)                      VICKI:                      ZACH: (to Tricia)                      TRICIA:

(in 2) Any Broadway shows?                      No.                      Broadway shows?                      Touring company.

323

(Ww. & Bells only)

subito pp

327

ZACH:

Okay, I'm eliminating down. When I call out your number please form a line. Girls first.

(Ww. cues)

(Piano)

Slow 4

Girls Are Eliminated

331 (Flute solo)

(Cls.)

(Piano tacet)

Slowly

(Hp.)

... 149, 152, 179 - - - Cassie. Other girls, thank you very much for coming. I'm sorry.

335

(Piano Solo)  
*f*

*rall.*

(+Bass)

Slow 2

338 CUE: ZACH: Boys, - Number 5.....

(Tpts.)  $\Delta$

*pp*  
(Piano tacet)

(Sxs. Trbs.)

(Bass)  $\nabla$  (+Cymbal Roll)

Cut off on Cue

ZACH:

81 and 84. The other boys, thank you. Tempo I

342

ZACH: Larry...

(Piano) (+ Organ)  
*f* *dim.*

(+Bass, Gtr.)

(Offstage voices continue to sing)

GROUP:

345

God, I think I've got it. I think I've got it.

(Almost whispered)

*p*

348

ZACH:  
I want your pictures and resumés, please.

MAGGIE:  
What's com - ing

I knew he liked me all the time.

OTHERS: Still, it is - n't o - ver.

352 next?

MIKE: What hap - pens now? GIRLS: I can't im - ag - ine what he...

It is - n't o - ver.

I can't im - ag - ine what he wants.

(Boys Hold)

ALL:

355

God, I hope I get it!

I hope I get it!

I've come this far, but e - ven  
(Vocal Cues Only)

tutti

(Bar. Sax.  
Tbns.  
Bass)

358

so it could be yes, it could be no. How man - y peo - ple does he . . . ?

ALL:

I real - ly  
(Hp.)

cresc.

(Sxs. Tbns.)  
R. H.

L. H.

(Saxophone Solo)

Offstage singers plus  
Mike, Diana, Judy, Richie, Al.

Bobby, Connie, Al, Val, Vicki, Barbara and other offstage voices

361 My un-em-employment is gone.

I knew I had it from the start.

ALL:

need this job. OTHERS: Please God, I need this job. I've got to

(Brass)

R. H. L. H. R. H. L. H. R. H. (Harp.) L. H.

(+Bar. Sx.)

365

rall.

a tempo

get this show.

(+Harp.) (+tutti)

(Timp.)

CUE: **INTRO**  
 ZACH: Collect the pictures and résumés, PLEASE.  
 (semplique)

ZACH: Larry,

370

(+tutti)

(Dictates)

371

[Vamp] Last chord after Zach says "Larry"

(Bn.)

373

PAUL:

Who am I an - y - way? Am I my ré - su - mé?

(Hp.)

(Bn.)

377

That is a pic - ture of a per - son I don't know.

(Ww.)

(Tbns.) (Drs. lead in)

381

What does he want from me? What should I try to be?

(Hp.)

(Bass)

385

So man - y fac - es all a - round, and here we go. I

*simile*

389

need this job. Oh God, I need this show. CELESTE

(Wws./Harp) (Wws.)

*poco rit.*

(+Bass) Ped.

Turn fender to vol. 3 1/2