

1. ANYTHING GOES

Arranged by
JAY ALTHOUSE

Words and Music by
COLE PORTER

Andante (♩ = ca. 88-92), with freedom of movement

rit.

VOICE

PIANO

mf

rit.

5

a tempo
mf

Times have changed, — and we've of - ten re - wound the clock —

a tempo

3

9

since the Pu - ri - tans got a shock — when they land - ed on

3

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12

Ply - mouth Rock,___ If to - day an - y shock they should

16

try to stem,___ 'stead of land - ing on Ply - mouth Rock,___ Ply-mouth

molto rit.

19

Light 2-beat ($\text{♩} = \text{ca. } 88-92$), swing the eighth notes

Rock would land on them. In

(mf)

22

old - en days a glimpse of stock - ing was looked on as some - thing shock -

4

25

- ing, now heav - en knows, an - y - thing goes.

This system contains measures 25 through 28. The vocal line begins with a half rest in measure 25, followed by a half note 'ing' in measure 26, a half note 'now' in measure 27, and a half note 'en' in measure 28. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

29

30

Good au - thors too, who once knew bet - ter words now on - ly use four let -

This system contains measures 29 through 32. The vocal line starts with a half rest in measure 29, followed by a half note 'Good' in measure 30, a half note 'au - thors' in measure 31, and a half note 'too,' in measure 32. The piano accompaniment continues with a consistent rhythmic pattern.

33

- ter words, writ - ing prose, an - y - thing goes.

This system contains measures 33 through 36. The vocal line begins with a half rest in measure 33, followed by a half note 'ter words,' in measure 34, a half note 'writ - ing' in measure 35, and a half note 'prose,' in measure 36. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

37

38

The world___ has gone mad to - day,___ and good's bad to - day,___ and black's

This system contains measures 37 through 40. The vocal line starts with a half rest in measure 37, followed by a half note 'The world___' in measure 38, a half note 'has gone' in measure 39, and a half note 'mad' in measure 40. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.