

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*

5 *a tempo* *mf*

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

a tempo

9

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

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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 note G4, followed by quarter notes A4, B4, and C5, then a half note rest. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, including a triplet of eighth notes in measure 28.

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 note rest, followed by quarter notes G4, A4, B4, and C5, then a half note rest. The piano accompaniment consists of a simple eighth-note bass line in the left hand and a melody of quarter and eighth notes in the right hand.

33

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

This system contains measures 33 through 36. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note rest. The piano accompaniment continues with a steady eighth-note bass line and a melody in the right hand that includes a triplet of eighth notes in measure 36.

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 note rest, followed by quarter notes G4, A4, B4, and C5, then a half note rest. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand that includes a triplet of eighth notes in measure 40.