

ANYTHING GOES

VINTON FREEDLEY INC.

PRESENTS

WILLIAM ETHEL VICTOR
GAXTON MERMAN MOORE

IN

"Anything GOES"

A NEW MUSICAL COMEDY

WITH

BETTINA HALL

MUSIC BY

COLE PORTER

STORY BY

GUY BOLTON

AND

P.G. WODEHOUSE

STAGED BY

HOWARD LINDSAY

DANCES AND ENSEMBLES BY

ROBERT ALTON

ANYTHING GOES
BUDDIE BEWARE
YOU'RE THE TOP
ALL THROUGH THE NIGHT
GYPSY IN ME
BLOW, GABRIEL, BLOW
I GET A KICK OUT OF YOU

MADE IN U. S. A.

HARMS
INCORPORATED

NEW YORK

CHAPPELL & CO LTD

LONDON

SYDNEY



harris

Anything Goes

Words and Music by
COLE PORTER

PIANO

Moderato

mp

rit.

The piano introduction consists of two staves in a 3/4 time signature. The key signature has two flats (B-flat and E-flat). The music is marked 'Moderato' and 'mp' (mezzo-piano). It features a melodic line in the right hand and a supporting bass line in the left hand. The piece concludes with a 'rit.' (ritardando) marking.

* Cmi.

A guitar chord diagram for a C minor chord, showing the fretting on the 1st, 3rd, and 5th strings.

A \flat

A guitar chord diagram for an A-flat major chord, showing the fretting on the 2nd, 4th, and 5th strings.

Cmi.

A guitar chord diagram for a C minor chord, showing the fretting on the 1st, 3rd, and 5th strings.

Times have changed— And we've of - ten re -

The vocal line for the first phrase of the song. It is written in a treble clef with a key signature of two flats. The lyrics are 'Times have changed— And we've of - ten re -'. The melody is simple and follows the natural inflection of the words.

p a tempo

The piano accompaniment for the first vocal phrase. It features a steady bass line in the left hand and a more active melodic line in the right hand, often playing chords. The tempo is marked 'p a tempo'.

G7

A guitar chord diagram for a G7 chord, showing the fretting on the 2nd, 3rd, 5th, and 7th strings.

Cmi.

A guitar chord diagram for a C minor chord, showing the fretting on the 1st, 3rd, and 5th strings.

D \flat

A guitar chord diagram for a D-flat major chord, showing the fretting on the 2nd, 4th, and 5th strings.

A \flat 7

A guitar chord diagram for an A-flat 7 chord, showing the fretting on the 2nd, 4th, 5th, and 7th strings.

D \flat

A guitar chord diagram for a D-flat major chord, showing the fretting on the 2nd, 4th, and 5th strings.

wound the clock— Since the Pu - ri - tans got a shock—

The vocal line for the second phrase of the song. The lyrics are 'wound the clock— Since the Pu - ri - tans got a shock—'. The melody continues from the previous phrase.

The piano accompaniment for the second vocal phrase. It continues the bass line and melodic patterns from the first phrase, including a triplet in the bass line.

* Symbols for Ukulele, Tenor-Guitar and Banjo

S - 528 - 5

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G7 D7 G7 C7

When they land - ed on Ply - mouth Rock; — If to -

Gmi. -5 C7 Fmi. C7 Fmi.

day — A - ny shock they should try to stem, —

G7 Cmi. G7 Cmi. G D7 G7 E mi.

'Stead of land - ing on Ply - mouth Rock, Ply - mouth Rock would land on them. —

REFRAIN

G7 C Ami.7 C

In old - en days a glimpse of stock - ing Was

p-mf

Ami.7 C7 Dmi.7 C

looked on as some - thing shock - ing, But now, God knows,

Dmi.7 Dmi.7 C Dmi. C G+

A - ny - thing goes. Good

mf

C Ami.7 C Ami.

auth - ors too who once knew bet - ter words Now on - ly use four - let -

C7 Dmi.7 C Dmi.7 Dmi.7

ter words, writ - ing prose, A - ny - thing

C Dmi. C B7 E

goes. The world has gone mad to - day And good's

mf

B7 B7 Emi.

bad to - day, And black's white to - day, And day's

B7 Emi.

night to - day, When most guys to - day That wo - men

Emi.7 C# dim. D# dim. C# dim. G7

prize to - day, — Are just sil - ly gig - ol - os; — So

C Ami.7 C Ami.7

though I'm not a great ro - manc - er I know that {you're} I'm bound to an -

C7 Dmi.7 C Dmi.7

- swer when { I } you } pro - pose, — A - ny - thing

1. C Dmi.7 C Dmi.7 C F# dim. G7 2. C Dmi.7 C Dmi.7 C

goes. — In goes. —