

from the musical "Anything Goes"  
**ANYTHING GOES**

for S.S.A.B. voices and piano  
 with optional SoundPax and SoundTrax CD\*

Arranged by  
**PHILIP KERN**

Words and Music by  
**COLE PORTER**

With determination ( $\text{♩} = \text{ca. } 126$ ) 3 *mf*

FEMALE SOLO

PIANO

*f* *mf*

Times have

4

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

7

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

\* Also available for S.A.T.B. (25144) and S.S.A.A. (25146).  
 SoundTrax CD available (25147). SoundPax available (25148) - includes score and set of parts for Soprano Sax (Clarinet),  
 Tenor Sax, Trumpet, Trombone, Rhythm, and Percussion.

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10

11

Ply - mouth Rock... If to - day

13

an - y shock they should try to stem, - 'stead of land - ing on

16

Freely

Ply - mouth Rock, Ply - mouth Rock would land on

Freely

18 Jazzy two (♩ = ca. 92), swing the eighths

*f* (end solo)

them.

Jazzy two (♩ = ca. 92), swing the eighths

21 S.A. unis. *mf* 22

In old - en days, a glimpse of stock - ing was

24 *div.*

looked on as some - thing shock - ing, now heav - en

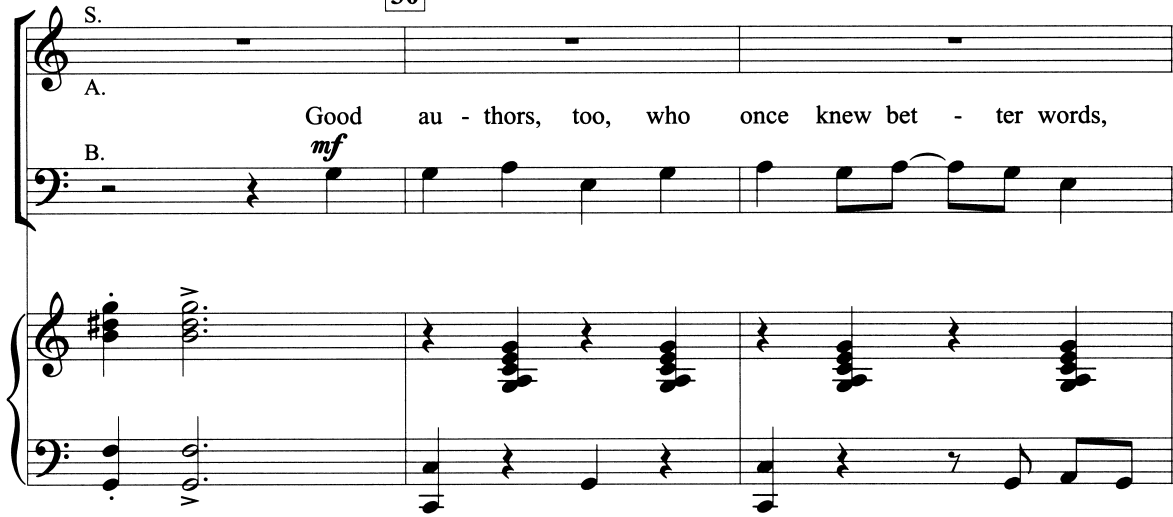
26

knows, an - y - thing goes.

S. \_\_\_\_\_  
A. \_\_\_\_\_  
B. \_\_\_\_\_

Good au - thors, too, who once knew bet - ter words,

*mf*



now on - ly use four let - ter words writ - ing prose,



an - y - thing goes. The world\_ has gone



38

*straight eighths*

mad to - day, \_\_\_ and good's bad to - day, \_\_\_ and black's

Mad to - day, bad to - day,

*straight eighths*

40

white to - day, \_\_\_ and day's night to - day, \_\_\_ when most

white to - day, night to - day,

42

guys to - day \_\_\_ that wo - men prize to - day \_\_\_ are just

guys wo - men prize to - day \_\_\_ are just

44

*swing the eighths*

46

sil - ly gig - o - los. \_\_\_\_\_ So though I'm not a

*swing the eighths*

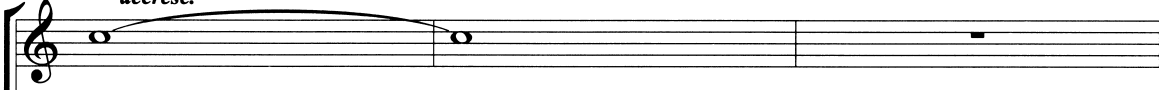
47

great ro - manc - er I know that you're bound to an -

49

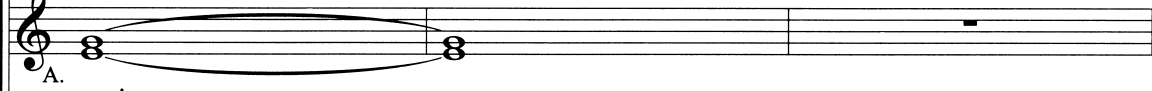
- swer when I pro - pose, an - y - thing

52 S. I *straight eighths*  
*decresc.*



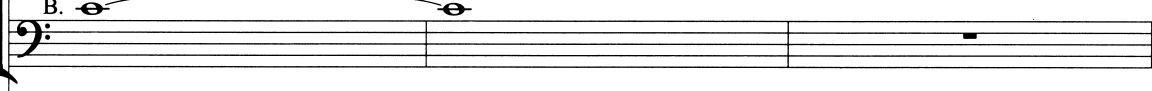
goes! \_\_\_\_\_

S. II *decresc.*



A. goes! \_\_\_\_\_

B. *decresc.*



55

*mf* 56



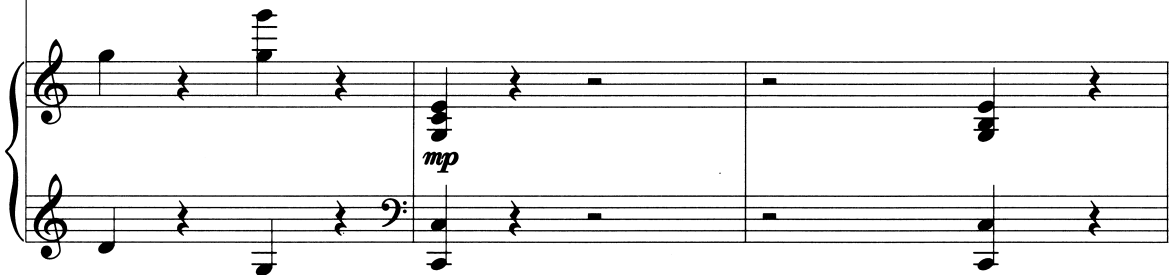
In old - en days, a glimpse of stock - ing was

*mp* with a proper air



In old - en days a glimpse of

*mp* with a proper air



looked on as some - thing shock - ing, now heav - en  
stock - ing was rath - er shock - ing but now to -

knows, an - y - thing goes. *Jazzy, swing the eighths*  
day, oh, heav - en knows, *swing the eighths* yes, an - y - thing  
*swing the eighths*

*Jazzy, swing the eighths*

63 64

Good au - thors too, who once knew bet - ter words,  
go - oo-woes. — Oo.

Detailed description: This block contains the musical notation for measures 63 and 64. It features a vocal line with lyrics and a piano accompaniment. Measure 63 is marked with a box containing the number 64. The vocal line starts with a rest in measure 63, then begins in measure 64 with the lyrics "Good au - thors too, who once knew bet - ter words,". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

Detailed description: This block shows the piano accompaniment for measures 63 and 64. The right hand plays chords, and the left hand plays a bass line. The key signature has one sharp (F#).

66

now on - ly use four let - ter words writ - ing prose,  
Not am - a - teur

Detailed description: This block contains the musical notation for measures 66 and 67. It features a vocal line with lyrics and a piano accompaniment. Measure 66 is marked with the number 66. The vocal line starts in measure 66 with the lyrics "now on - ly use four let - ter words writ - ing prose,". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

Detailed description: This block shows the piano accompaniment for measures 66 and 67. The right hand plays chords, and the left hand plays a bass line. The key signature has one sharp (F#).

an - y - thing goes. \_\_\_\_\_

prose, *A. div.* yes, an - y - thing goes! *f*

The world\_ has gone

*mf*

**72** *straight eighths*

S. *mf*

A. Mad, bad,

B. mad to - day, and good's bad to - day, and black's

*straight eighths*

74

white, night,  
white to - day, and day's night to - day, when most

76

*swing the eighths*

times have changed, sil - ly gig - o - los,  
guys to - day that wo - men prize to - day are just sil - ly gig - o - los,

*swing the eighths*

79

how heav - en knows. So how heav - en knows.

*f* *(f)*

82

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

85

*div.*

- swer when I pro - pose, an - y - thing

88

90

goes! I know that you're bound to an -

91

- swer when I pro - pose,

Know that you're bound to an - swer when I pro - pose,

*cresc.*

*cresc.*

*cresc.*

94

an - y - thing

*ff*

97

goes!

*ff*

*ff*

*ff*

*ff*