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PIANO-CONDUCTOR'S SCORE

ANYTHING GOES

1962 OFF-BROADWAY REVIVAL

BOOK BY:
GUY BOLTON, P. G. WODEHOUSE,
HOWARD LINDSAY AND RUSSELL CROUSE

MUSIC AND LYRICS BY:
COLE PORTER

NOTE:
Instrumental cues in this Piano-Conductor's Score conform to the COMBO instrumentation.

Reed I - Flute, Clarinet & Alto Saxophone
Reed II - Oboe, Tenor & Baritone Saxophones
Trumpet
Trombone
Bass
Percussion
Banjo & Guitar
Piano & Celeste (this Score)

Music for this show is also available in an arrangement with FULL orchestra instrumentation.

Reed I - Flute, Clarinet & Alto Saxophone
Reed II - Flute, Clarinet & Alto Saxophone
Reed III - Oboe, Clarinet & Tenor Saxophone
Reed IV - Bass Clarinet, Baritone Saxophone and Bassoon (or Bass Clarinet)
Trumpet I & II
Trumpet III
Trombone
Percussion
Banjo & Guitar
*Piano & Celeste
Violin I (2 stands)
Violin II
Viola
Cello
Bass

* (A Piano-Conductor's Score with instrumental cues for the FULL orchestra instrumentation is supplied with the set of Orchestra Parts. Reed, Brass and Upper String Parts of the FULL orchestra arrangement and the COMBO arrangement are not interchangeable.)

If you request an Orchestration and do not indicate specifically that you wish to receive the COMBO instrumentation rather than the FULL orchestra instrumentation, TAMS-WITMARK MUSIC LIBRARY, INC. will automatically send you the FULL orchestra instrumentation.

Anything Goes

(Revised 1962 Off-Broadway Conception)

1. *Opening* – Orchestra 1
2. *Reno's Entrance* – Orchestra 4
3. *You're The Top* – Reno and Bill 5
4. *Moon's Entrance* – Orchestra 14
5. *Bon Voyage* – Entire Company 14
6. *Bon Voyage Change* – Orchestra 17
7. *It's Delovely* – Billy, Hope and Chorus 18
8. *Delovely Change* – Orchestra 29
9. *Change Music* – Orchestra 30
10. *Heaven Hop* – Bonnie and Girls 31
11. *Friendship* – Reno, Billy and Moon 44
12. *Friendship Change* – Orchestra 50
13. *Change Music* – Orchestra 51
14. *I Get A Kick Out Of You* – Reno 52
15. *Anything Goes* – Reno and Chorus 57
16. *Anything Goes Encore* – Reno and Chorus 67
17. *Entr'acte* – Orchestra 70
18. *Public Enemy* – Chorus 73
19. *Let's Step Out* – Bonnie and Chorus 74
20. *Let's Misbehave* – Reno and Sir Evelyn 81
21. *Blow, Gabriel, Blow* – Reno and Chorus 85
22. *All Through The Night* – Billy and Hope 100
23. *Be Like The Bluebird* – Moon 107
24. *All Through The Night Reprise* – Billy and Hope 110
25. *Change Music* – Orchestra 113
26. *Take Me Back To Manhattan* – Reno and Angels 114
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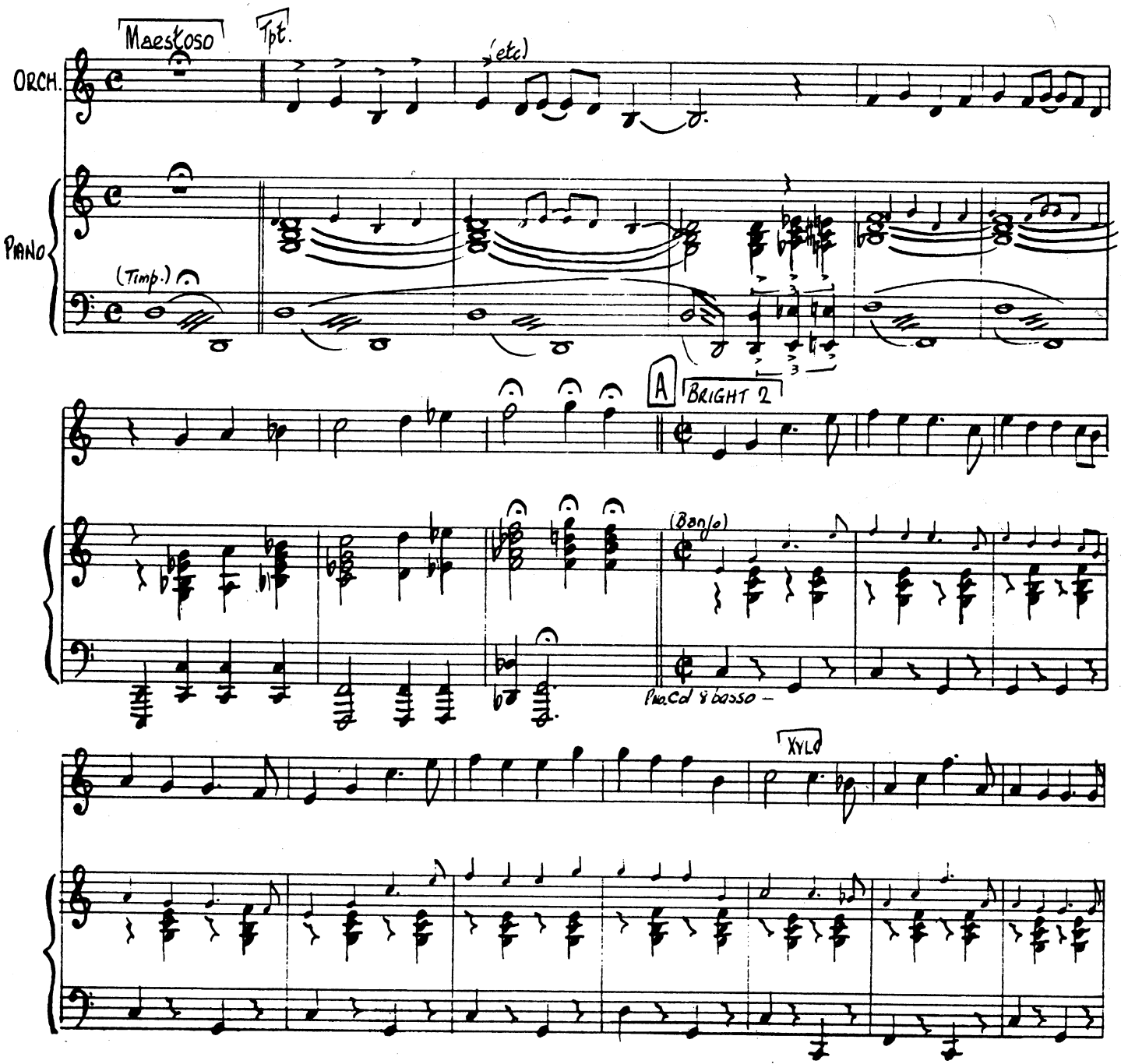
28. *Chinese Bit* – Orchestra 122
29. *Finale* – Entire Company 123
30. *Bows and Exit Music* – Orchestra 125

PIANO-CONDUCTOR'S SCORE:

ANYTHING GOES

1. OPENING (ACT I)



ANYTHING GOES (revised)
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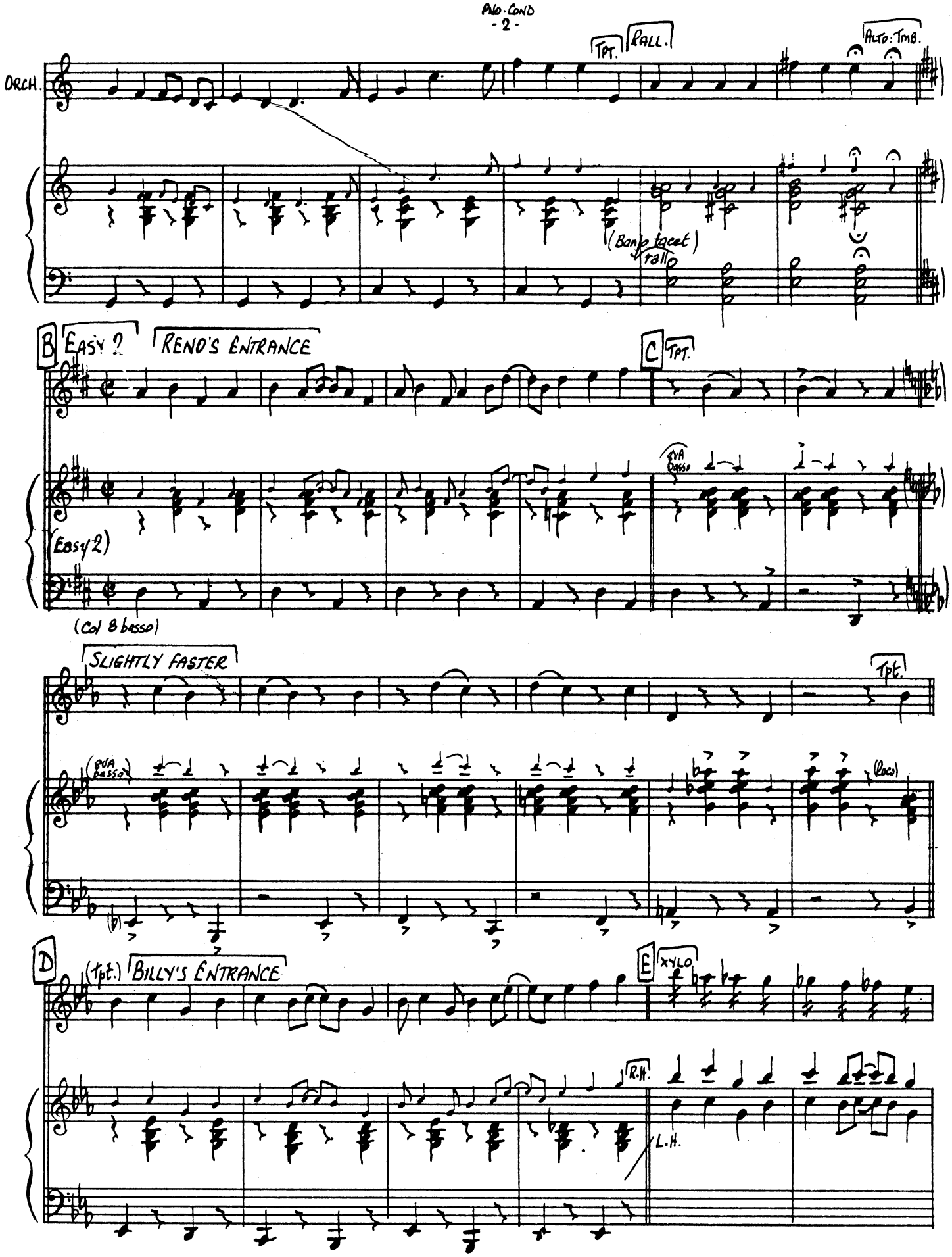
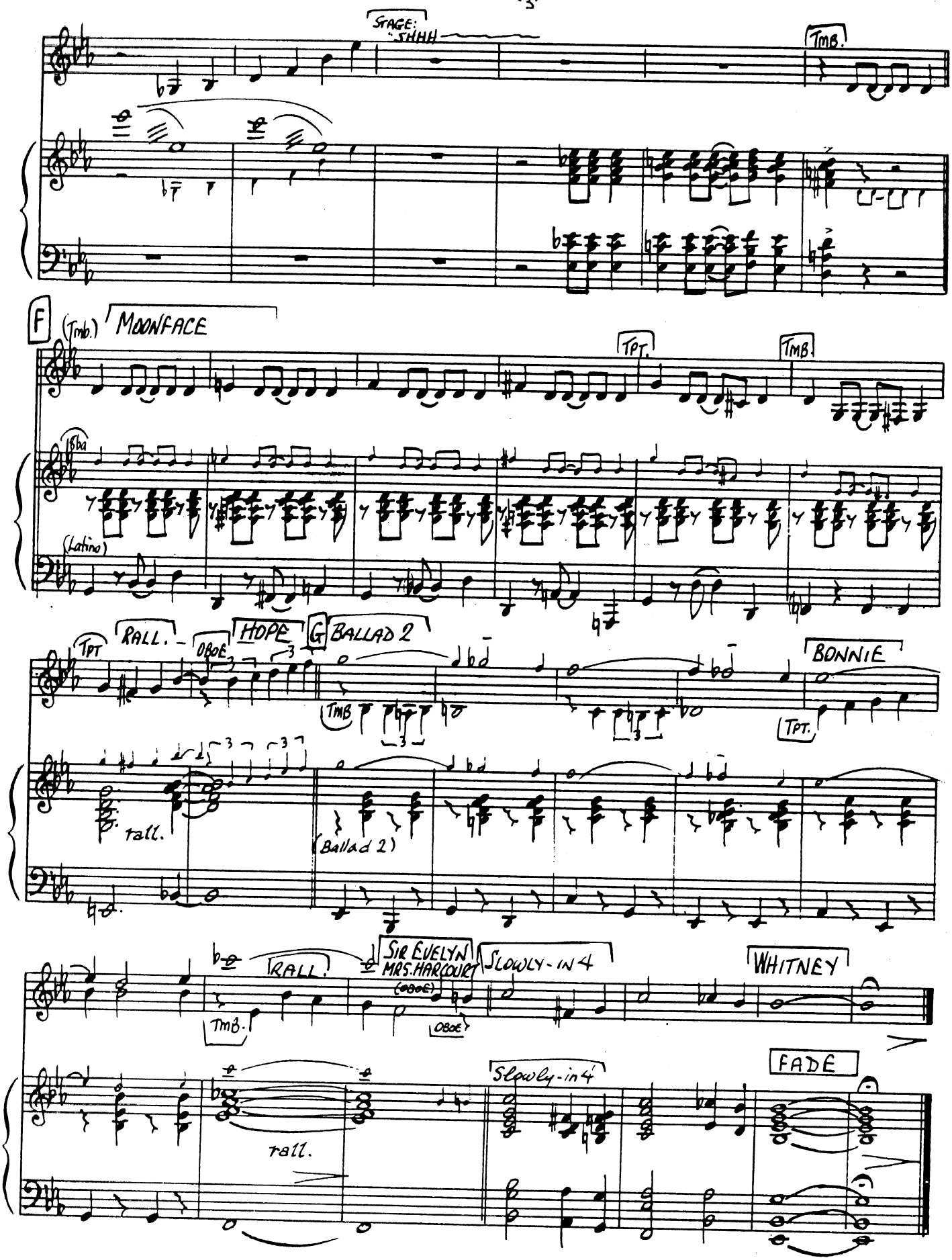
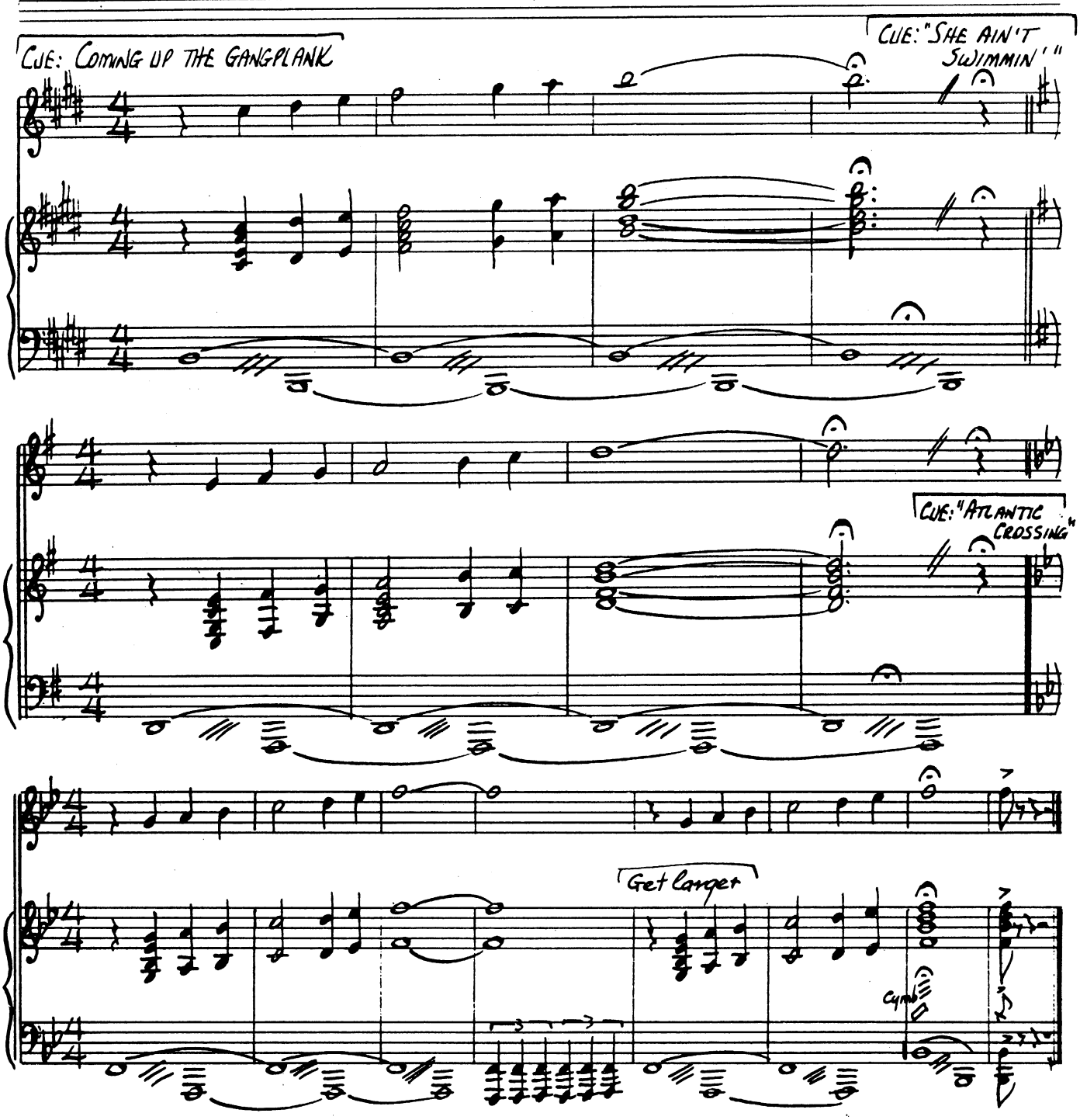

ORCH.
TPT.
RALL.
ALTO: TMB.
(Banjo tacet)
tall
B
EASY 2
RENO'S ENTRANCE
C
TPT.
8VA bassa
(Easy 2)
(Col B basso)
SLIGHTLY FASTER
TPT.
(8VA bassa)
(loco)
D
(Tpt.)
BILLY'S ENTRANCE
E
XYLO
R.H.
L.H.


STAGE: SHHH
TMB.
F
(Tmb.)
MOONFACE
TPT.
TMB.
16ba
(Latino)
TPT
RALL.
OBOE
HOPE
G
BALLAD 2
TMB
BONNIE
TPT.
rall.
(Ballad 2)
RALL.
SIR EVELYN
MRS. HARCOURT
(OBOE)
OBOE
SLOWLY - IN 4
WHITNEY
TMB.
rall.
Slowly - in 4
FADE

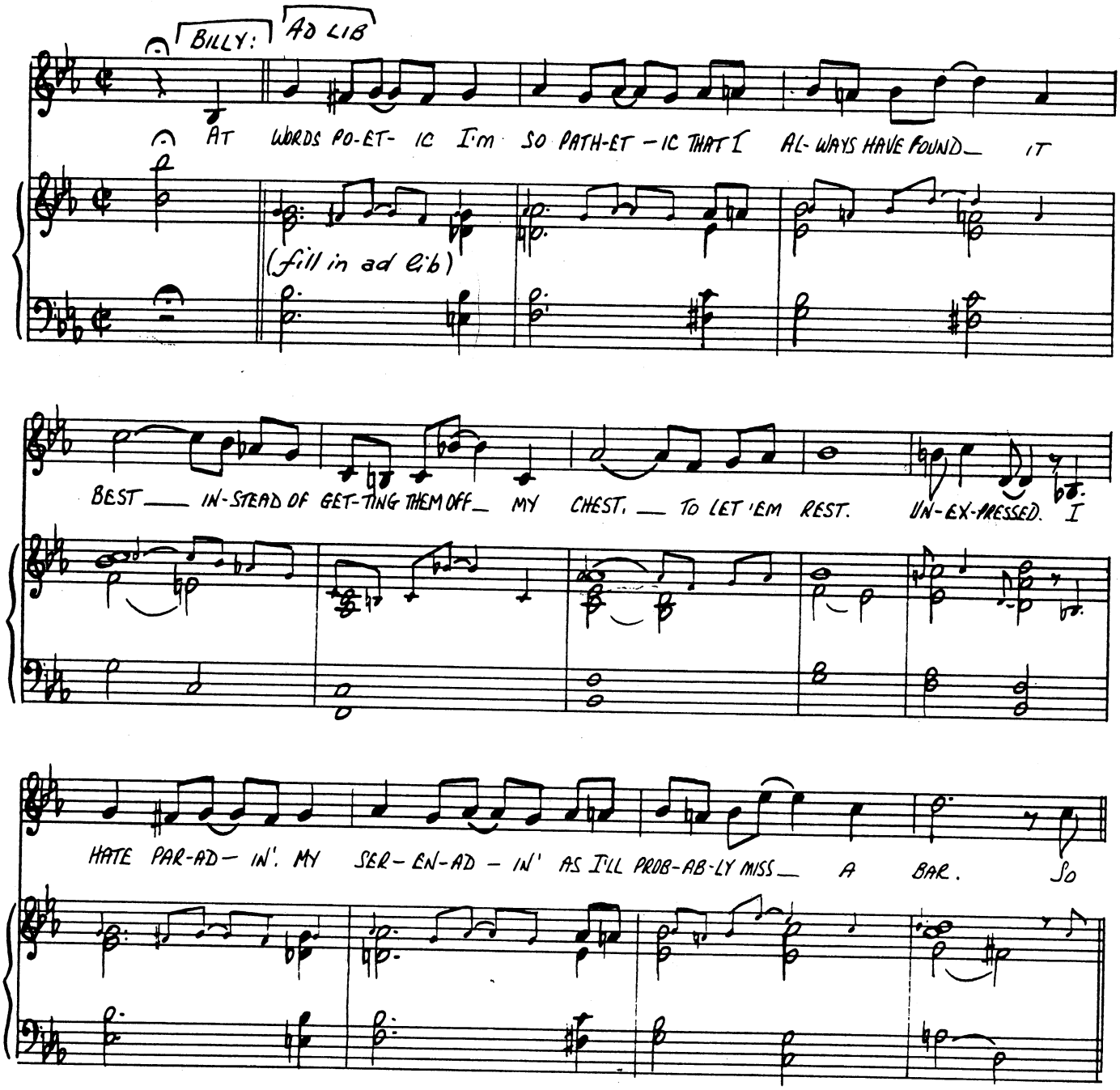
2. RENO'S ENTRANCE

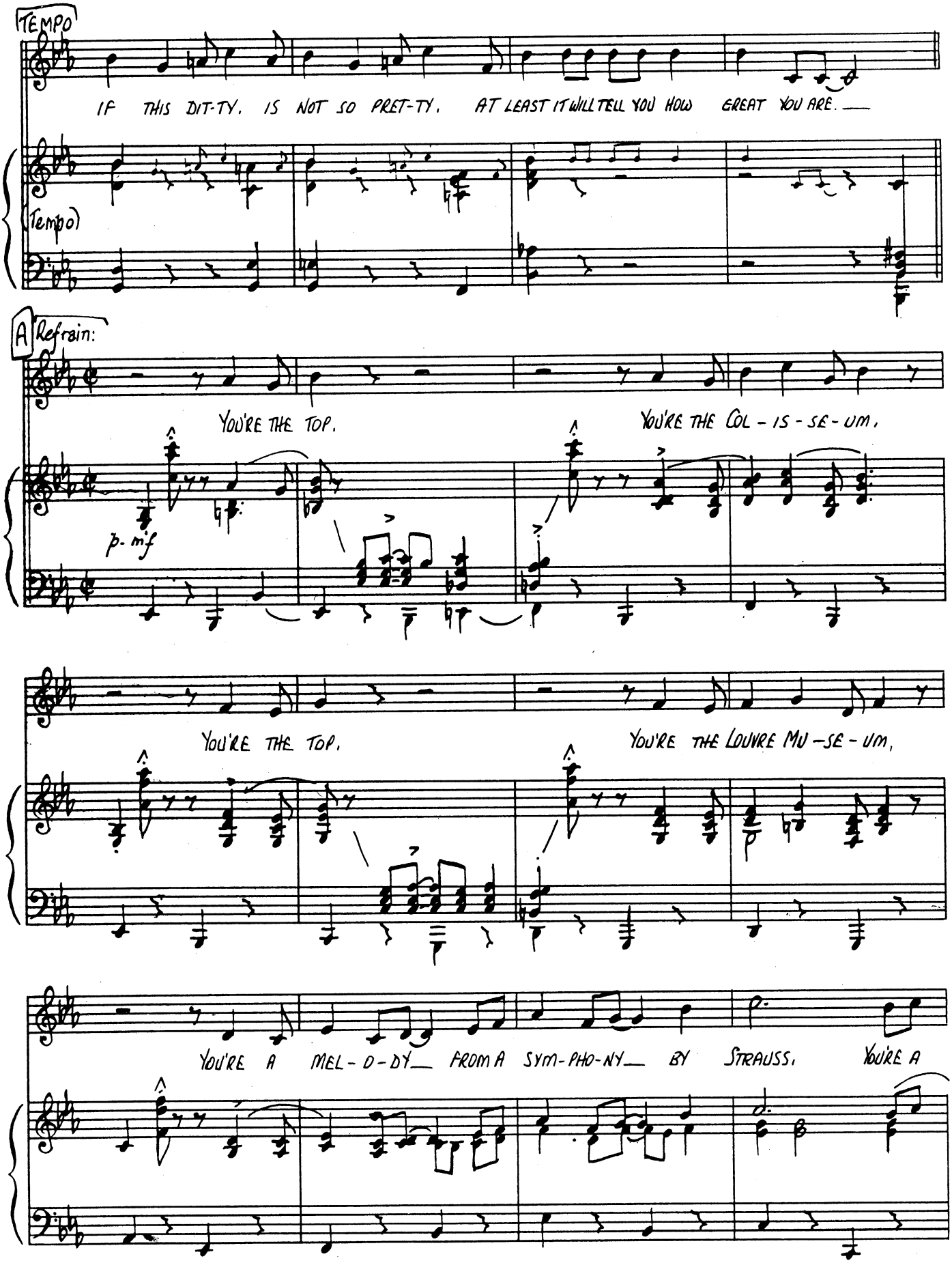


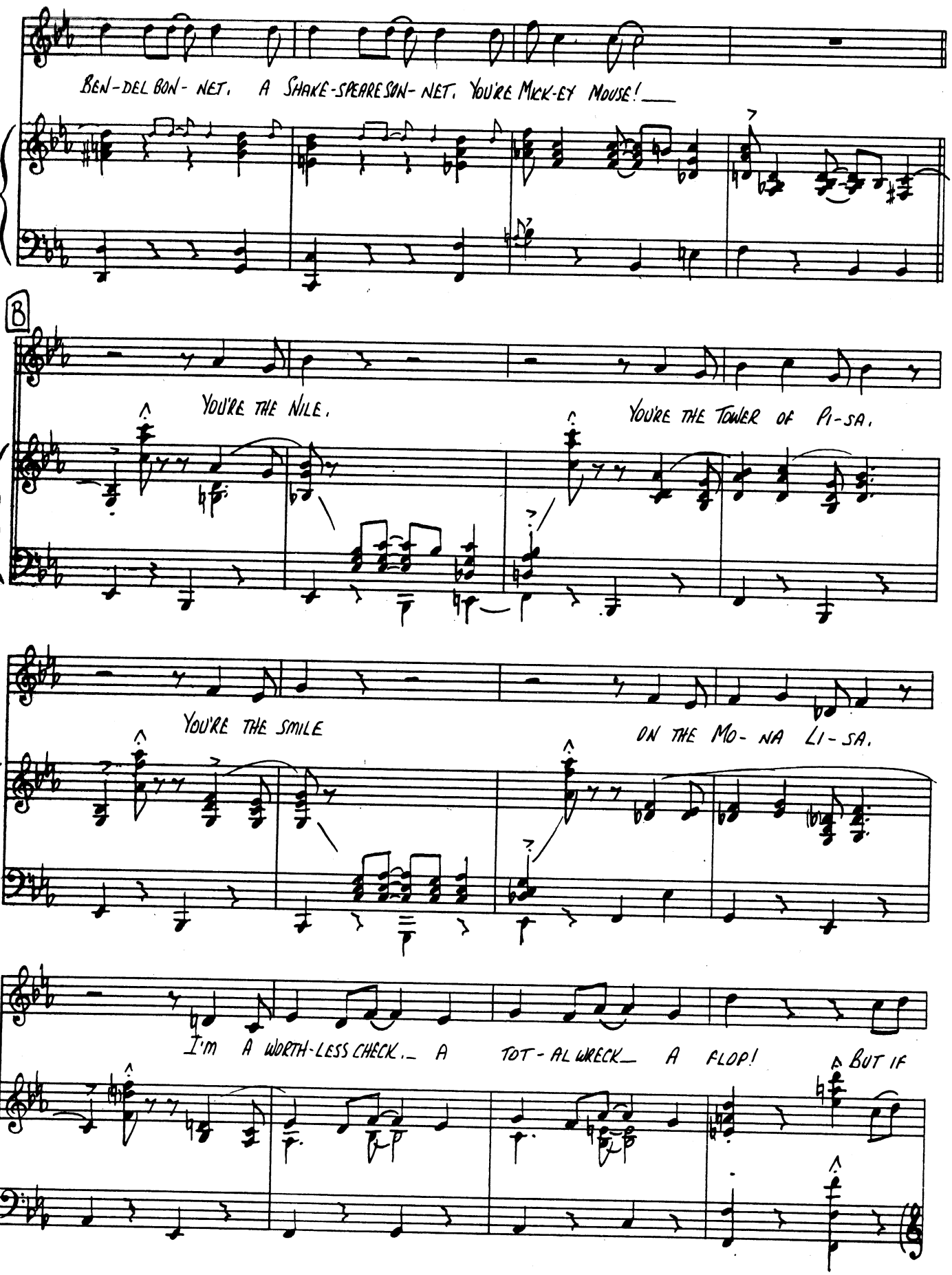
3. YOU'RE THE TOP

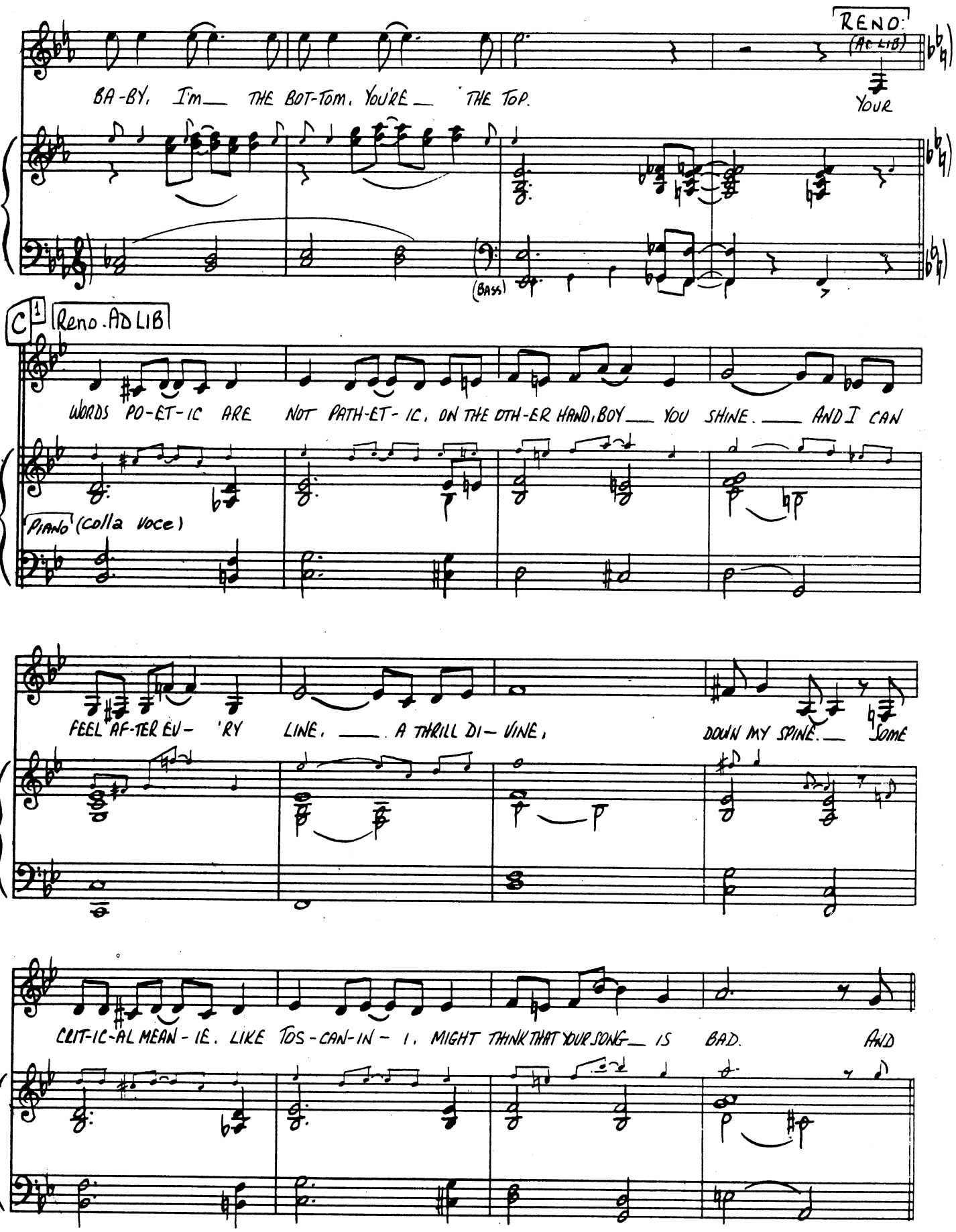
(RENO AND BILLY)

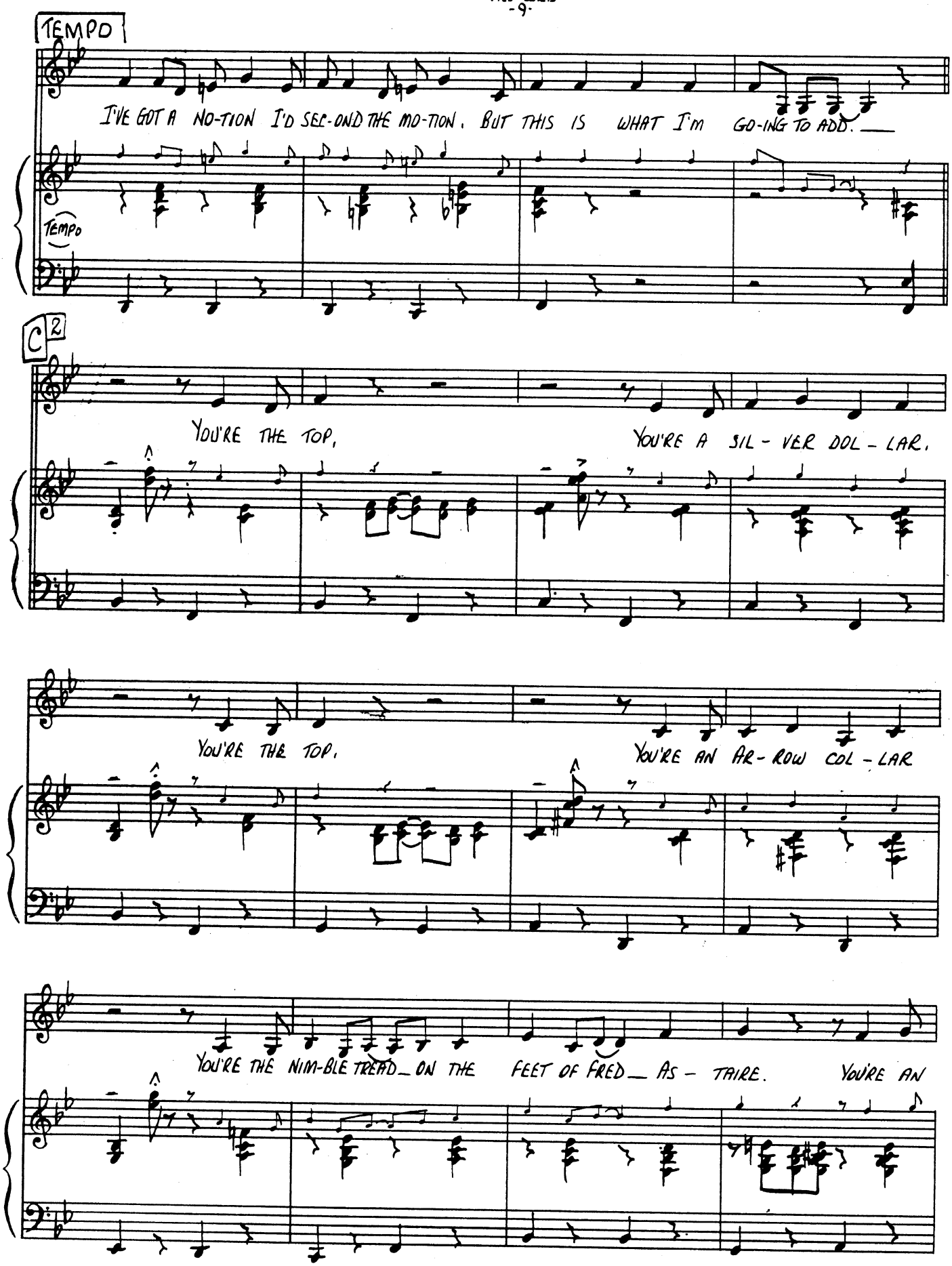
CUE: (BILLY) "I'M RUNNING OUT OF WORDS THAT CAN DO YOU JUSTICE."

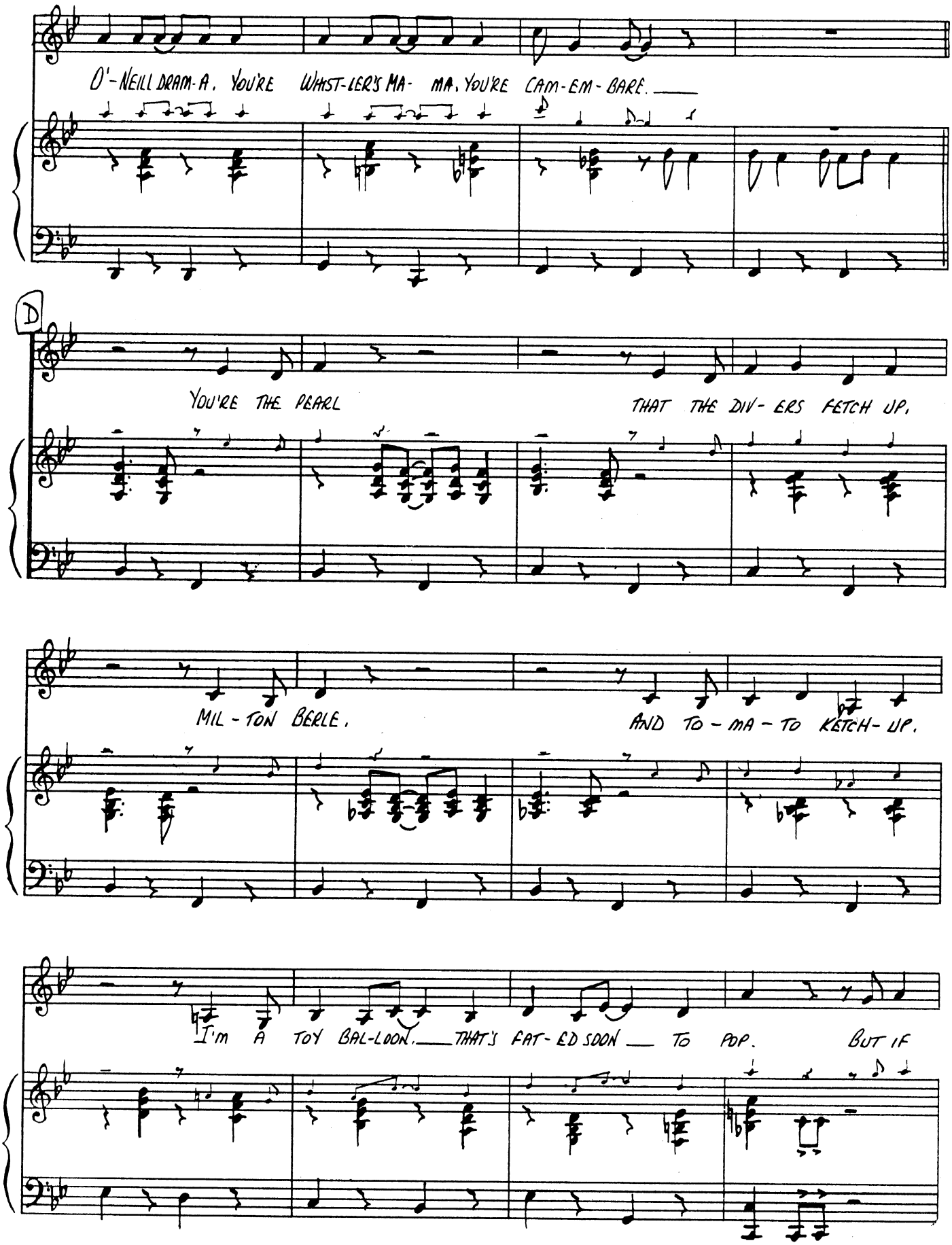


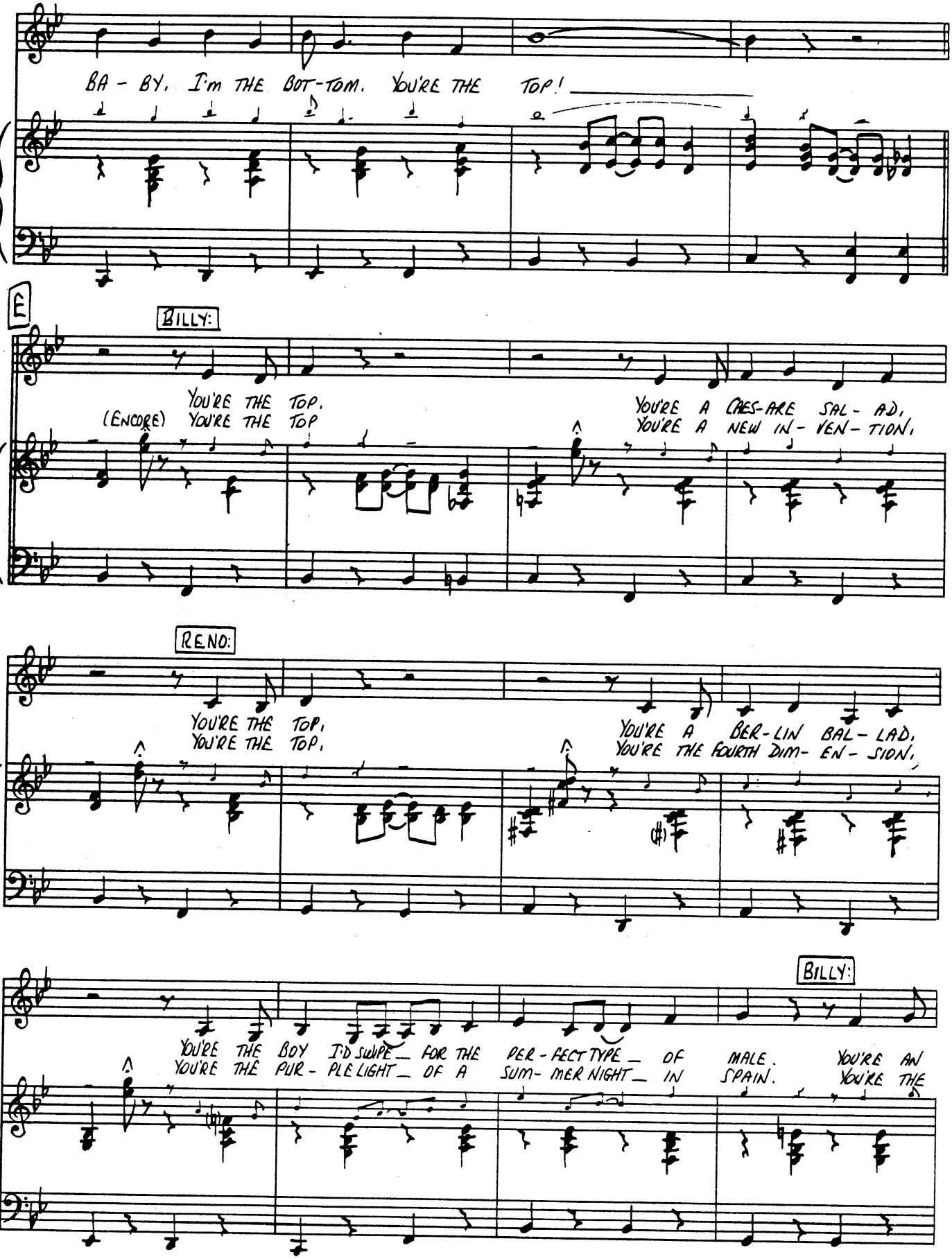

TEMPO
IF THIS DIT-TY, IS NOT SO PRET-TY, AT LEAST IT WILL TELL YOU HOW GREAT YOU ARE.
(Tempo)
A Refrain:
YOU'RE THE TOP, YOU'RE THE COL-IS-SE-UM,
p-mf
YOU'RE THE TOP, YOU'RE THE LOUVRE MU-SE-UM,
YOU'RE A MEL-O-DY FROM A SYM-PHO-NY BY STRAUSS, YOU'RE A

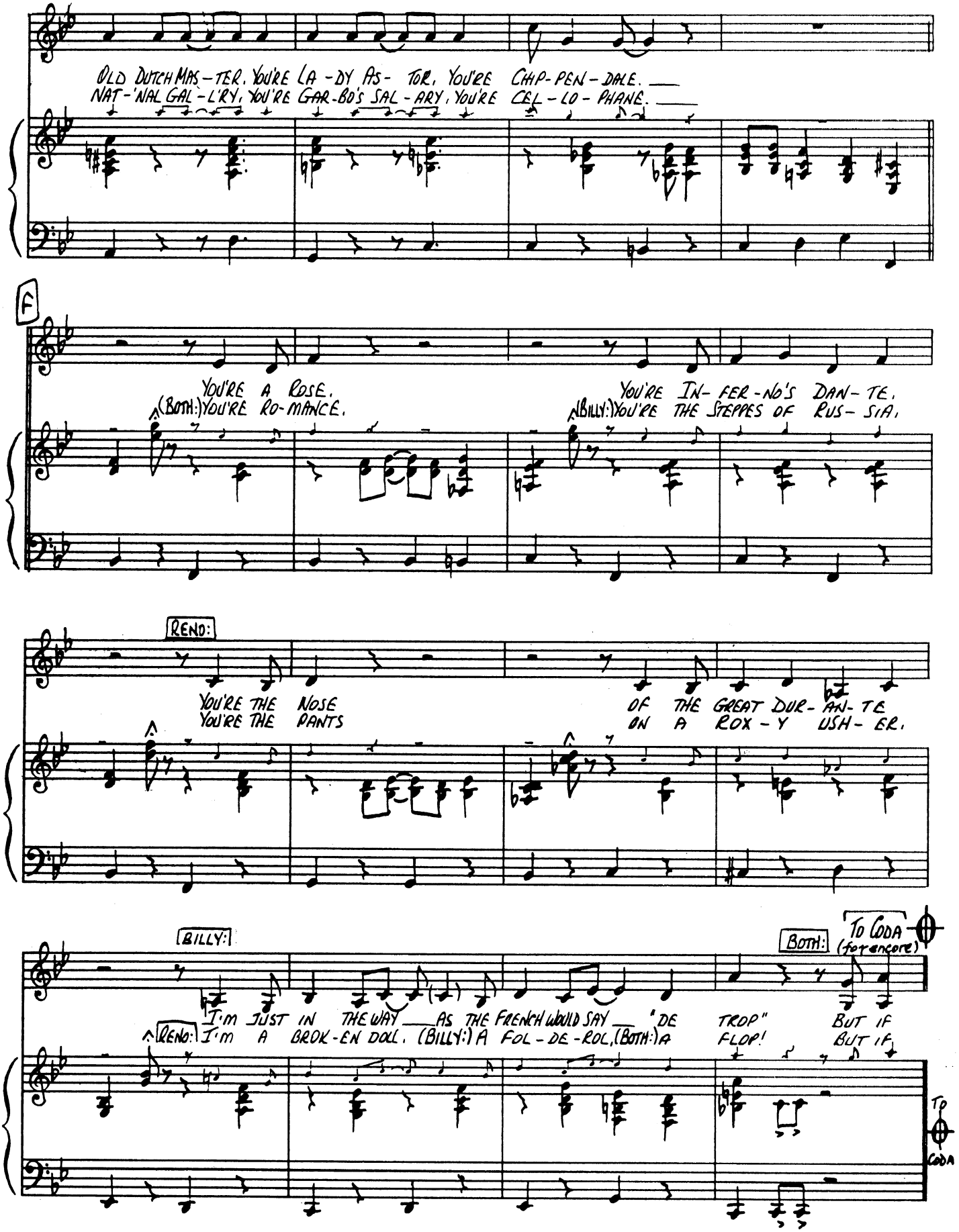

BEN-DEL BON-NET. A SHAKE-SPEARE SON-NET. YOU'RE MICK-EY MOUSE!
B
YOU'RE THE NILE.
YOU'RE THE TOWER OF PI-SA.
YOU'RE THE SMILE
ON THE MO-NA LI-SA.
I'm A WORTH-LESS CHECK. A TOT-AL WRECK A FLOP!
BUT IF

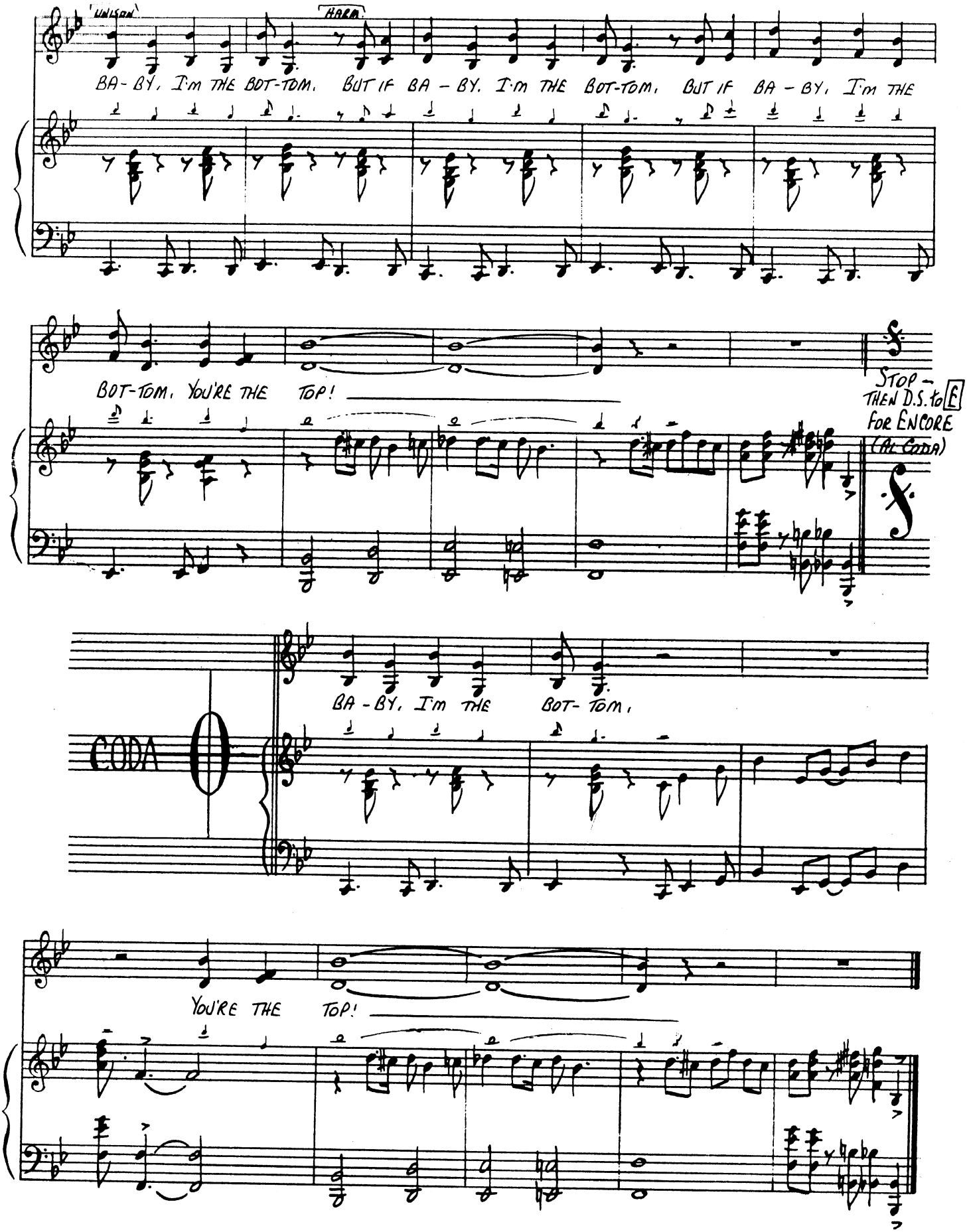

RENO
(AD LIB)
BA-BY, I'm THE BOT-TOM, YOU'RE THE TOP.
YOUR
(BASS)
C 1
Reno. AD LIB
WORDS PO-ET-IC ARE NOT PATH-ET-IC, ON THE OTH-ER HAND, BOY YOU SHINE. AND I CAN
PIANO (colla voce)
FEEL AF-TER EV- 'RY LINE. A THRILL DI- VINE, DOWN MY SPINE. SOME
CRIT-IC-AL MEAN-IE. LIKE TOS-CAN-IN- I, MIGHT THINK THAT YOUR SONG IS BAD. AND


TEMPO
I'VE GOT A NO-TION I'D SEC-OND THE MO-TION. BUT THIS IS WHAT I'M GO-ING TO ADD.
TEMPO
C 2
YOU'RE THE TOP, YOU'RE A SIL - VER DOL - LAR.
YOU'RE THE TOP. YOU'RE AN AR - ROW COL - LAR
YOU'RE THE NIM-BLE TREAD_ ON THE FEET OF FRED_ AS - TAIRE. YOU'RE AN

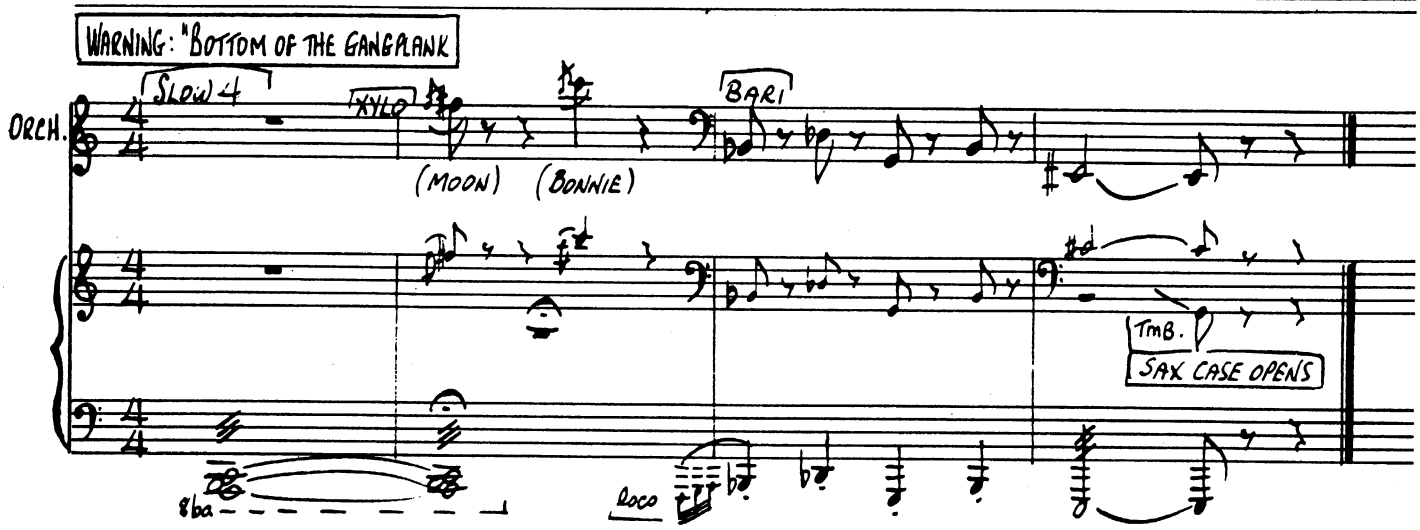

O'-NEILL DRAM-A. YOU'RE WHIST-LER'S MA- MA. YOU'RE CAM-EM-BARE.
D
YOU'RE THE PEARL THAT THE DIV- ERS FETCH UP.
MIL-TON BERLE. AND TO-MA-TO KETCH-UP.
I'm A TOY BAL-LOON. THAT'S FAT-ED SOON TO POP. BUT IF


BA - BY. I'm THE BOT-TOM. YOU'RE THE TOP!
E
BILLY:
(ENCORE) YOU'RE THE TOP. YOU'RE THE TOP
YOU'RE A CHES-AIRE SAL - AD, YOU'RE A NEW IN - VEN - TION,
RENO:
YOU'RE THE TOP, YOU'RE THE TOP,
YOU'RE A BER-LIN BAL - LAD, YOU'RE THE FOURTH DIM- EN - SION,
BILLY:
YOU'RE THE BOY I'D SWIPE FOR THE PER - FECT TYPE OF MALE. YOU'RE AN
YOU'RE THE PUR - PLE LIGHT OF A SUM- MER NIGHT IN SPAIN. YOU'RE THE


OLD DUTCH MAS-TER, YOU'RE LA-DY AS-TOR, YOU'RE CHIP-PEN-DALE.
NAT-'NAL GAL-L'RY, YOU'RE GAR-BO'S SAL-ARY, YOU'RE CEL-LO-PHANE.
F
YOU'RE A ROSE.
(BOTH:) YOU'RE RO-MANCE.
YOU'RE IN-FER-NO'S DAN-TE,
(BILLY:) YOU'RE THE STEPPES OF RUS-SIA.
RENO:
YOU'RE THE NOSE
YOU'RE THE PANTS
OF THE GREAT DUR-AN-TE
ON A ROX-Y USH-ER.
BILLY:
I'm JUST IN THE WAY AS THE FRENCH WOULD SAY "DE TROP"
(RENO:) I'm A BROK-EN DOLL. (BILLY:) A FOL-DE-ROL, (BOTH:) A FLOP!
BOTH:
To Coda (forencore)
BUT IF
BUT IF
To Coda

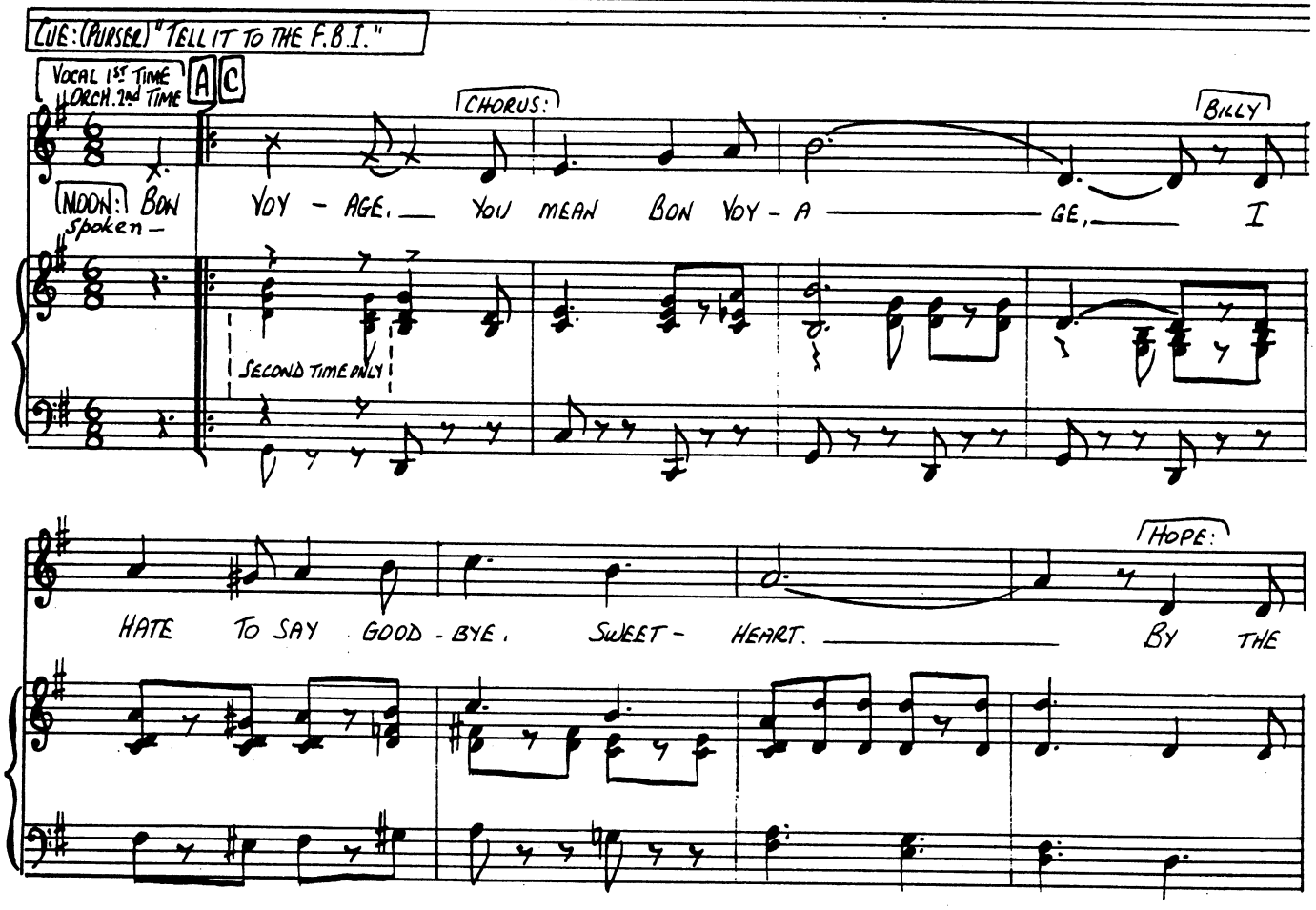

'UNISON'
HARM.
BA-BY, I'm THE BOT-TOM. BUT IF BA-BY, I'm THE BOT-TOM, BUT IF BA-BY, I'm THE
BOT-TOM, YOU'RE THE TOP!
STOP - THEN D.S. to E FOR ENCORE (AL CODA)
CODA
BA-BY, I'm THE BOT-TOM,
YOU'RE THE TOP!

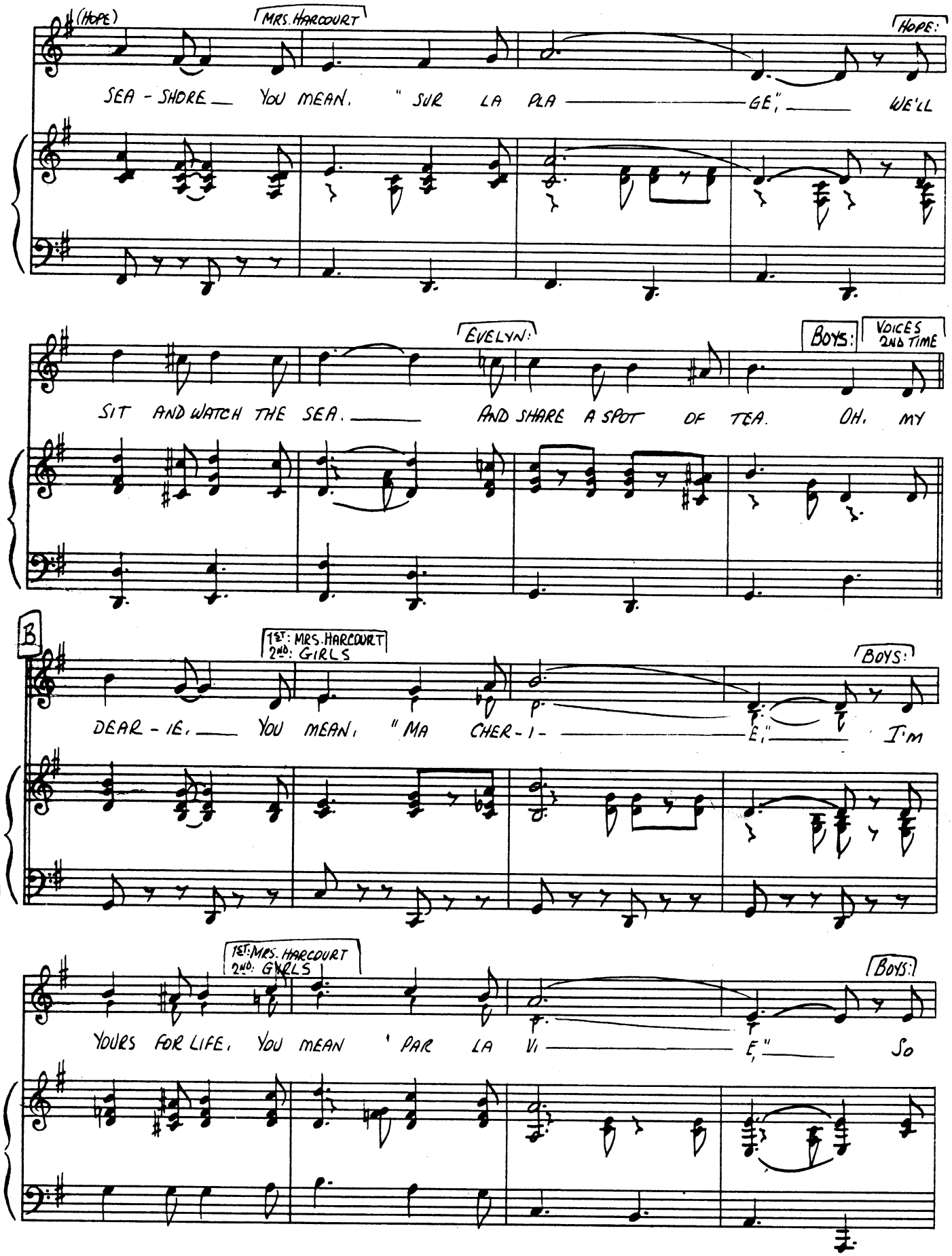
4. MOON'S ENTRANCE

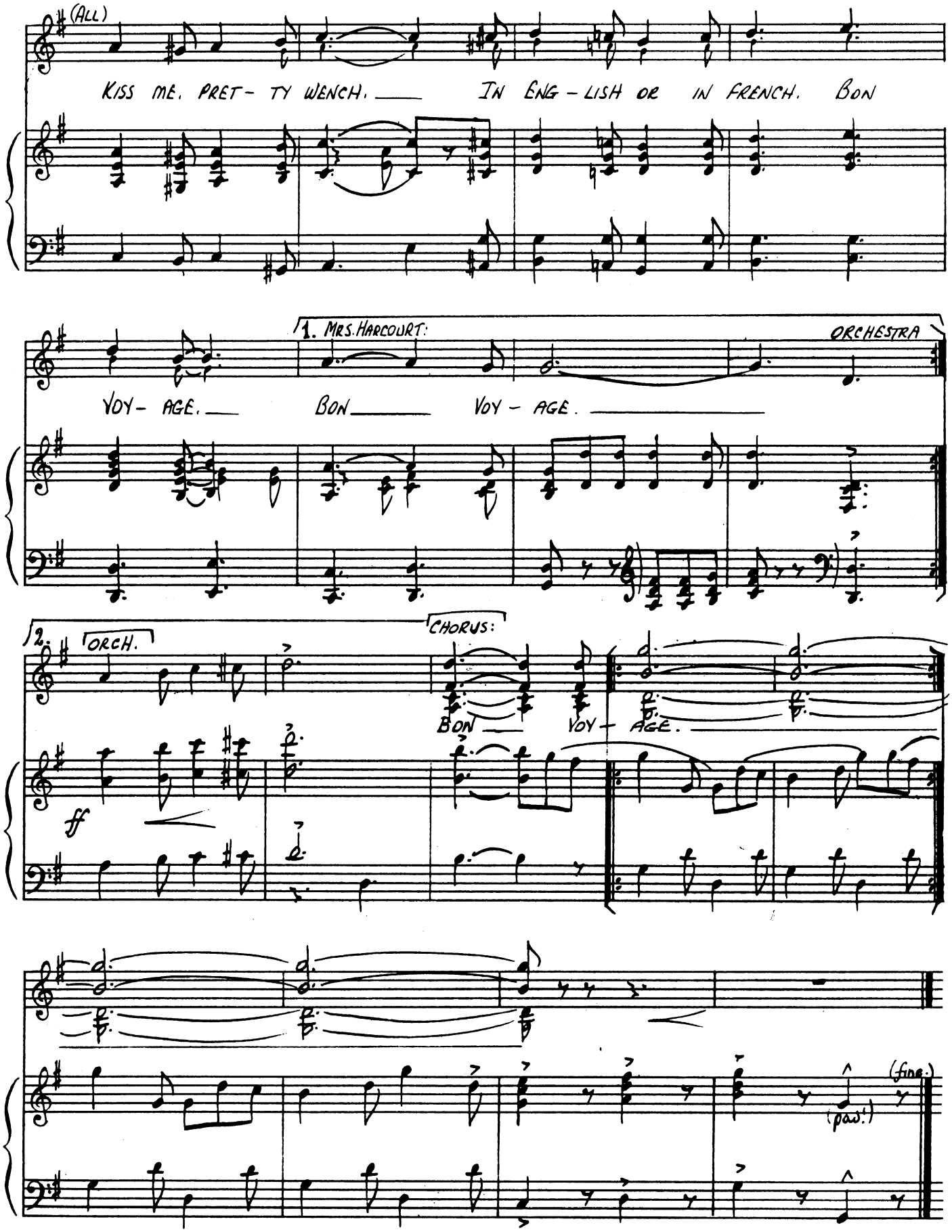


5. BON VOYAGE

(ENTIRE COMPANY)

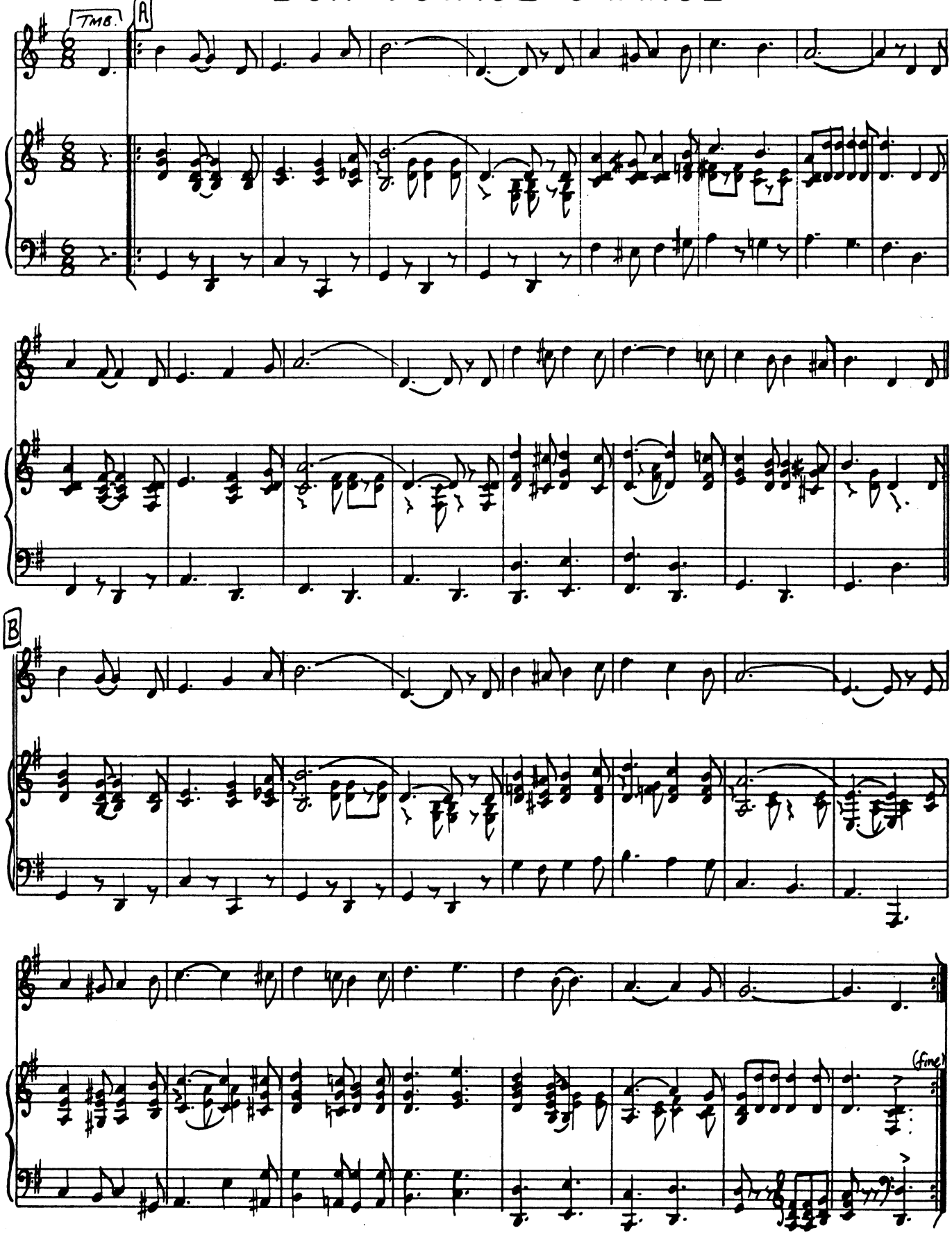



(HOPE)
MRS. HARCOURT
HOPE:
SEA - SHORE YOU MEAN, " SUR LA PLA GE," WE'LL
EVELYN:
BOYS:
VOICES 2ND TIME
SIT AND WATCH THE SEA. AND SHARE A SPOT OF TEA. OH, MY
B
1ST: MRS. HARCOURT
2ND: GIRLS
BOYS:
DEAR - IE, YOU MEAN, " MA CHER - I - E," I'M
1ST: MRS. HARCOURT
2ND: GIRLS
BOYS:
YOURS FOR LIFE, YOU MEAN ' PAR LA VI E," SO


(ALL)
KISS ME. PRET- TY WENCH. IN ENG-LISH OR IN FRENCH. BON
1. MRS. HARCOURT:
ORCHESTRA
VOY- AGE. BON VOY- AGE.
2.
ORCH.
CHORUS:
BON VOY- AGE.
ff
(fine.)
(pno!)

CUE: (MOON) "IT'S BAD ENOUGH BEING A MINISTER"

6. BON VOYAGE CHANGE



7. IT'S DELOVELY

(BILLY, HOPE and CHORUS)

CUE: (HOPE) "I'D BETTER CALL IT A NIGHT"

BILLY: "DOESN'T THAT MEAN ANYTHING TO YOU?

CELESTE (Ad Lib - underscore) (ORCH. TACET TO "TEMPO")

BILLY: THE

A VERY FREELY

NIGHT IS YOUNG. THE SKY IS CLEAR. AND IF YOU'D LIKE TO GO WALK-ING, DEAR, IT'S DE-

Celeste

TO PIANO

A TEMPO - LIGHT AND EASY

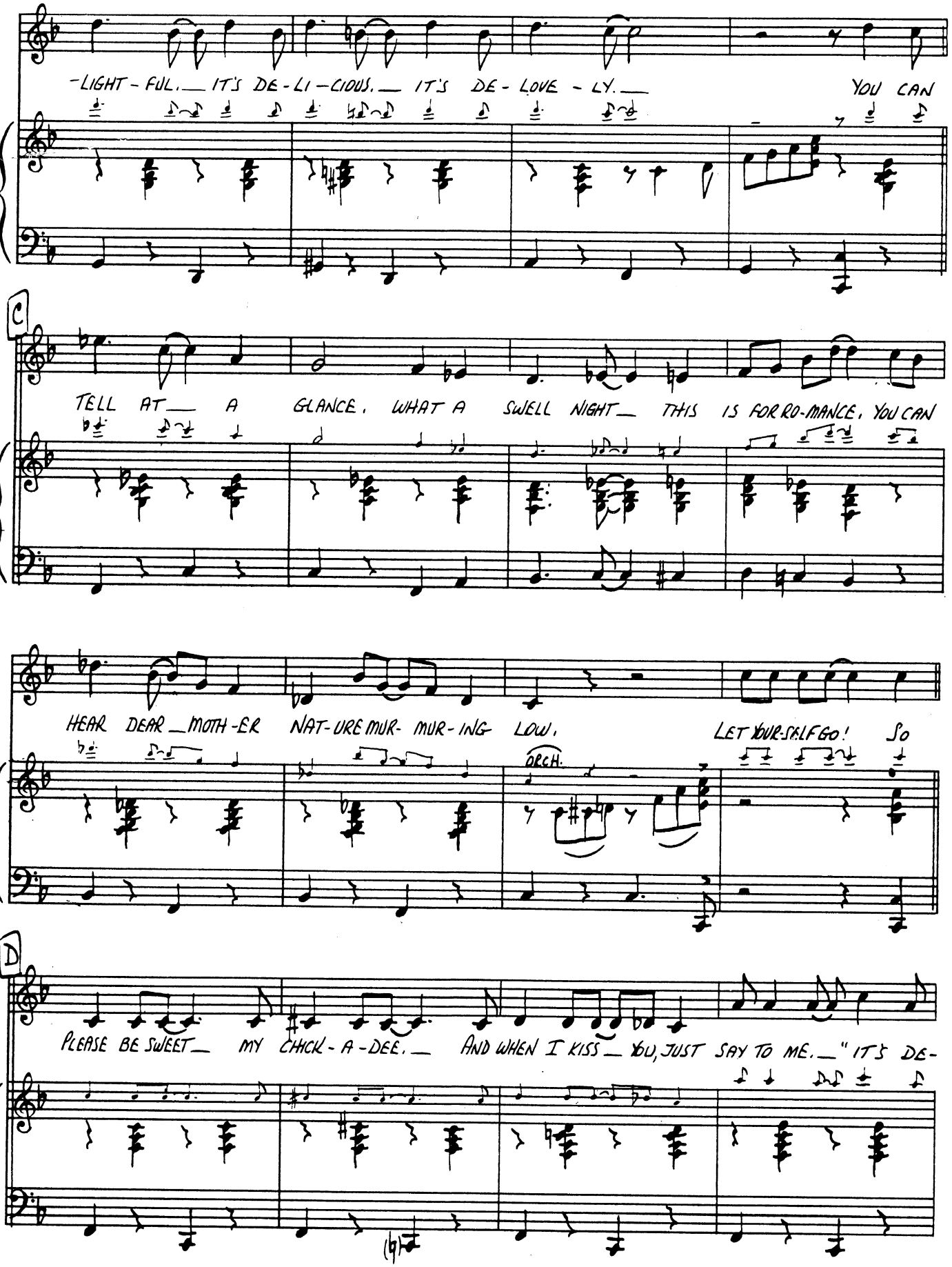
LIGHT-FUL IT'S DE-LI-CIOUS, IT'S DE-LOVE-LY. I

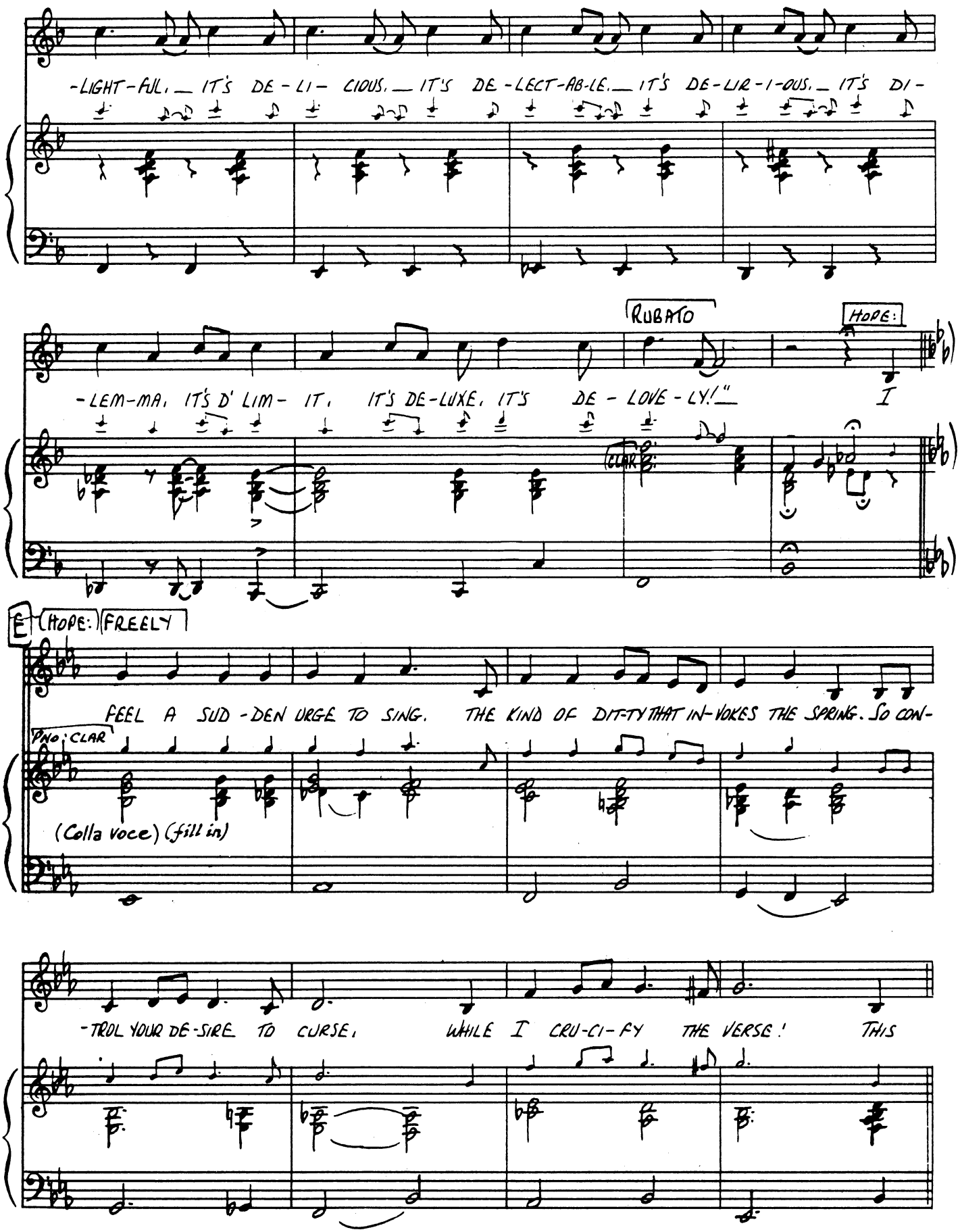
B

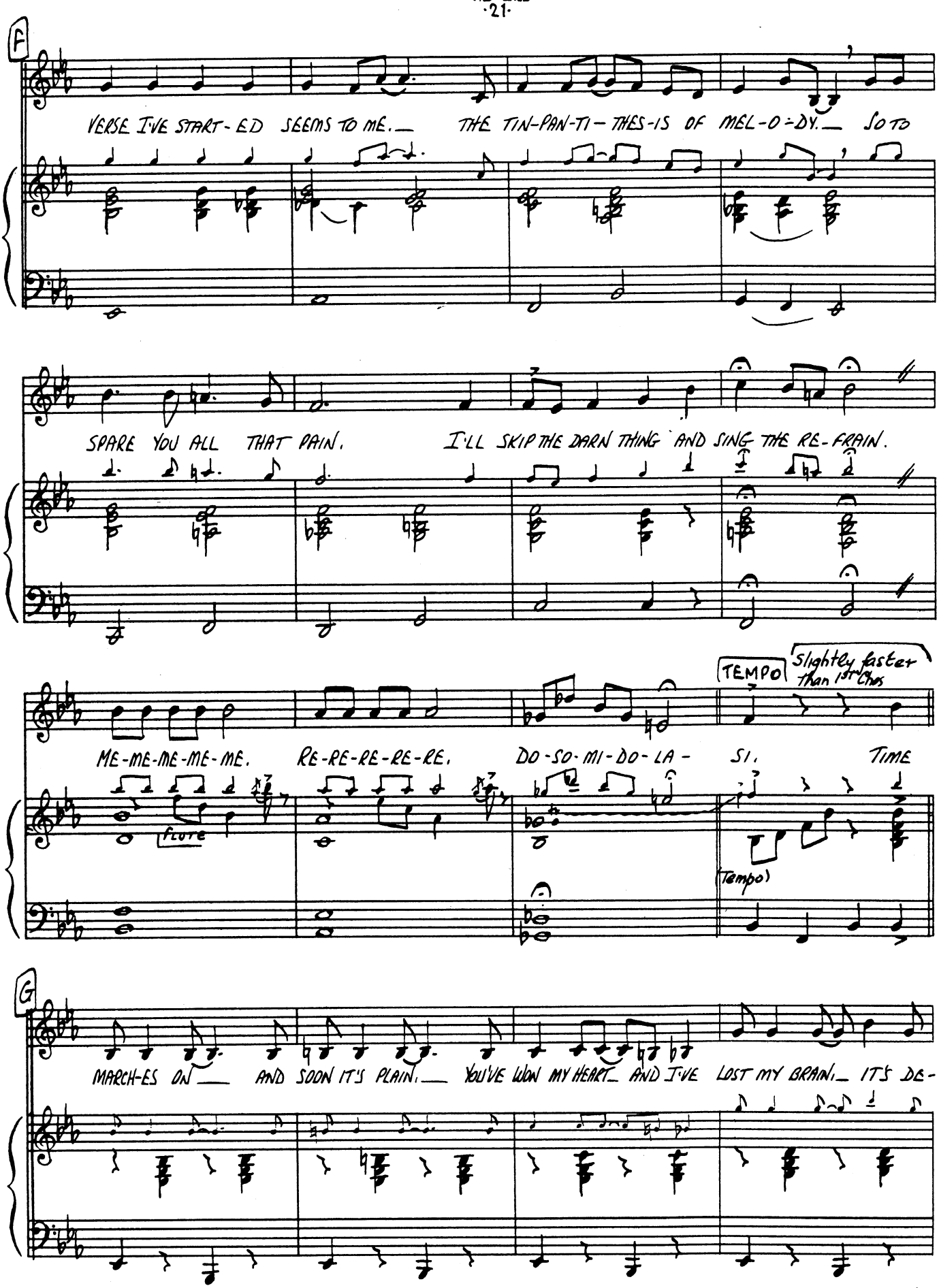
UN-DER-STAND THE REAS-ON WHY YOU'RE SEN-TI-MENT-AL, 'CAUSE SO AM I. IT'S DE-

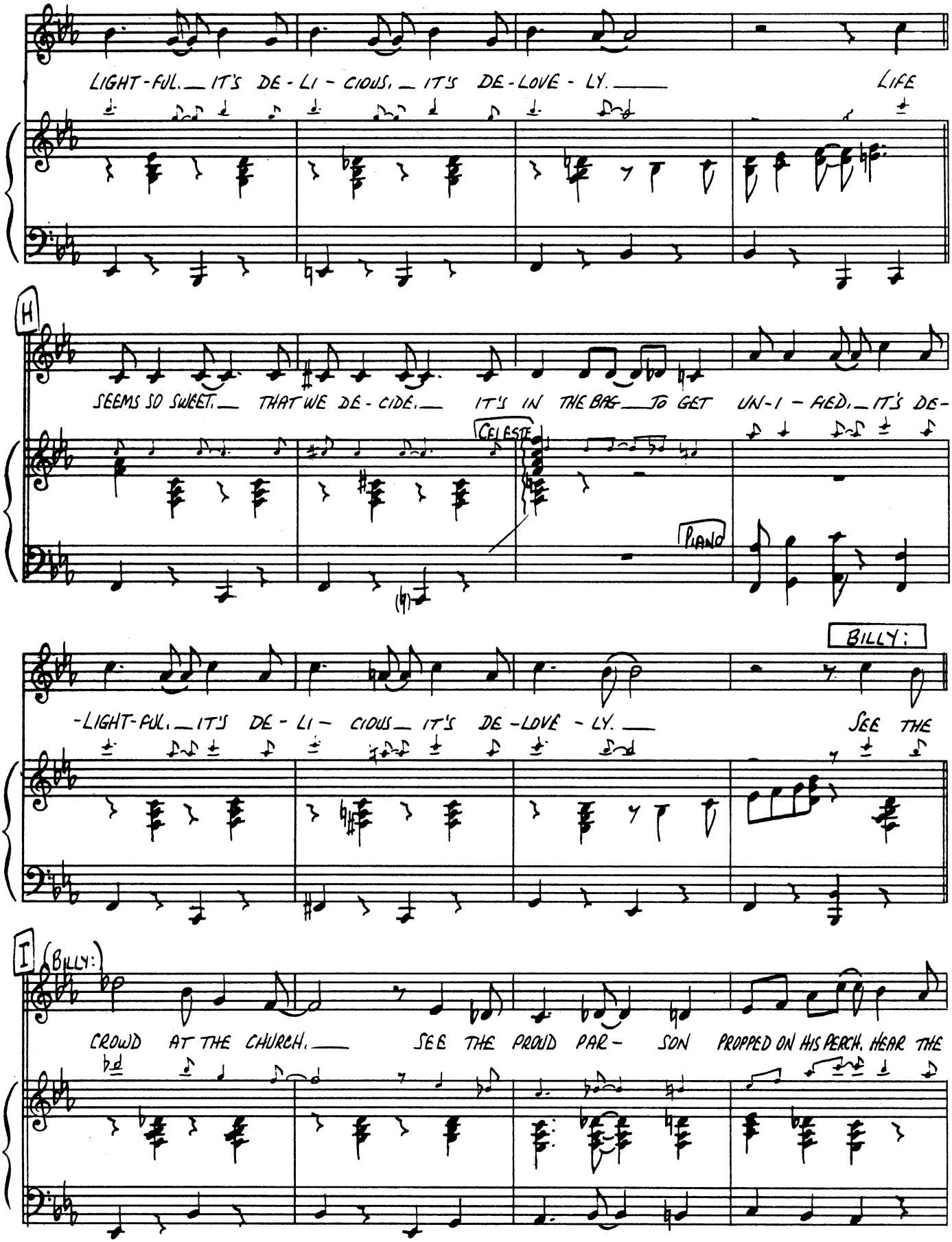
CELESTE

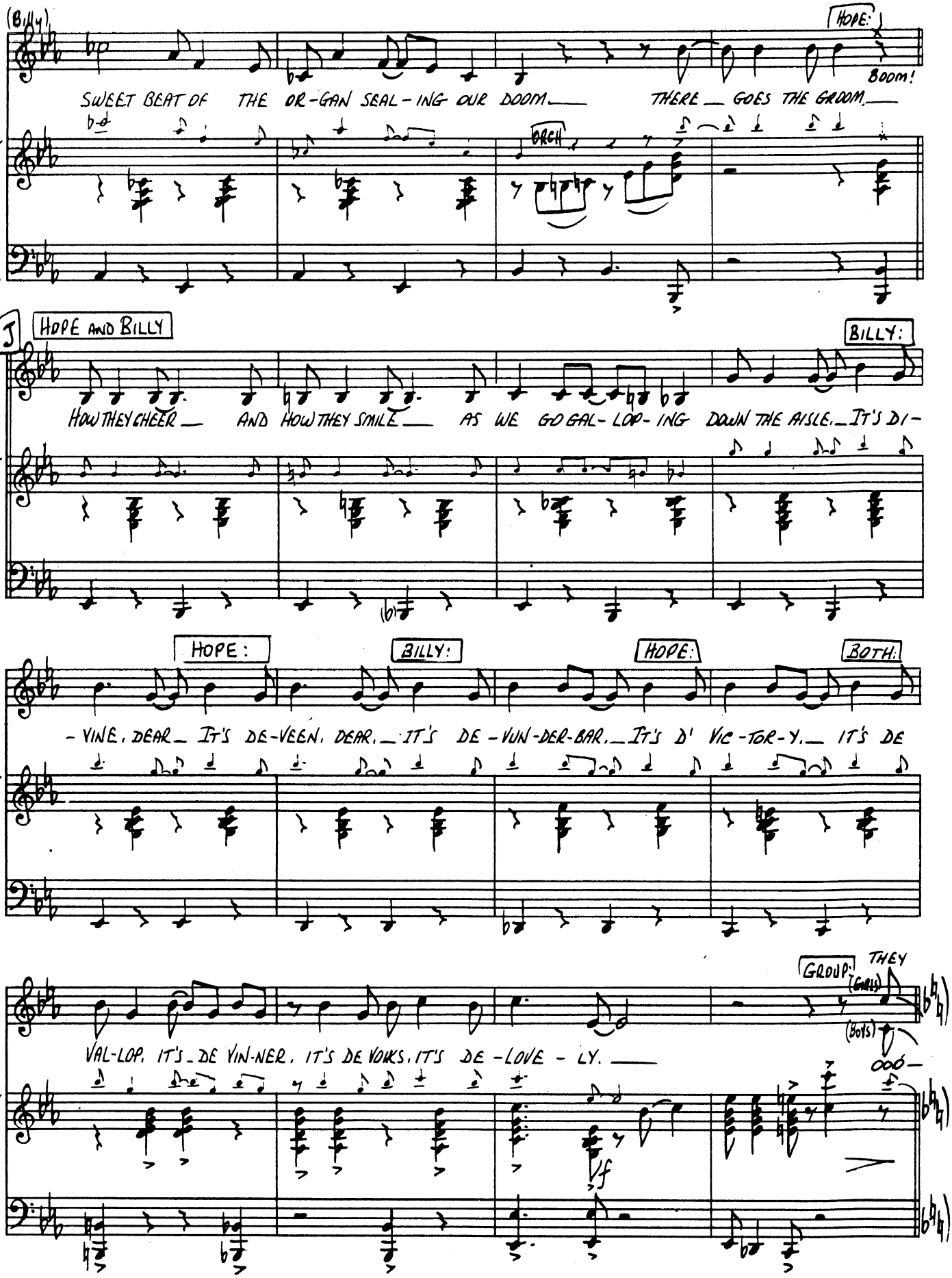
PIANO

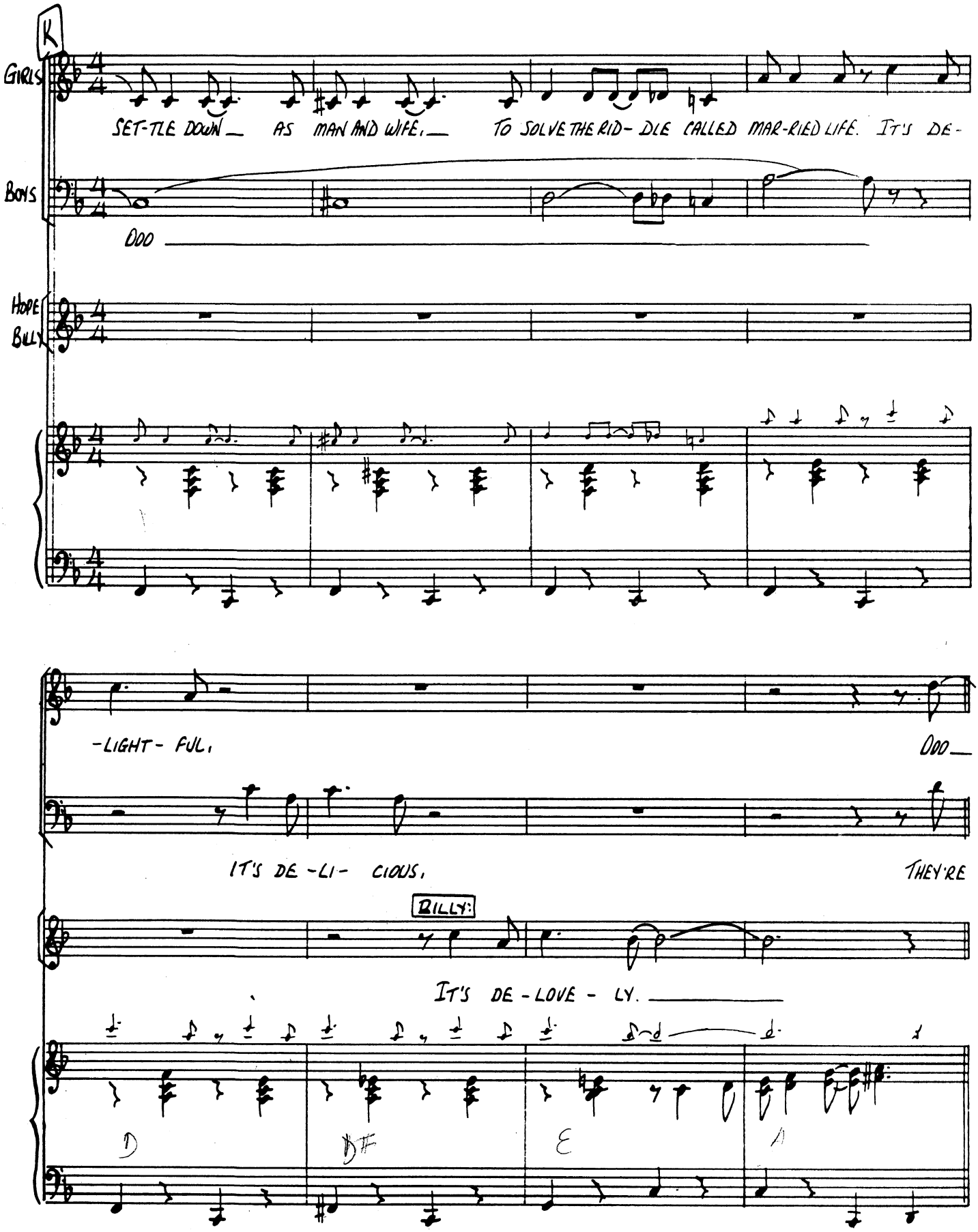

-LIGHT - FUL. IT'S DE - LI - CIOUS. IT'S DE - LOVE - LY. YOU CAN
C
TELL AT A GLANCE, WHAT A SWELL NIGHT THIS IS FOR RO-MANCE, YOU CAN
HEAR DEAR MOTH-ER NAT-URE MUR- MUR-ING LOW, LET YOUR-SELF GO! SO
ORCH.
D
PLEASE BE SWEET MY CHICK - A - DEE. AND WHEN I KISS YOU, JUST SAY TO ME. "IT'S DE-

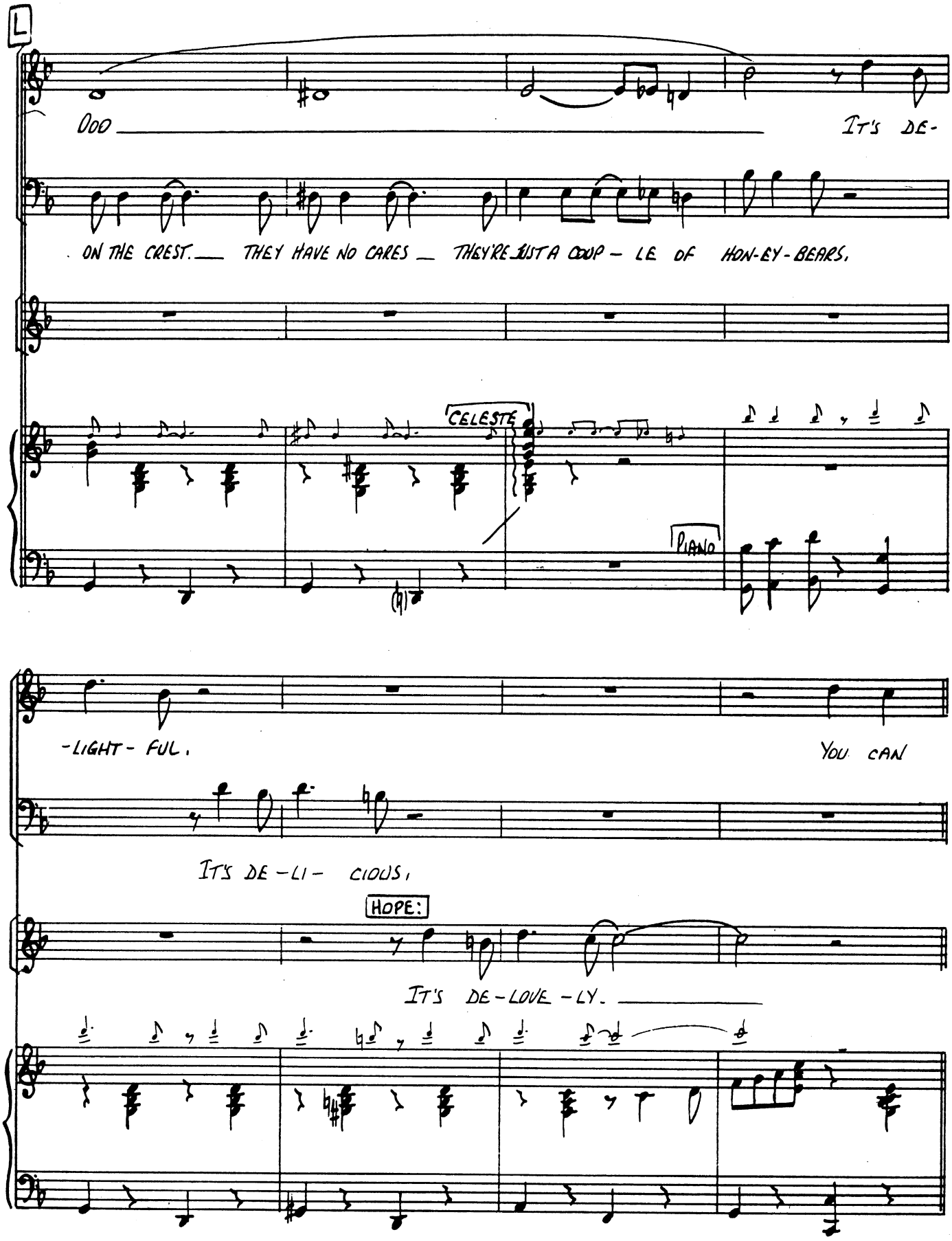

-LIGHT-FUL, IT'S DE-LI-CIOUS, IT'S DE-LECT-AB-LE, IT'S DE-LIR-I-OUS, IT'S DI-
RUBATO
HOPE:
-LEM-MA, IT'S D' LIM-IT, IT'S DE-LUXE, IT'S DE-LOVE-LY!" I
CLAR
E
HOPE: FREELY
FEEL A SUD-DEN URGE TO SING. THE KIND OF DIT-TY THAT IN-VOKES THE SPRING. SO CON-
PNO: CLAR
(Colla voce) (fill in)
-TROL YOUR DE-SIRE TO CURSE, WHILE I CRU-CI-FY THE VERSE! THIS

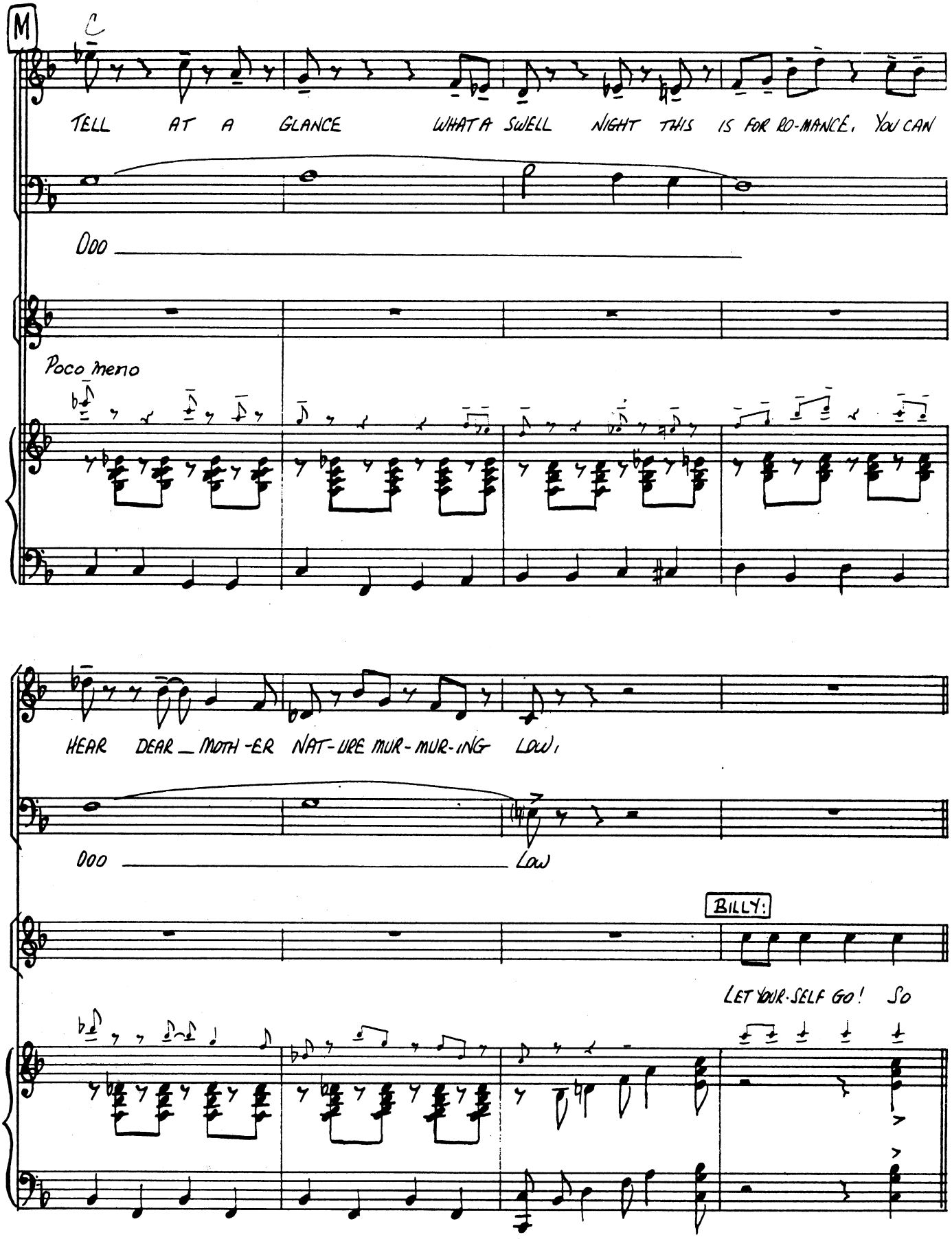

F
VERSE I'VE START-ED SEEMS TO ME. THE TIN-PAN-TI-THES-IS OF MEL-O-DY. SO TO
SPARE YOU ALL THAT PAIN. I'LL SKIP THE DARN THING AND SING THE RE-FRAIN.
TEMPO
Slightly faster than 1st Chrs
ME-ME-ME-ME-ME. RE-RE-RE-RE-RE. DO-SO-MI-DO-LA- SI. TIME
flute
(Tempo)
G
MARCH-ES ON AND SOON IT'S PLAIN. YOU'VE WON MY HEART AND I'VE LOST MY BRAIN. IT'S DE-

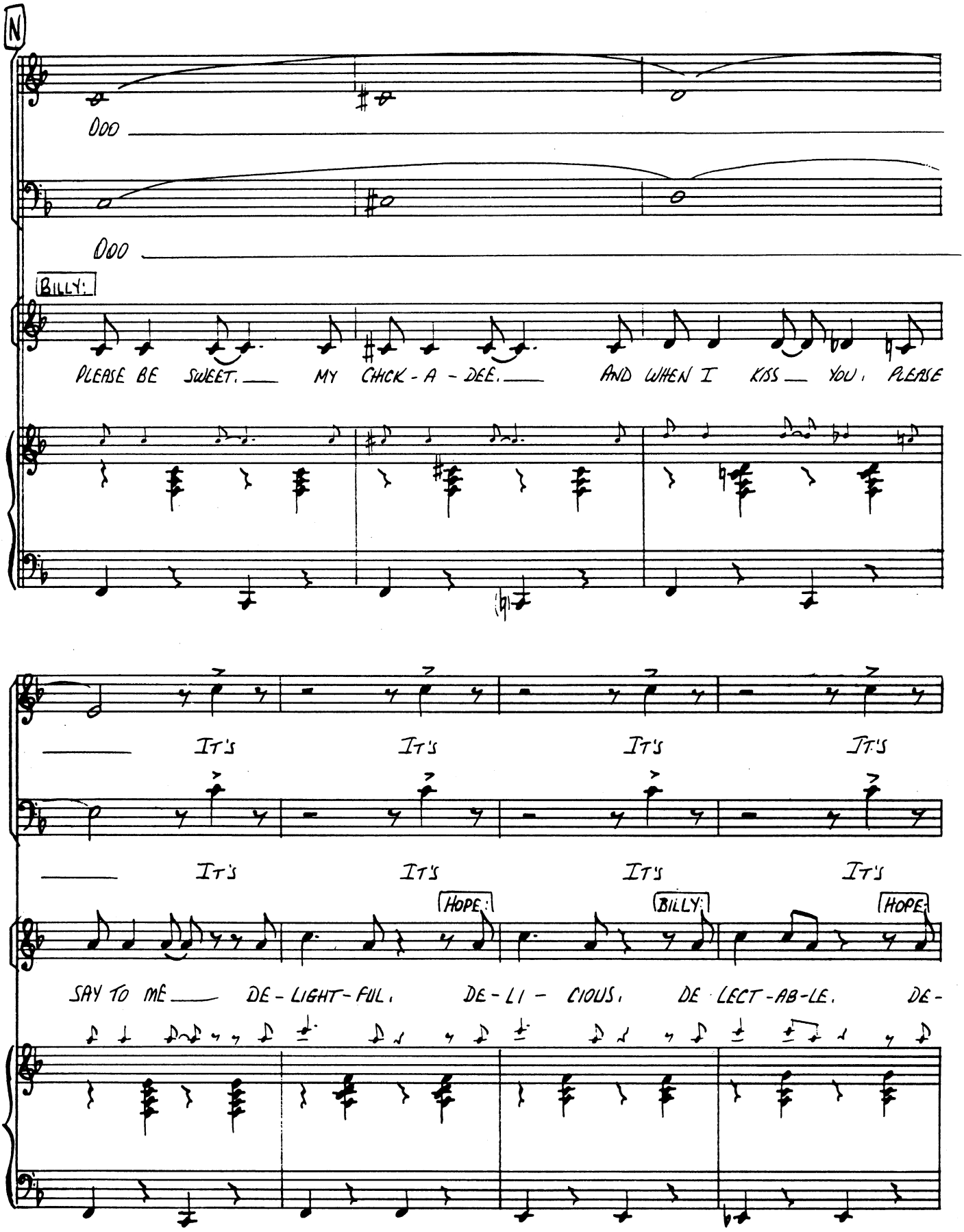

LIGHT-FUL. IT'S DE-LI-CIOUS, IT'S DE-LOVE-LY.
LIFE
H
SEEMS SO SWEET. THAT WE DE-CIDE. IT'S IN THE BAG TO GET UN-I-FIED. IT'S DE-
CELESTE
PIANO
BILLY:
-LIGHT-FUL. IT'S DE-LI-CIOUS IT'S DE-LOVE-LY.
SEE THE
I
(BILLY:)
CROWD AT THE CHURCH. SEE THE PROUD PAR-SON PROPPED ON HIS PERCH. HEAR THE

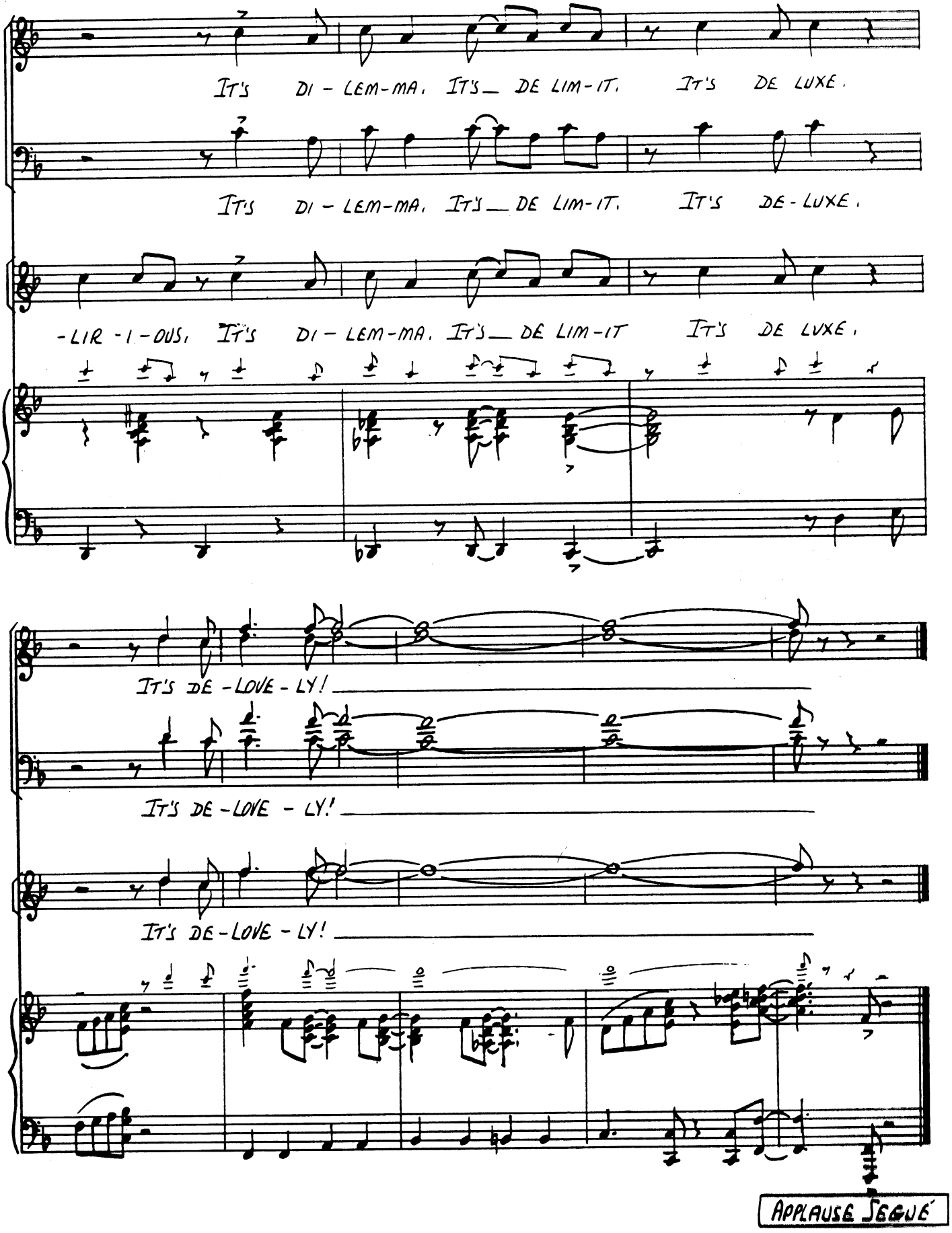

(Billy)
SWEET BEAT OF THE OR-GAN SEAL-ING OUR DOOM
HOPE:
Boom!
THERE GOES THE GROOM.
ORCH
J
HOPE AND BILLY
HOW THEY CHEER AND HOW THEY SMILE AS WE GO GAL-LOP-ING DOWN THE AISLE. IT'S DI-
BILLY:
HOPE:
BILLY:
HOPE:
BOTH:
-VINE, DEAR. IT'S DE-VEEN, DEAR. IT'S DE-VUN-DER-BAR. IT'S D' VIC-TOR-Y. IT'S DE
GROUP:
THEY
(GIRLS)
(BOYS)
VAL-LOP, IT'S DE VIN-NER, IT'S DE VORKS, IT'S DE-LOVE-LY.
ooo-
vf


K
GIRLS
SET-TLE DOWN AS MAN AND WIFE. TO SOLVE THE RID-DLE CALLED MAR-RIED LIFE. IT'S DE-
BOYS
OOO
HOPE
BILLY
-LIGHT-FUL.
OOO
IT'S DE-LI-CIOUS.
THEY'RE
BILLY:
IT'S DE-LOVE-LY.
D
F#
E
A

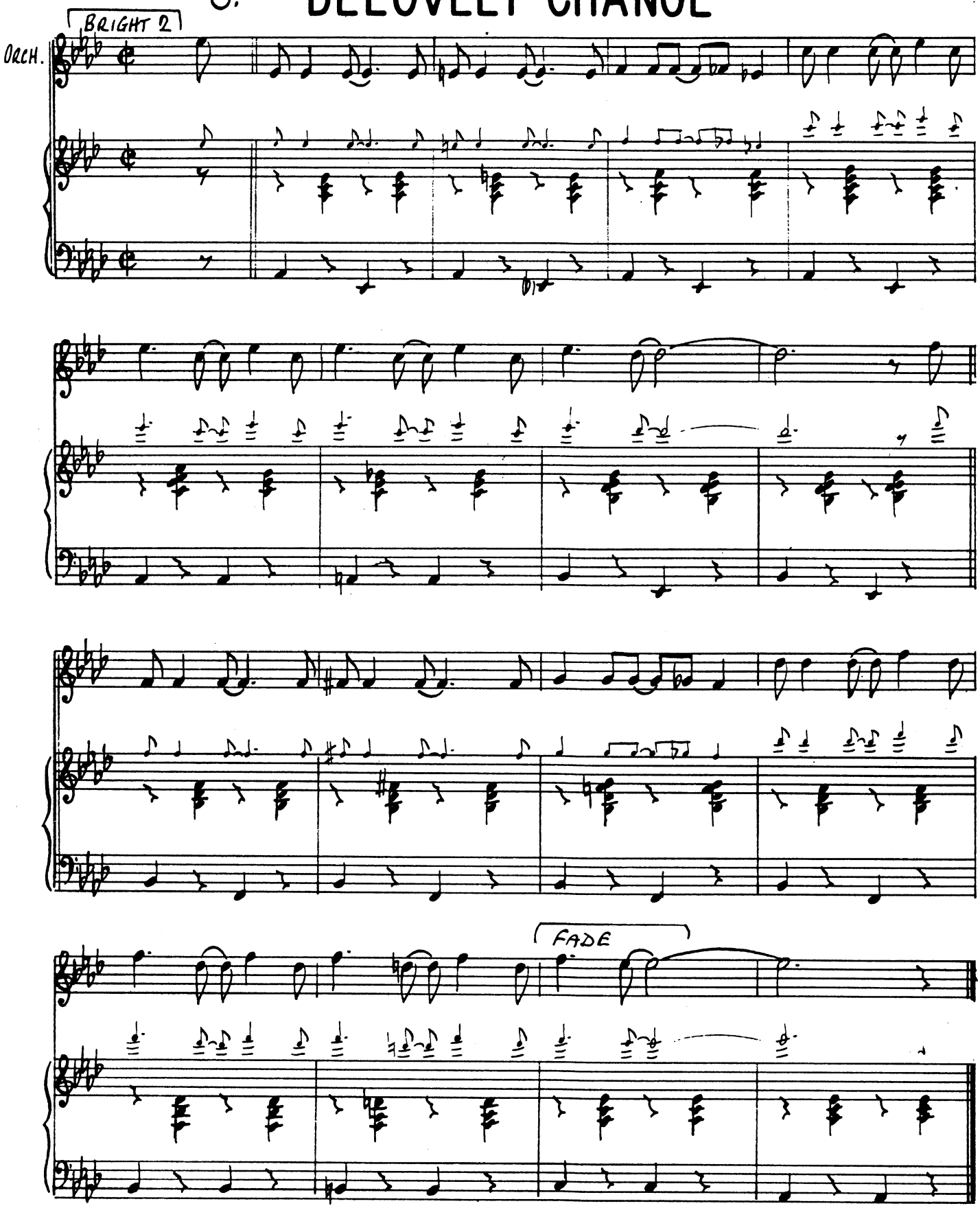

L
OOO
IT'S DE-
ON THE CREST. THEY HAVE NO CARES THEY'RE JUST A COUP - LE OF HON-EY-BEARS,
CELESTE
PIANO
-LIGHT- FUL.
YOU CAN
IT'S DE-LI- CIOUS,
HOPE:
IT'S DE-LOVE-LY.


M
C
TELL AT A GLANCE WHAT A SWELL NIGHT THIS IS FOR RO-MANCE. YOU CAN
Ooo
Poco meno
HEAR DEAR_MOTH-ER NAT-URE MUR-MUR-ING LOW,
Ooo
Low
BILLY:
LET YOUR-SELF GO! SO


N
OOO
OOO
BILLY:
PLEASE BE SWEET. MY CHICK-A-DEE. AND WHEN I KISS YOU, PLEASE
IT'S IT'S IT'S IT'S
IT'S IT'S IT'S IT'S
HOPE:
BILLY:
HOPE:
SAY TO ME DE-LIGHT-FUL, DE-LI-CIOUS, DE-LECT-AB-LE, DE-

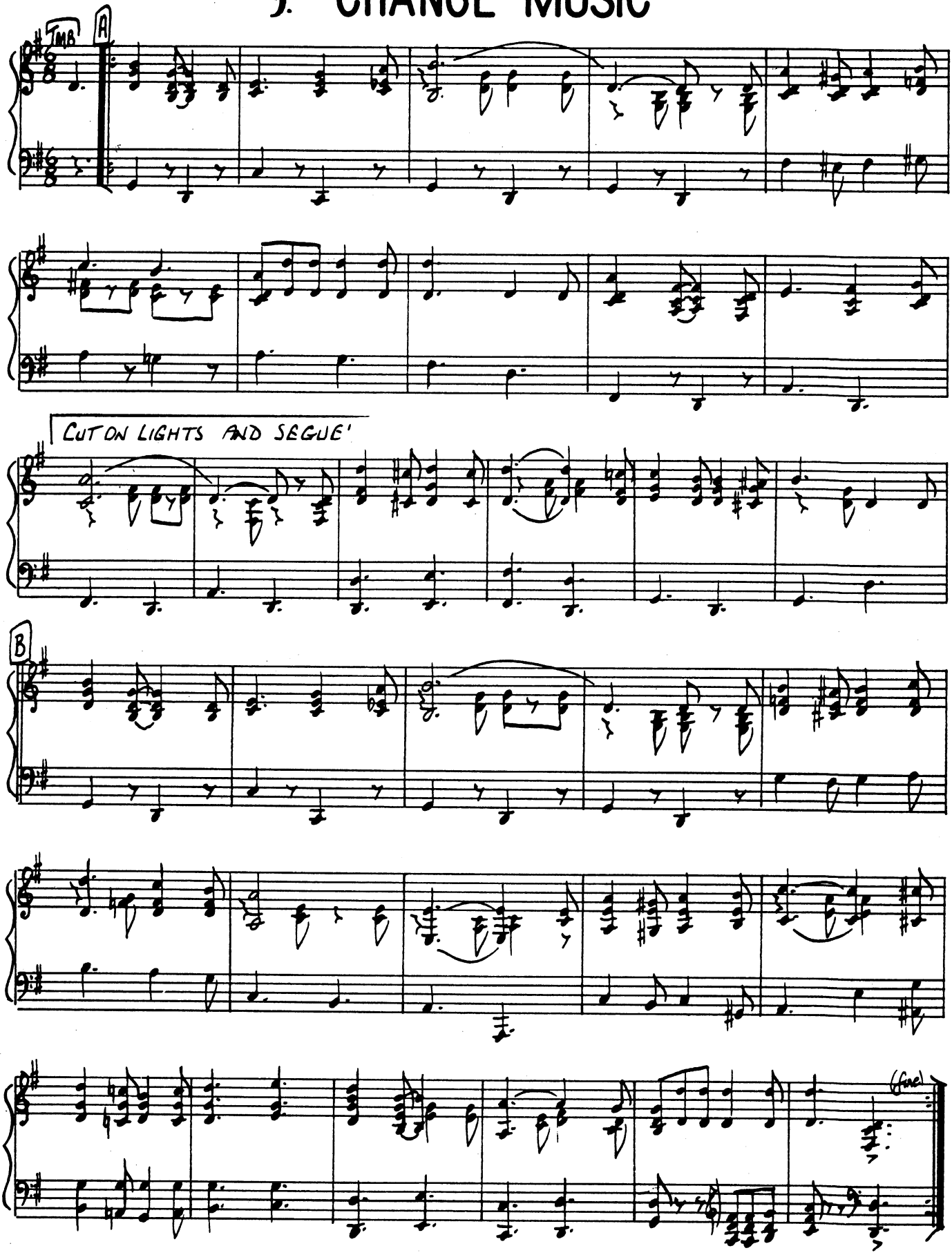

IT'S DI - LEM-MA. IT'S_ DE LIM-IT. IT'S DE LUXE.
IT'S DI - LEM-MA. IT'S_ DE LIM-IT. IT'S DE-LUXE.
-LIR-I-OUS. IT'S DI - LEM-MA. IT'S_ DE LIM-IT IT'S DE LUXE.
IT'S DE-LOVE-LY!
IT'S DE-LOVE-LY!
IT'S DE-LOVE-LY!
APPLAUSE SEGUE

8. DELOVELY CHANGE



CUE(BOWIE) "HE'S STILL ASLEEP"

9. CHANGE MUSIC



10. HEAVEN HOP

(BONNIE and ~~GIRLS~~)

CUE: LIGHTS

BRIGHT 2 | FLUTE

ORCH.

CELESTE

TMB.

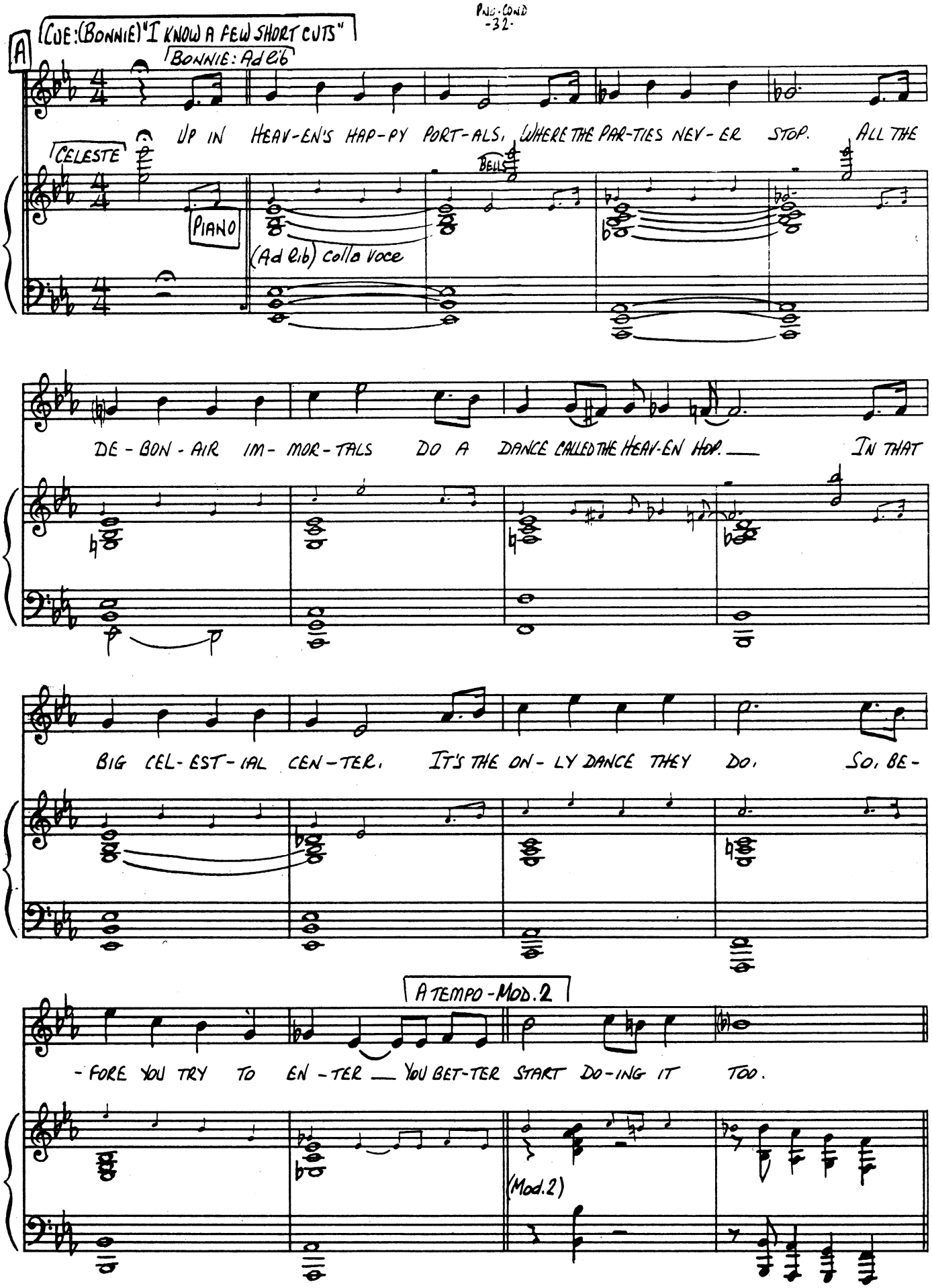
C2.

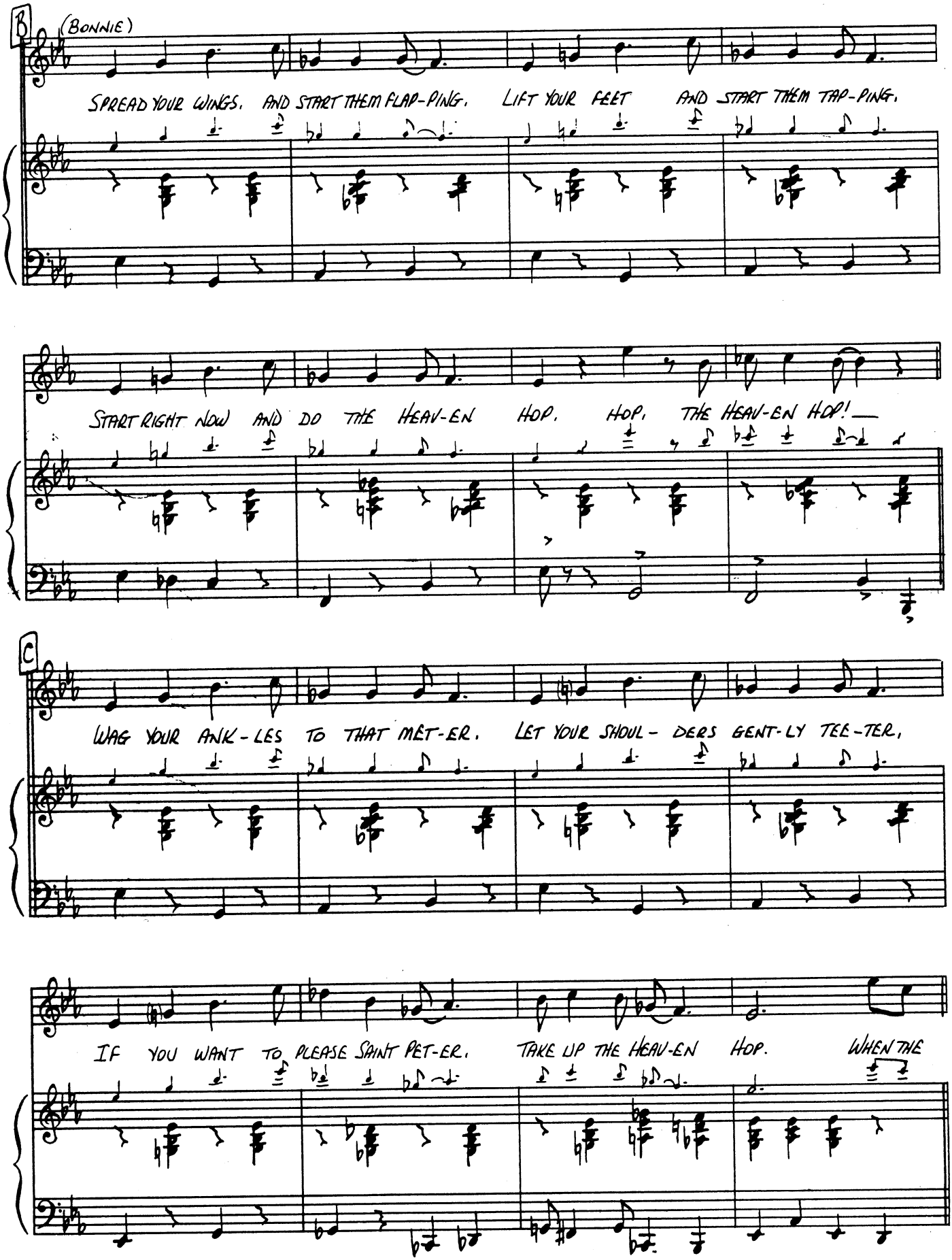
ING.

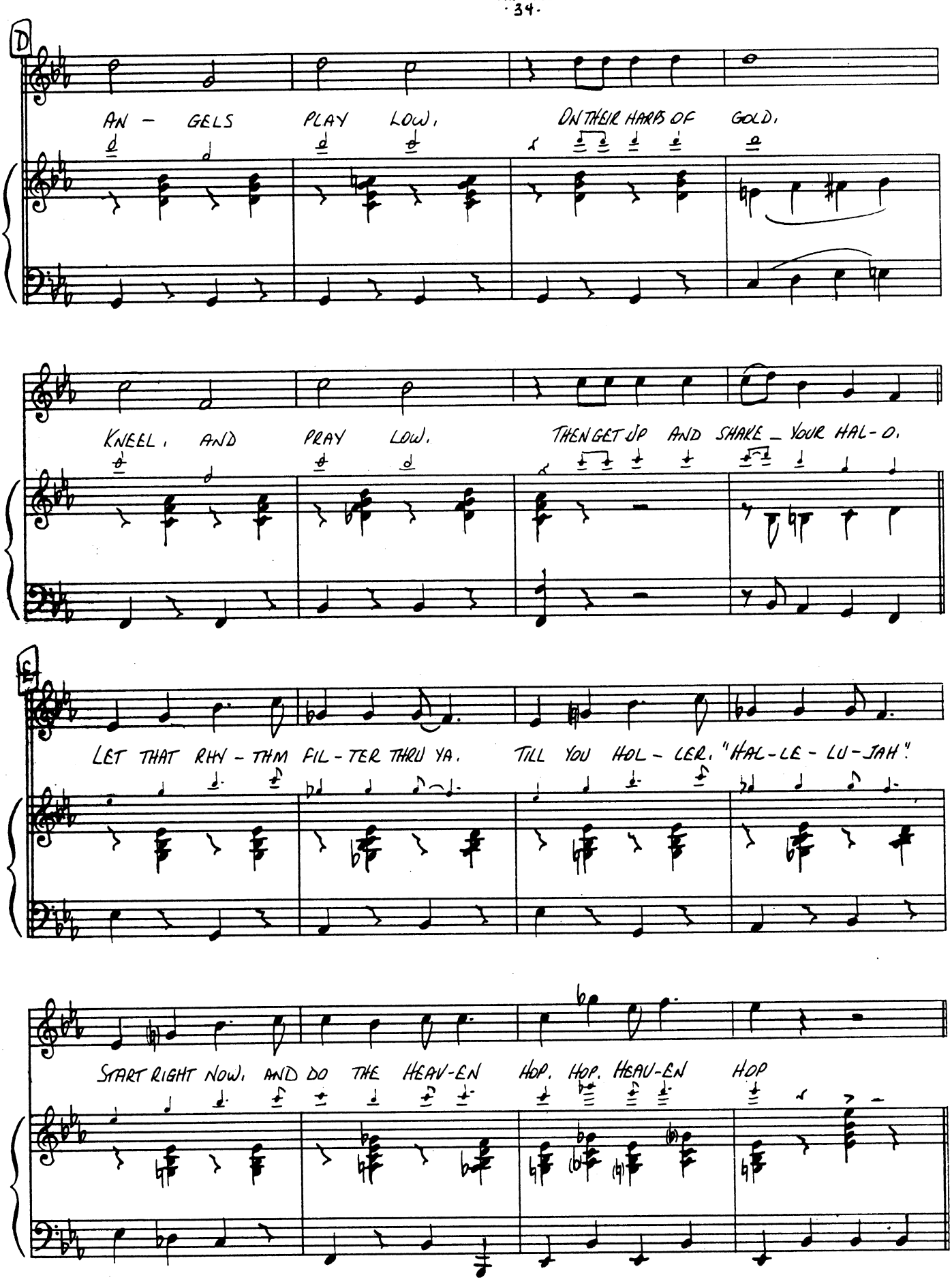
(PIANO)

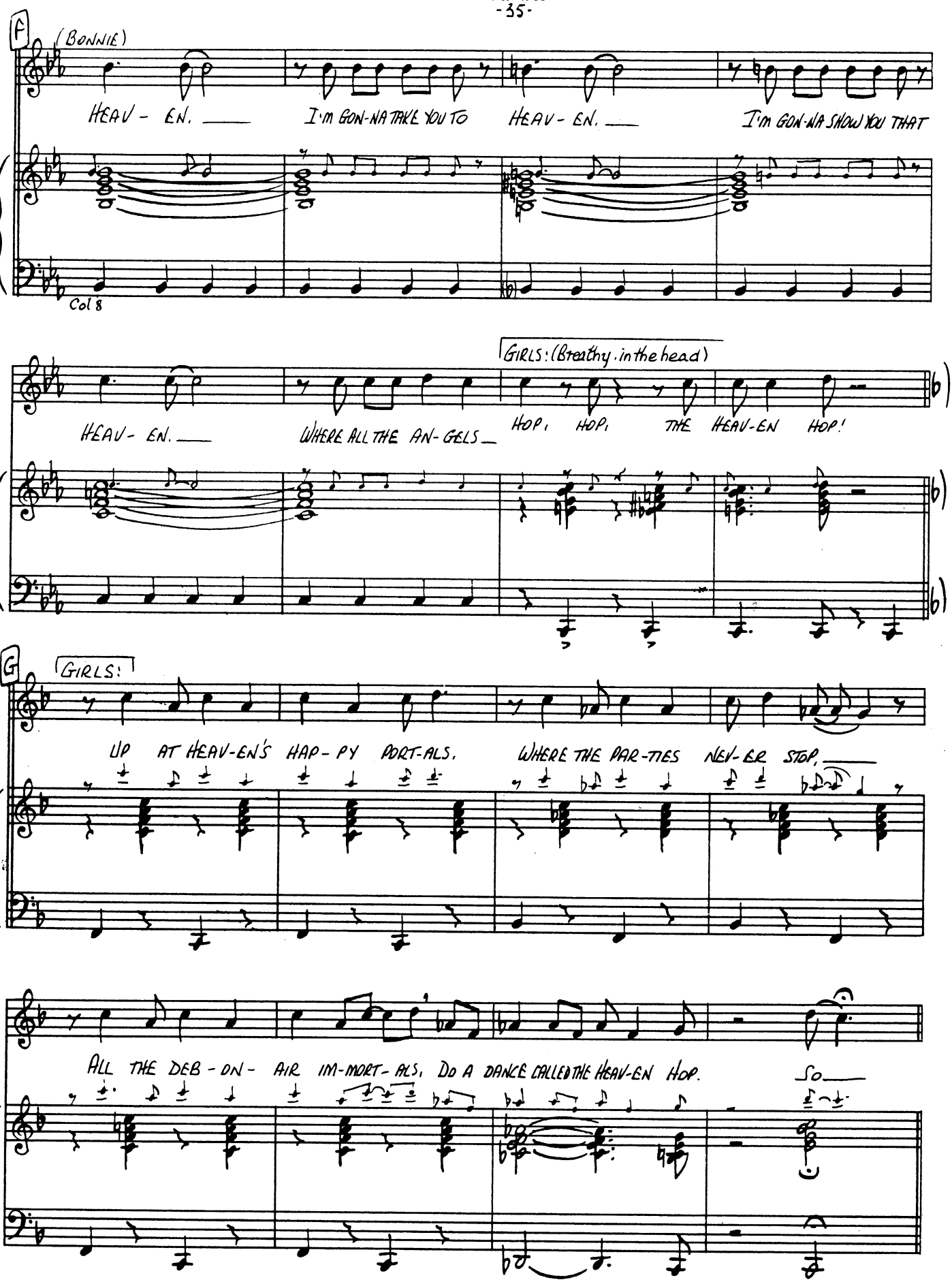
XYLO

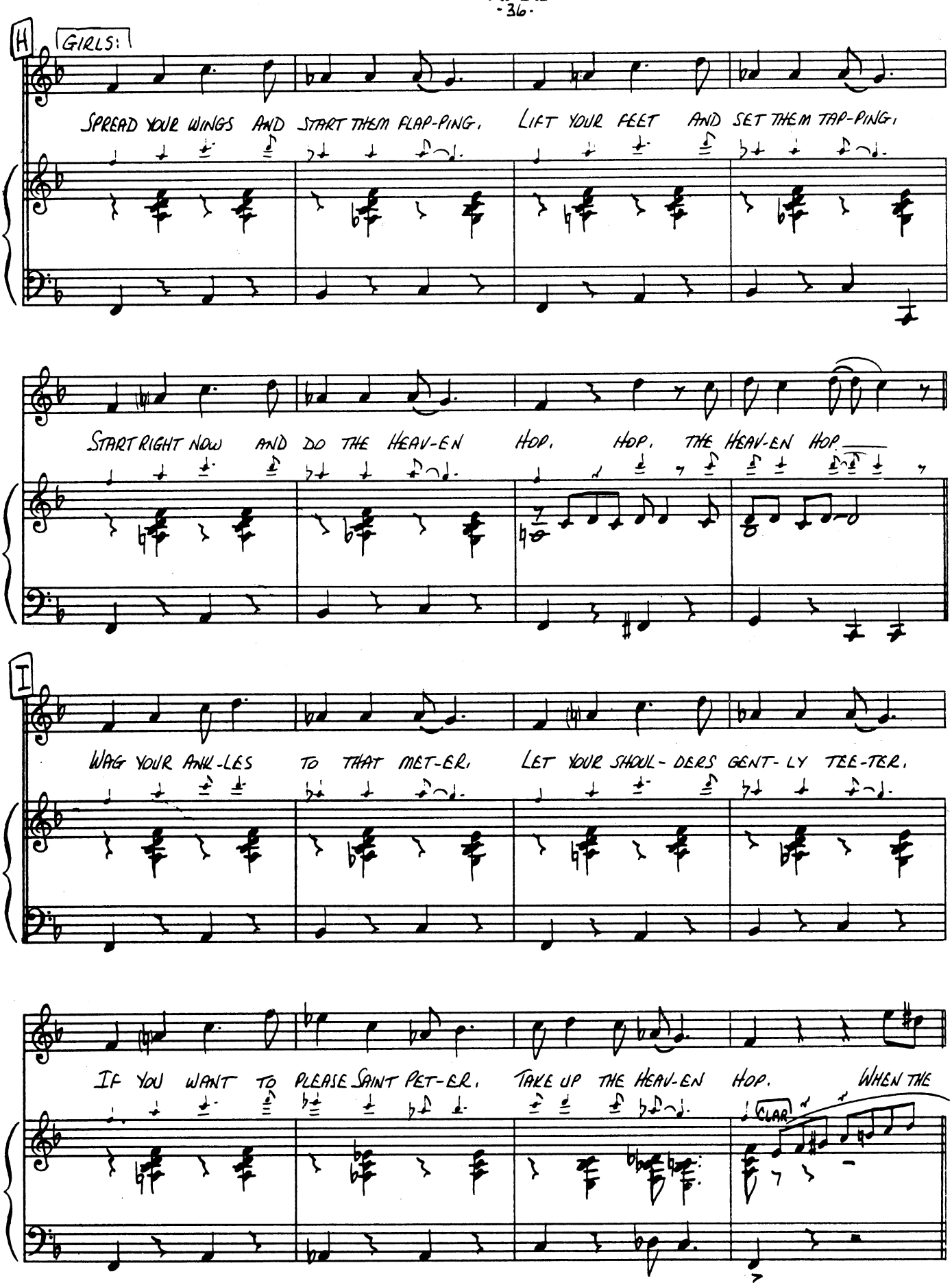
DIALOGUE

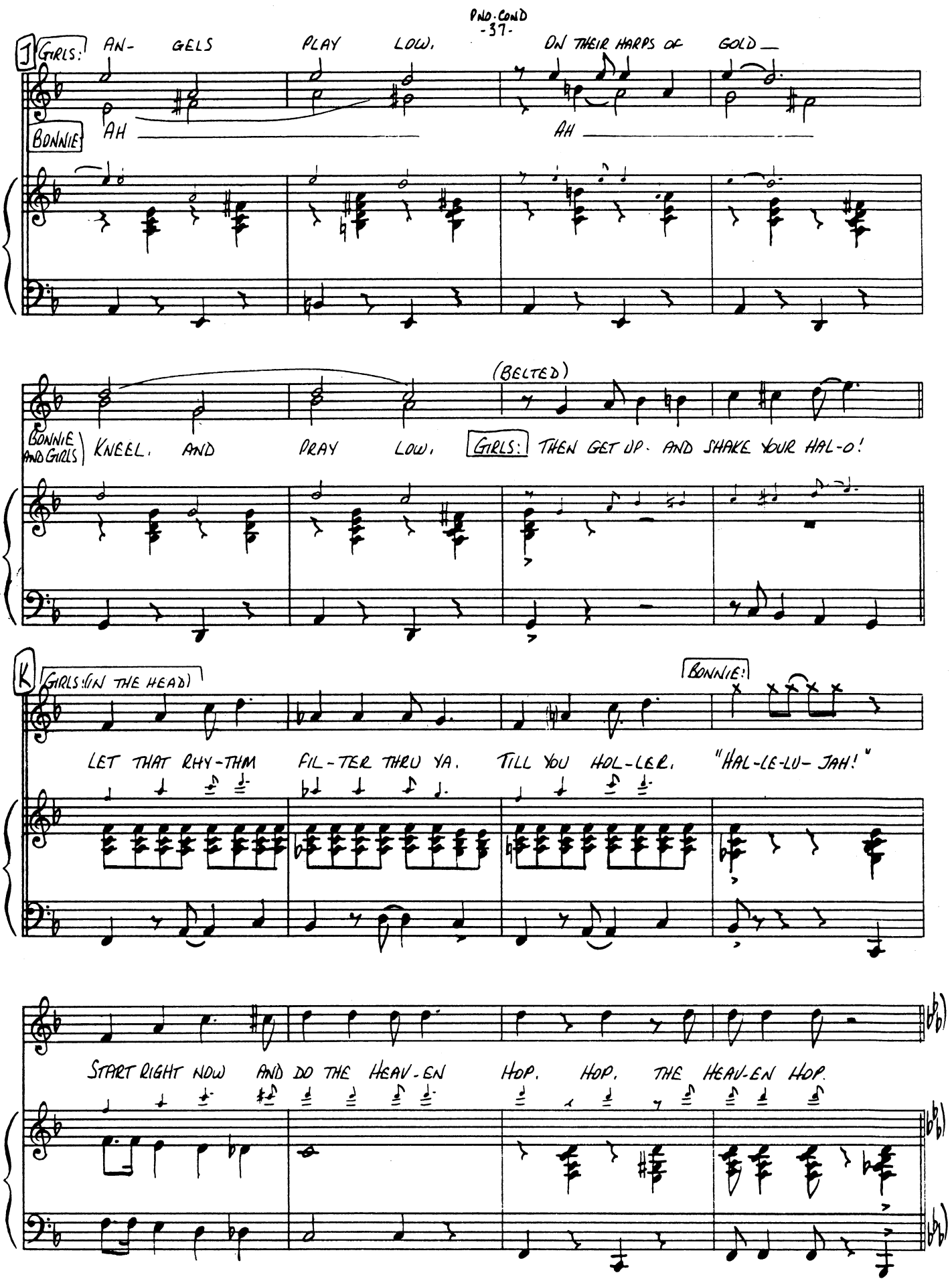

A
CUE: (BONNIE) "I KNOW A FEW SHORT CUTS"
BONNIE: Ad lib
UP IN HEAV-EN'S HAP-PY PORT-ALS, WHERE THE PAR-TIES NEV-ER STOP. ALL THE
CELESTE
PIANO
BELLS
(Ad lib) colla voce
DE-BON-AIR IM-MOR-TALS DO A DANCE CALLED THE HEAV-EN HOP. IN THAT
BIG CEL-EST-IAL CEN-TER. IT'S THE ON-LY DANCE THEY DO. SO, BE-
A TEMPO - MOD. 2
-FORE YOU TRY TO EN-TER YOU BET-TER START DO-ING IT TOO.
(Mod. 2)

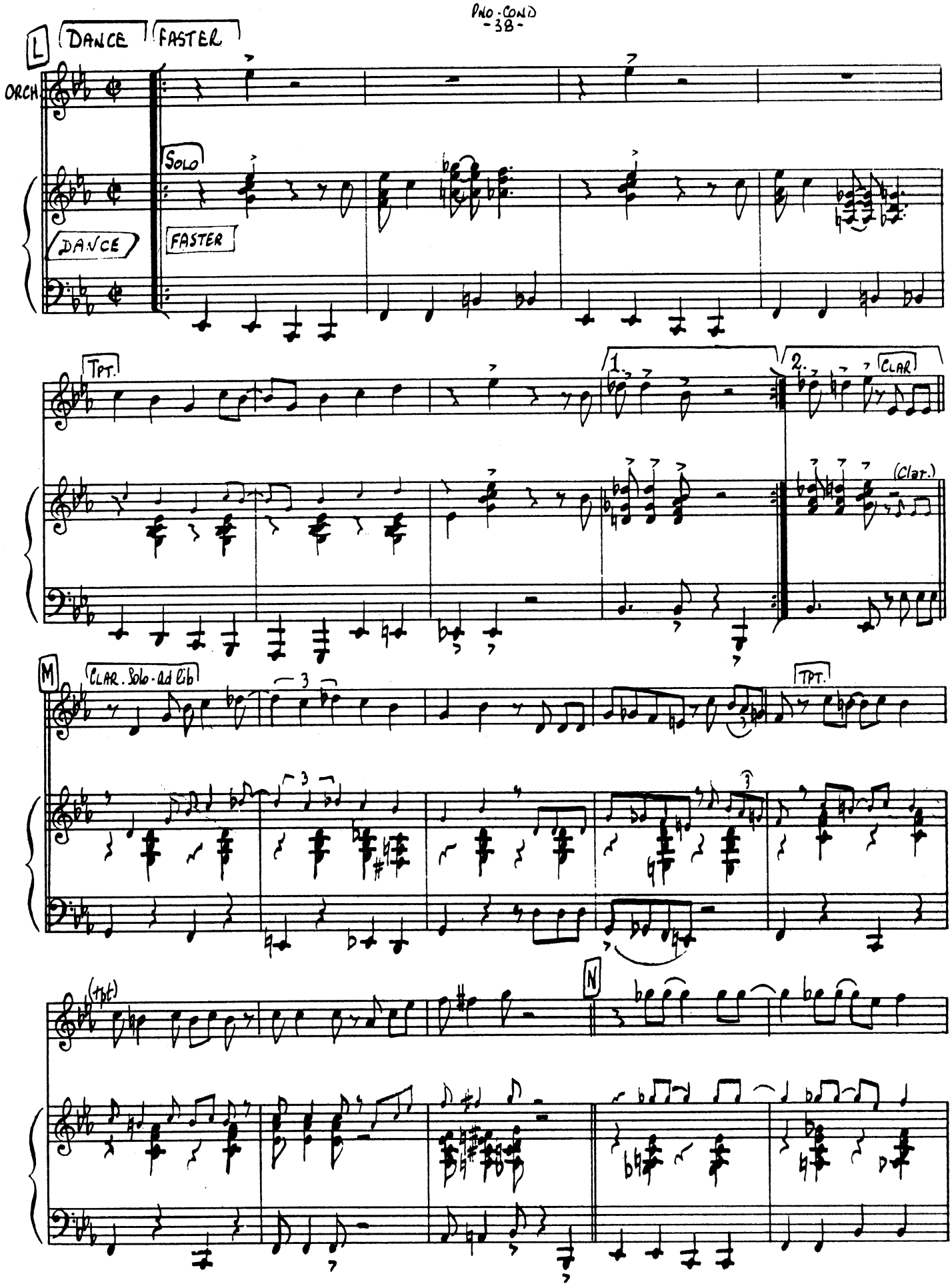

B
(BONNIE)
SPREAD YOUR WINGS, AND START THEM FLAP-PING, LIFT YOUR FEET AND START THEM TAP-PING,
START RIGHT NOW AND DO THE HEAV-EN HOP, HOP, THE HEAV-EN HOP!
C
WAG YOUR ANK-LES TO THAT MET-ER, LET YOUR SHOUL-DERS GENT-LY TEE-TER,
IF YOU WANT TO PLEASE SAINT PET-ER, TAKE UP THE HEAV-EN HOP. WHEN THE

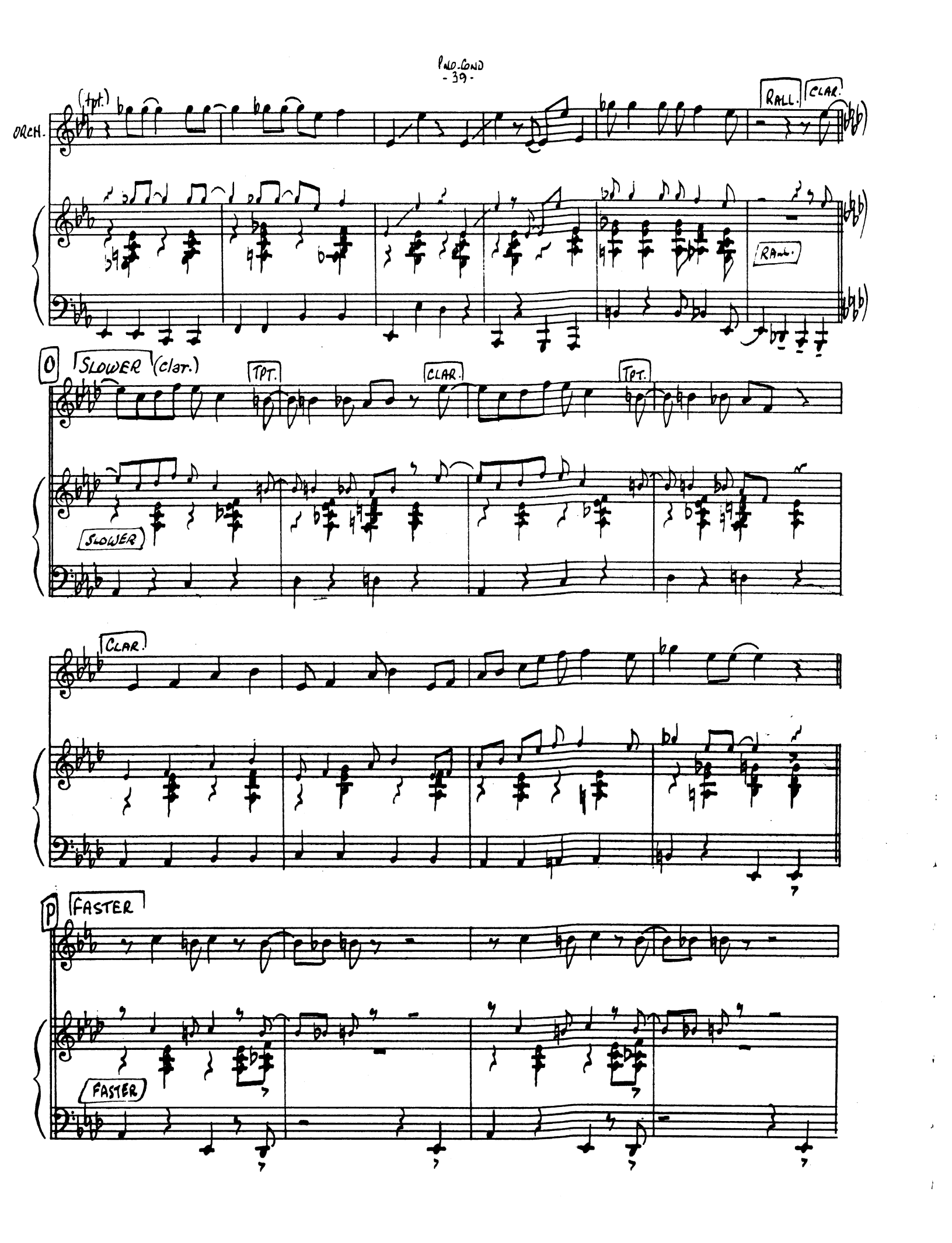

D
AN - GELS PLAY LOW, ON THEIR HARPS OF GOLD,
KNEEL, AND PRAY LOW, THEN GET UP AND SHAKE _ YOUR HAL-O,
E
LET THAT RHY - THM FIL - TER THRU YA, TILL YOU HOL - LER, "HAL-LE - LU-JAH"!
START RIGHT NOW, AND DO THE HEAV-EN HOP, HOP, HEAV-EN HOP

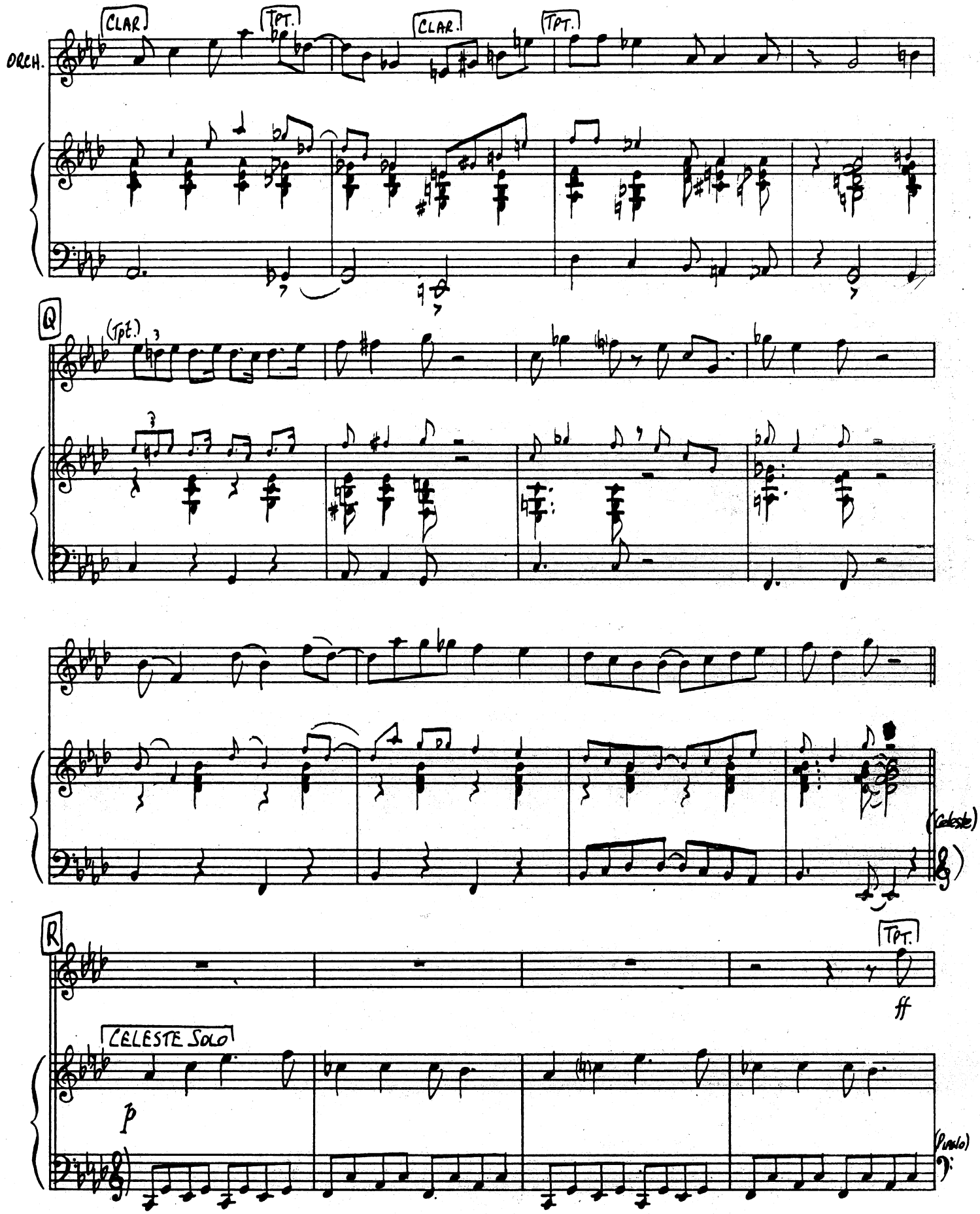

F
(BONNIE)
HEAV - EN. I'M GON-NA TAKE YOU TO HEAV - EN. I'M GON-NA SHOW YOU THAT
Col 8
HEAV - EN. WHERE ALL THE AN-GELS
GIRLS: (Breathy, in the head)
HOP, HOP, THE HEAV-EN HOP!
G
GIRLS:
UP AT HEAV-EN'S HAP-PY PORT-ALS, WHERE THE PAR-TIES NEV-ER STOP,
ALL THE DEB-ON-AIR IM-MORT-ALS, DO A DANCE CALLED THE HEAV-EN HOP. SO

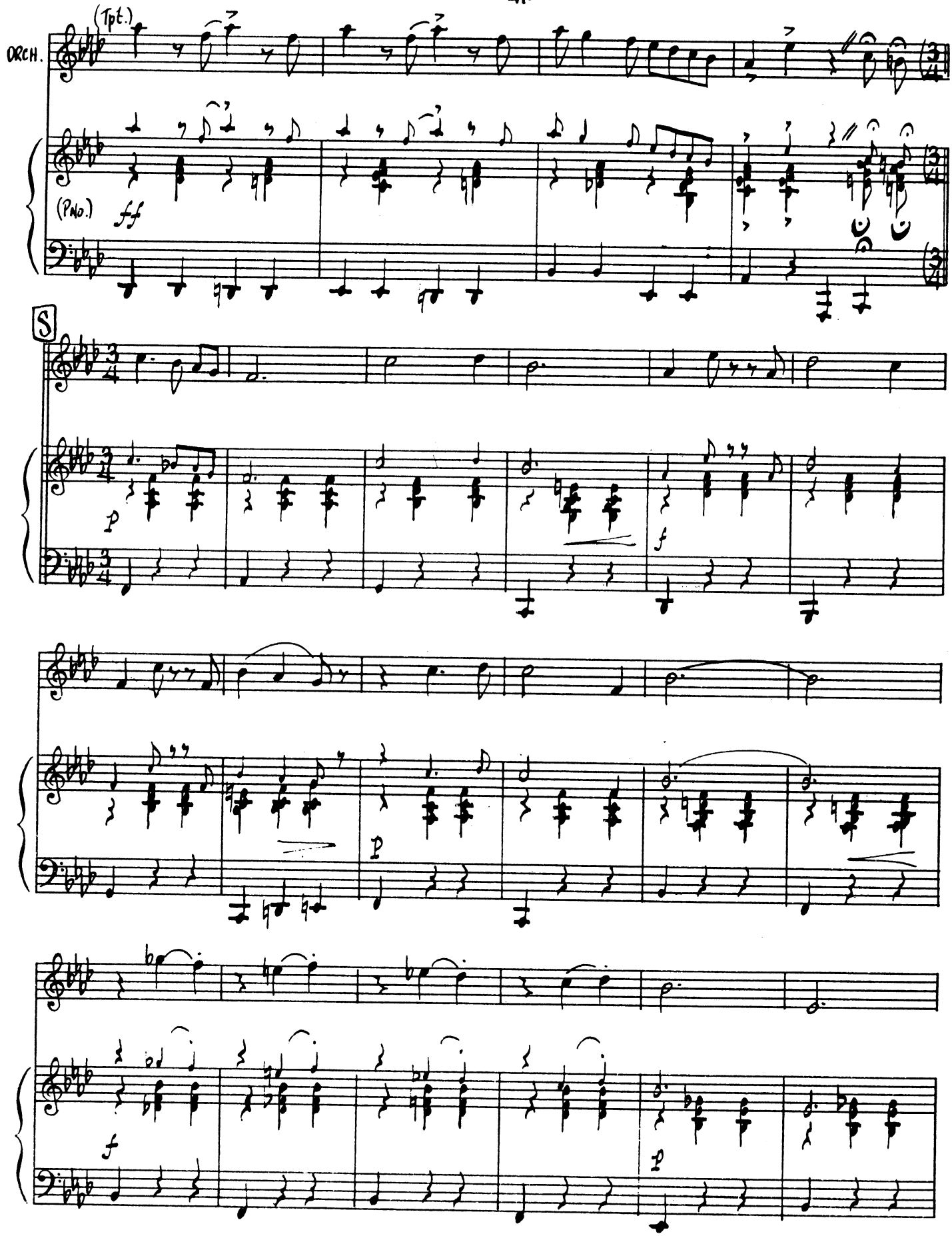

H
GIRLS:
SPREAD YOUR WINGS AND START THEM FLAP-PING. LIFT YOUR FEET AND SET THEM TAP-PING.
START RIGHT NOW AND DO THE HEAV-EN HOP. HOP. THE HEAV-EN HOP
I
WAG YOUR ANK-LES TO THAT MET-ER. LET YOUR SHOUL-DERS GENT-LY TEE-TER.
IF YOU WANT TO PLEASE SAINT PET-ER. TAKE UP THE HEAV-EN HOP. WHEN THE
CLAR.

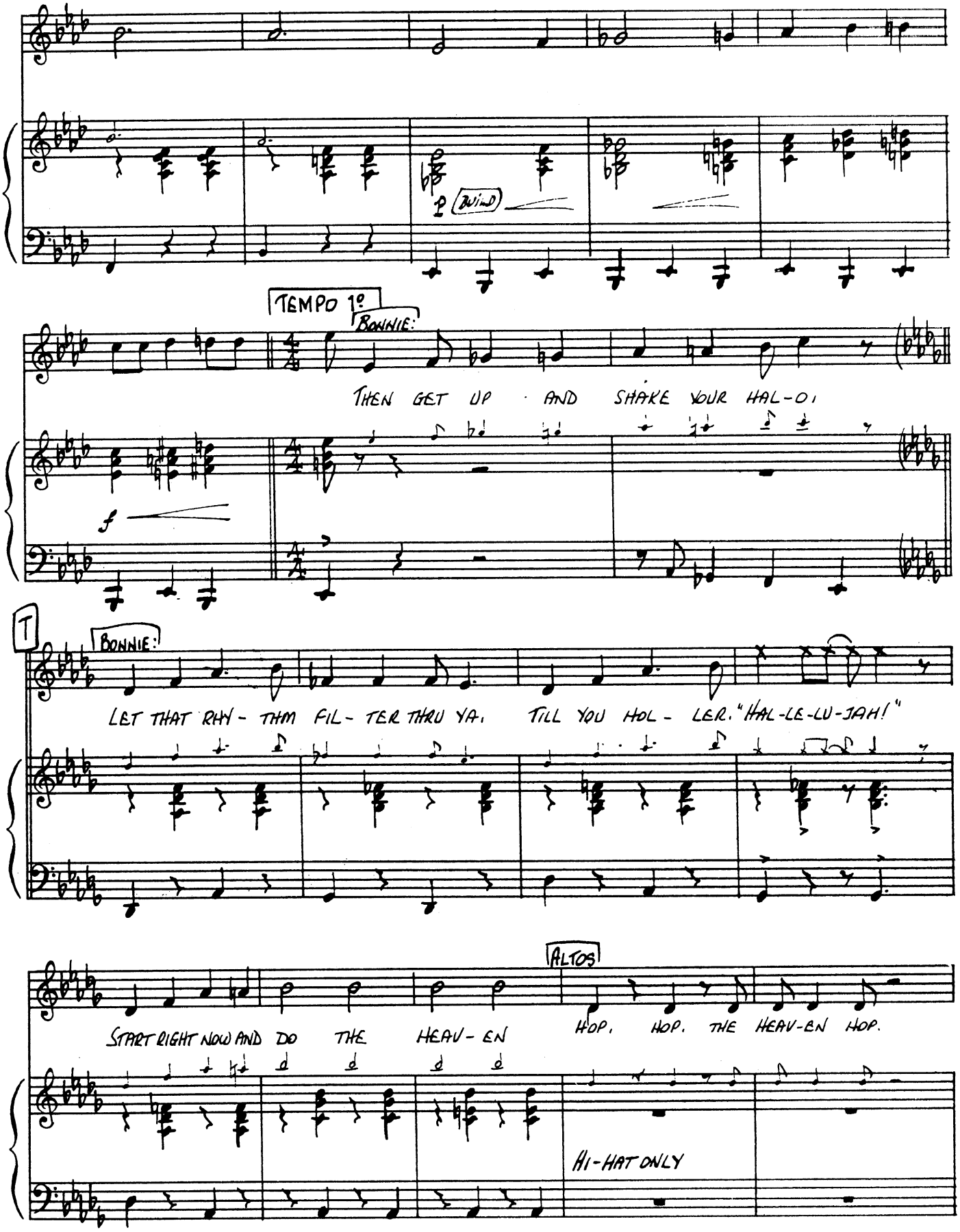

J
GIRLS: AN- GELS PLAY LOW, ON THEIR HARPS OF GOLD
BONNIE: AH AH
(BELTED)
BONNIE AND GIRLS: KNEEL. AND PRAY LOW, GIRLS: THEN GET UP. AND SHAKE YOUR HAL-O!
K
GIRLS: (IN THE HEAD)
BONNIE:
LET THAT RHY-THM FIL-TER THRU YA. TILL YOU HOL-LER, "HAL-LE-LU-JAH!"
START RIGHT NOW AND DO THE HEAV-EN HOP. HOP. THE HEAV-EN HOP.


L
DANCE
FASTER
ORCH
SOLO
DANCE
FASTER
TPT.
1.
2.
CLAR
(Clar.)
M
CLAR. Solo ad lib
TPT.
(tpt)
N


ORCH.
(tpt.)
RALL.
CLAR.
RALL.
O
SLOWER (clar.)
TPT.
CLAR.
TPT.
SLOWER
CLAR.
P
FASTER
FASTER


CLAR.
TPT.
CLAR.
TPT.
ORCH.
Q
(Tpt.)
(Celeste)
R
TPT.
ff
CELESTE SOLO
p
(Piano)


ORCH.
(Tpt.)
(PNO.)
ff
S
p
f
p
f
p


TEMPO 1º
BONNIE:
THEN GET UP AND SHAKE YOUR HAL-O!
BONNIE:
LET THAT RHY-THM FIL-TER THRU YA. TILL YOU HOL-LER. "HAL-LE-LU-JAH!"
ALTOS
START RIGHT NOW AND DO THE HEAV-EN HOP. HOP. THE HEAV-EN HOP.
HI-HAT ONLY