

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

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

Reed I - Flute, Clarinet & Alto Saxophone	Percussion
Reed II - Flute, Clarinet & Alto Saxophone	Banjo & Guitar
Reed III - Oboe, Clarinet & Tenor Saxophone	*Piano & Celeste
Reed IV - Bass Clarinet, Baritone Saxophone and Bassoon (or Bass Clarinet)	Violin I (2 stands)
Trumpet I & II	Violin II
Trumpet III	Viola
Trombone	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. <i>Opening</i> – Orchestra	1
2. <i>Reno's Entrance</i> – Orchestra	4
3. <i>You're The Top</i> – Reno and Bill	5
4. <i>Moon's Entrance</i> – Orchestra	14
5. <i>Bon Voyage</i> – Entire Company	14
6. <i>Bon Voyage Change</i> – Orchestra	17
7. <i>It's Delovely</i> – Billy, Hope and Chorus	18
8. <i>Delovely Change</i> – Orchestra	29
9. <i>Change Music</i> – Orchestra	30
10. <i>Heaven Hop</i> – Bonnie and Girls	31
11. <i>Friendship</i> – Reno, Billy and Moon	44
12. <i>Friendship Change</i> – Orchestra	50
13. <i>Change Music</i> – Orchestra	51
14. <i>I Get A Kick Out Of You</i> – Reno	52
15. <i>Anything Goes</i> – Reno and Chorus	57
16. <i>Anything Goes Encore</i> – Reno and Chorus	67
17. <i>Entr'acte</i> – Orchestra	70
18. <i>Public Enemy</i> – Chorus	73
19. <i>Let's Step Out</i> – Bonnie and Chorus	74
20. <i>Let's Misbehave</i> – Reno and Sir Evelyn	81
21. <i>Blow, Gabriel, Blow</i> – Reno and Chorus	85
22. <i>All Through The Night</i> – Billy and Hope	100
23. <i>Be Like The Bluebird</i> – Moon	107
24. <i>All Through The Night Reprise</i> – Billy and Hope	110
25. <i>Change Music</i> – Orchestra	113
26. <i>Take Me Back To Manhattan</i> – Reno and Angels	114
27. <i>Wedding Music</i> – Orchestra	122
28. <i>Chinese Bit</i> – Orchestra	122
29. <i>Finale</i> – Entire Company	123
30. <i>Bows and Exit Music</i> – Orchestra	125

ANYTHING GOES

1.

OPENING (ACT I)

ORCH. *Maestoso* *Tpt.* *(etc)*

PIANO *(Timp.)*

A BRIGHT 2

(Bongo)

Pna. Col. & basso -

Xylo

ANYTHING GOES (revised)

Book © 1977 by Guy Bolton, Estate of P.G. Wodehouse, Anna Crouse and Howard Lindsay
Trust u/d/t dated March 2, 1967.

Music & Lyrics - 'It's Delovely', Copyright Chappell & Co., Inc. 1936; 'Friendship', Copyright Chappell & Co., Inc. 1939; 'Let's Misbehave', Copyright Harms, Inc. 1927; 'Heaven Hop', Copyright Harms, Inc. 1928; 'Let's Step Out', 'Take Me Back To Manhattan', Copyright Harms, Inc. 1930; 'I Get A Kick Out Of You', 'You're The Top', 'Anything Goes', 'Blow, Gabriel, Blow', 'All Through The Night', Copyright Harms, Inc. 1934; 'Bon Voyage', 'Public Enemy', 'Be Like The Bluebird', Copyright Harms, Inc. 1936.

Compilation, orchestration and arrangements - © Robert H. Montgomery, Jr. Trustee (of Literary and Musical Property Trusts u/d/t by Cole Porter dated July 6, 1961, as amended) 1977.

All rights reserved.

ORCH.

Tpt. RALL. Alto: Tmb.

(Banjo tacet) rallo

B EASY 2 RENO'S ENTRANCE

C Tpt.

(Easy 2)

(Col B basso)

AVA Basso

SLIGHTLY FASTER

Tpt.

(AVA Basso)

(laco)

D (Tpt.) BILLY'S ENTRANCE

E XYLO

R.H.

L.H.

STAGE:
SHHH

TMB.

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line includes a 'STAGE: SHHH' instruction and a 'TMB.' marking. The piano accompaniment consists of treble and bass staves with various chords and melodic lines.

F (Tmb.) MOONFACE

TPT.

TMB.

Musical score for the second system, featuring a vocal line and piano accompaniment. The vocal line includes a 'TPT.' marking and a 'TMB.' marking. The piano accompaniment includes a '(Lalino)' marking and a 'rall.' instruction.

RALL.

HOPE

G BALLAD 2

BONNIE

TPT.

TMB.

TPT.

Musical score for the third system, featuring a vocal line and piano accompaniment. The vocal line includes a 'TPT.' marking and a 'TMB.' marking. The piano accompaniment includes a '(Ballad 2)' marking and a 'rall.' instruction.

RALL.

SIR EVELYN
MRS. HARCOURT

SLOWLY-IN 4

WHITNEY

TMB.

OBOE

Slowly-in 4

FADE

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The vocal line includes a 'RALL.' instruction and a 'TMB.' marking. The piano accompaniment includes a 'rall.' instruction and a 'FADE' marking.

2.

RENO'S ENTRANCE

CUE: "COMING UP THE GANGPLANK"

CUE: "SHE AIN'T SWIMMIN'"

CUE: "ATLANTIC CROSSING"

Get larger

3.

YOU'RE THE TOP

(RENO AND BILLY)

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

BILLY: Ad LIB

AT WORDS PO-ET- IC I'm SO PATH-ET - IC THAT I AL- WAYS HAVE FOUND IT

(fill in ad lib)

Detailed description: This system contains the first line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (Bb) and the time signature is common time (C). The vocal line begins with a fermata over the first measure. The lyrics are written below the vocal line. The piano accompaniment includes a handwritten instruction "(fill in ad lib)" in the first measure.

BEST IN-STEAD OF GET-TING THEM OFF MY CHEST, TO LET 'EM REST. UN-EX-PRESSED. I

Detailed description: This system contains the second line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (Bb) and the time signature is common time (C). The vocal line continues with the lyrics. The piano accompaniment provides harmonic support.

HATE PAR-AD - IN' MY SER - EN - AD - IN' AS I'LL PROB - AB - LY MISS A BAR. So

Detailed description: This system contains the third line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (Bb) and the time signature is common time (C). The vocal line concludes with the lyrics. The piano accompaniment provides harmonic support.

TEMPO

IF THIS DIT-TY, IS NOT SO PRE-TY, AT LEAST IT WILL TELL YOU HOW GREAT YOU ARE. —

(Tempo)

A Refrain:

YOU'RE THE TOP.

YOU'RE THE COL-ISE-UM.

p. mf

YOU'RE THE TOP.

YOU'RE THE LOUVRE MU-SE-UM,

YOU'RE A MEL-D-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!

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The piano part includes chords and a bass line. The lyrics are written below the vocal line.

B

YOU'RE THE NILE. YOU'RE THE TOWER OF PI-SA.

The second system continues the musical piece. It includes a vocal line and piano accompaniment. The lyrics are written below the vocal line.

YOU'RE THE SMILE ON THE MO-NA LI-SA.

The third system continues the musical piece. It includes a vocal line and piano accompaniment. The lyrics are written below the vocal line.

I'M A WORTH-LESS CHECK. - A TOT-AL WRECK - A FLOP! A BUT IF

The fourth system concludes the musical piece. It includes a vocal line and piano accompaniment. The lyrics are written below the vocal line.