

# Anything Goes

FROM ANYTHING GOES.

Moderato

mf rit.

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. The tempo is marked 'Moderato' and the dynamics are 'mf' (mezzo-forte) and 'rit.' (ritardando).

Cm Ab Cm

Times have changed\_ And we've of - ten re -

*P a tempo*

The first system of the vocal melody is shown on a single staff with lyrics. The piano accompaniment is on two staves below. The key signature has one flat (B-flat major/C minor). The tempo is 'Moderato' and the dynamics are 'mf' and 'rit.'. The lyrics are: "Times have changed\_ And we've of - ten re -".

G7 Cm Db Ab7 Db

wound the clock\_ Since the Pu - ri - tans got a shock\_

The second system of the vocal melody is shown on a single staff with lyrics. The piano accompaniment is on two staves below. The key signature has one flat (B-flat major/C minor). The tempo is 'Moderato' and the dynamics are 'mf' and 'rit.'. The lyrics are: "wound the clock\_ Since the Pu - ri - tans got a shock\_".

G7 Dm7 G7 C7

When they land - ed on Plym - outh Rock... If to -

*mf*

The third system of the vocal melody is shown on a single staff with lyrics. The piano accompaniment is on two staves below. The key signature has one flat (B-flat major/C minor). The tempo is 'Moderato' and the dynamics are 'mf' and 'rit.'. The lyrics are: "When they land - ed on Plym - outh Rock... If to -".

C7 Fm C7 Fm

day — An - y shock they should try to stem, -

G7 Cm G7 Cm G D7 G7

'Stead of land-ing on Plym-outh Rock, Plym-outh Rock would land on them. -

Refrain (*brightly*)

G7 C Am

1. In old-en days a glimpse of stock-ing Was looked on as some-thing shock-  
 (2. When) moth-ers pack and leave poor fa - ther Be - cause they de-cide they'd rath-  
 (3. When you) hear that La - dy Men - dl, stand-ing up, Now does a hand-spring land-

*mp*

C7 F6 Fm6 C F6

— ing, But now, God knows, \_\_\_\_\_ An - y - thing goes. \_\_\_\_\_  
 — er Be ten - nis pros, \_\_\_\_\_ An - y - thing goes. \_\_\_\_\_  
 — ing up On her toes, \_\_\_\_\_ An - y - thing goes. \_\_\_\_\_

C Gaug.7 C Am

— Good au - thors, too, who once knew bet - ter words Now on - ly use four - let -  
 — When Mis - sus Ned Mc - Lean, God bless her, Can get Rus - sian Reds to "yes"  
 — When Sam Gold - wyn can with great con - vic - tion in - struct An - na Sten in dic -

*mf* *mp*

C7 F6 Fm6 C Dm7

- ter words, writ - ing prose, \_\_\_\_\_ An - y - thing goes.  
 — her, Then I sup - pose \_\_\_\_\_ An - y - thing goes.  
 - tion, Then An - na shows \_\_\_\_\_ An - y - thing goes.

C7 F6 Fm6 C F6

ing, But now, God knows, \_\_\_\_\_ An - y - thing goes. \_\_\_\_\_  
 er Be ten - nis pros, \_\_\_\_\_ An - y - thing goes. \_\_\_\_\_  
 ing up On her toes, \_\_\_\_\_ An - y - thing goes. \_\_\_\_\_

C Gau.7 C Am

Good au - thors, too, who once knew bet - ter words Now on - ly use four - let -  
 When Mis - sus Ned Mc - Lean, God bless her, Can get Rus - sian Reds to "yes"  
 When Sam Gold - wyn can with great con - vic - tion in - struct An - na Sten in dic -

*mf* *mp*

C7 F6 Fm6 C Dm7

- ter words, writ - ing prose, \_\_\_\_\_ An - y - thing goes.  
 her, Then I sup - pose \_\_\_\_\_ An - y - thing goes.  
 tion, Then An - na shows \_\_\_\_\_ An - y - thing goes.

C B7 E B7

The world- has gone mad to - day\_ And good's bad to - day\_ And black's  
 If driv - ing fast cars you like\_ If low bars you like\_ If old  
 Just think\_ of those shocks you got\_ And those knocks you got\_ And those

*mf*

E B7 Em

white to - day\_ And day's night to - day\_ When most guys to - day\_ That wom-en  
 hymns you like\_ Or bare limbs you like\_ If Mae West you like\_ Or me un-  
 blues you got\_ From that news you got\_ And those pains you got\_ (If an - y

Em7 C#dim Cdim C#dim G7

prize to - day\_ Are just sil - ly gi - go - los. ——— So  
 dressed you like\_ Why, no - bo - dy would op - pose. ——— When  
 brains you got)\_ From those lit - tle ra - di - os. ——— So

C Am

though I'm not a great ro-manc-er I know that {you're} bound to an-  
 ev-'ry night the set that's smart-is in-dulg-ing in nud-ist par-  
 Mis-sus R., with all her trim-min's, can broad-cast a bed for Sim-

C7 F6

- swer when {I} pro - pose, \_\_\_\_\_ An - y - thing  
 - ties in stu - di - os, \_\_\_\_\_ An - y - thing  
 - mons 'Cause Frank - lin knows \_\_\_\_\_ An - y - thing

1. 2. 3.

C F6 C F6 C F#dim G7 C F6 C Dm7 C

goes. \_\_\_\_\_ 2. When goes. \_\_\_\_\_  
 goes. \_\_\_\_\_ 3. When you

*mf*