

**I GET A KICK OUT OF YOU**

**VINTON FREEDLEY INC.**

P R E S E N T S

**WILLIAM ETHEL VICTOR  
GAXTON MERMAN MOORE**

IN

# "Anything GOES"

A NEW MUSICAL COMEDY

WITH

**BETTINA HALL**

M U S I C B Y

**COLE PORTER**

S T O R Y B Y

**GUY BOLTON**

AND

**P.G. WODEHOUSE**

S T A G E D B Y

**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



"Anything Goes"

# I Get A Kick Out Of You

Words and Music by  
COLE PORTER

Moderato

PIANO

*mp*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a bass line with quarter notes. The tempo is marked 'Moderato' and the dynamics are 'mp'.

\* Eb

*p*

My sto - ry is much too sad to be told,

Fm7 Bb7 Cm7

The first system shows the vocal line and piano accompaniment for the first line of lyrics. The vocal line starts with a piano (*p*) dynamic and includes a triplet of eighth notes. The piano accompaniment features chords and a bass line. Chord diagrams for Eb, Fm7, Bb7, and Cm7 are provided above the vocal line.

Bb7 Eb Bb7

But prac - tic - 'ly ev - 'ry - thing — leaves me to - tal - ly

The second system shows the vocal line and piano accompaniment for the second line of lyrics. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with chords and a bass line. Chord diagrams for Bb7, Eb, and Bb7 are provided above the vocal line.

\* Symbols for Ukulele, Tenor - Guitar and Banjo

S - 546 - 6

Copyright MCMXXXIV by Harms Inc., N.Y.C.

International Copyright Secured

Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright  
This copy cannot be sold or used outside of the United States and Canada

E $\flat$                       B $\flat$  7                      E $\flat$                       Fm7                      B $\flat$  7

cold. \_\_\_\_\_ The on - ly ex - cep - tion I know is the

case \_\_\_\_\_ When I'm out on a qui - et spree \_

Fight - ing vain - ly the old en - nui, \_\_\_\_\_ And I sud - den - ly

turn and see \_\_\_\_\_ your fab - u - lous face.

Fm                      B $\flat$  7                      E $\flat$                       Gm

REFRAIN



*p-nf*

I get no kick from cham - pagne,

F m 7



Mere al - co - hol does - n't thrill me at all, So



tell me why should it be true \_\_\_\_\_ That



I get a kick \_\_\_\_\_ out of you?

Fm 7

Bb 7

Eb

Gm

Some get a kick from co - caine,

Fm 7

Bb7

Eb

Gm

I'm sure that if I took ev - en one sniff That would

Fm 7

Bb7

Eb

Gm

Fm

bore me ter - rific - 'ly too. Yet

Bb 7

Eb

Gm

I get a kick out of you.

*mf*

*mf*

E $\flat$ 7 Db A $\flat$  D $\flat$  A $\flat$

I get a kick ev - 'ry time I see you're

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. It features a melody with a triplet of eighth notes. Above the staff are five guitar chord diagrams: E $\flat$ 7, Db, A $\flat$ , D $\flat$ , and A $\flat$ . The bottom two staves are for piano accompaniment, with a grand staff (treble and bass clefs). The piano part includes a triplet of eighth notes in the right hand and a steady bass line in the left hand. A dynamic marking of *mf* is present at the beginning.

*mf*

C $\flat$  Eb7 C $\flat$  Eb7 Edim. C7 $\flat$

stand - ing there be - fore me.

Detailed description: This system contains the third and fourth staves of music. The top staff is the vocal line, continuing the melody. Above the staff are six guitar chord diagrams: C $\flat$ , Eb7, C $\flat$ , Eb7, Edim., and C7 $\flat$ . The bottom two staves are for piano accompaniment, with a grand staff. The piano part continues with a steady bass line and chords in the right hand. A dynamic marking of *mf* is present at the beginning.

*p*

*p*

F $\flat$  G $\flat$ 7 -5 F $\flat$  G $\flat$ 7 -5 F $\flat$

I get a kick tho' it's clear to me You

Detailed description: This system contains the fifth and sixth staves of music. The top staff is the vocal line, starting with a dynamic marking of *p*. Above the staff are five guitar chord diagrams: F $\flat$ , G $\flat$ 7 -5, F $\flat$ , G $\flat$ 7 -5, and F $\flat$ . The bottom two staves are for piano accompaniment, with a grand staff. The piano part continues with a steady bass line and chords in the right hand. A dynamic marking of *p* is present at the beginning.

*p*

F7 F $\flat$ 7 B $\flat$ 7

ob - vious - ly don't a - dore me.

Detailed description: This system contains the seventh and eighth staves of music. The top staff is the vocal line, starting with a dynamic marking of *p*. Above the staff are three guitar chord diagrams: F7, F $\flat$ 7, and B $\flat$ 7. The bottom two staves are for piano accompaniment, with a grand staff. The piano part continues with a steady bass line and chords in the right hand. A dynamic marking of *p* is present at the beginning.

Fm 7

Bb 7

Eb

Gm

I get no kick in a plane,

Fm 7

Bb7

Eb

Gm

Fly - ing too high with some gal guy in the sky Is my

Fm 7

Bb 7

C 7

Fm

i - dea of noth - ing to do. Yet I get a

Bb 7

1 Eb

Gm

2 Eb

kick out of you.

you.

*mf*

*f*