

1914

# When The Grown Up Ladies Act Like Babies : I've Got To Love 'Em That's All

Al Jolson

*Artist*

Maurice Abrahams

*Composer*

Leslie

*Lyricist*

Joe Young

*Lyricist*

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# WHEN THE GROWN UP LADIES ACT LIKE BABIES

"I'VE GOT TO LOVE 'EM THAT'S ALL"

*Joseph Mentzer*

AL. JOLSON'S  
TERRIFIC HIT  
AT THE "NEW"  
WINTER GARDEN SHOW  
"DANCING AROUND"

WORDS BY **Joe Young**  
**Edgar Leslie**  
MUSIC BY **Maurice Abrahams**



5

Vp. 008557  
1914  
WHEN

MAURICE ABRAHAMS MUSIC CO.  
1570 BROADWAY  
NEW YORK

# TRY THIS ON YOUR PIANO

## WHY ARE YOU BREAKING MY HEART

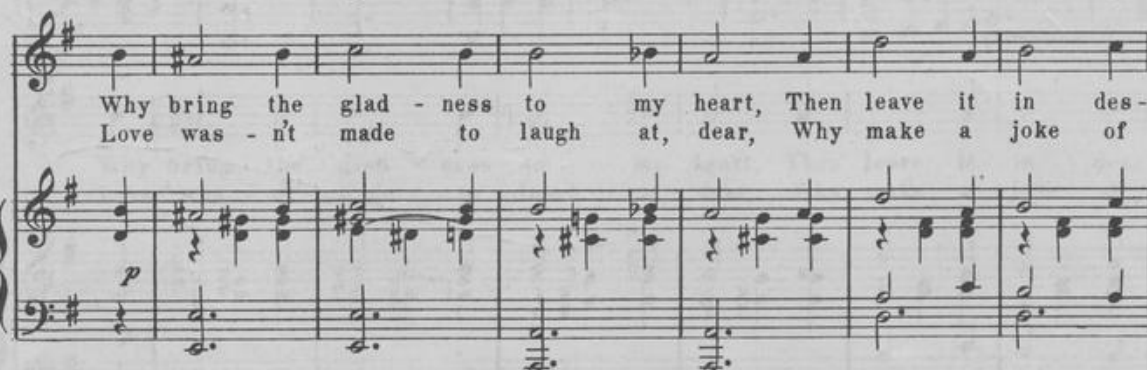
Words by  
GRANT CLARKE

Music by  
MAURICE ABRAHAMS

Valse Moderato



Piano introduction musical notation in G major, 3/4 time, Valse Moderato. The piece begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line consists of a series of chords: G2-B2-D3, A2-C3-E3, B2-D3-F#3, and G2-B2-D3.



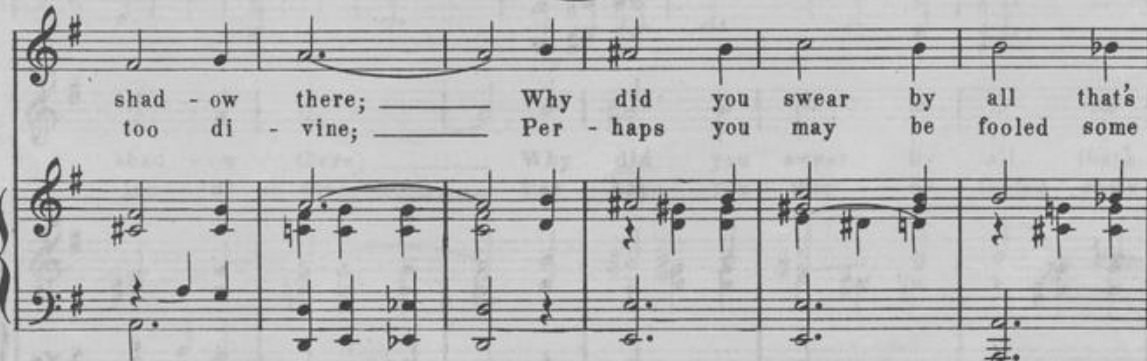
Why bring the glad - ness to my heart, Then leave it in des -  
Love was - n't made to laugh at, dear, Why make a joke of

Vocal line and piano accompaniment for the first verse. The vocal line is in G major, 3/4 time. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.



pair, \_\_\_\_\_ Why bring the sun - shine to my life, And then leave a  
mine? \_\_\_\_\_ Hearts were not made to be des - troyed, God made them

Vocal line and piano accompaniment for the second verse. The vocal line is in G major, 3/4 time. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.



shad - ow there; \_\_\_\_\_ Why did you swear by all that's  
too di - vine; \_\_\_\_\_ Per - haps you may be fooled some

Vocal line and piano accompaniment for the third verse. The vocal line is in G major, 3/4 time. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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# WHEN THE GROWN UP LADIES ACT LIKE BABIES (I'VE GOT TO LOVE 'EM THAT'S ALL)

Words by  
JOE YOUNG and  
EDGAR LESLIE

Music by  
MAURICE ABRAHAMS

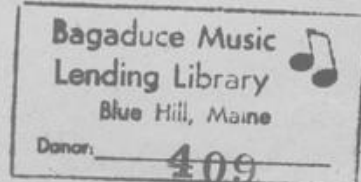
The first system shows the piano introduction. The right hand starts with a series of chords and eighth notes, while the left hand provides a steady bass line with chords. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

The second system contains the first line of the vocal melody and piano accompaniment. The vocal line begins with a rest, followed by the lyrics: "Till ready Pret-ty lit-tle Flo — Was jeal-ous of her To a hos-pit - al — He went to see a". The piano accompaniment features chords and moving lines in both hands.

The third system continues the vocal melody and piano accompaniment. The lyrics are: "beau, — And each night she'd fuss and fight, Be-cause he wor-ried her pal, — Once in-side, a nurse he spied, Who was a beau-ti-ful".

The fourth system concludes the vocal melody and piano accompaniment. The lyrics are: "so; — When she'd let him loose, — Why he'd flirt like the deuce, — gal; — He pre-tend-ed he — Was sick as he could be, —".

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Once she fol-lowed him, And she col-lared him, This was his ex - cuse. \_\_\_\_\_  
 Waved his hand at her, Told the man - a - ger, Let that nurse cure me. \_\_\_\_\_

### CHORUS

When the grown up la-dies act like ba-bies, I've got to love 'em that's

all, \_\_\_\_\_ I can't re - a - lize they're grown up la - dies,

Ef - a sa - fa la - fa, I want to be the pop - per. When they

walklike ba-bies, talk like ba-bies, That's the time I fall, — And

though they may be for-ty three, — Oh, how I want to bounce them

on my knee, — When the grown up la-dies act like ba-bies,

I've got to love 'em that's all. — When the all. —

1. 2.

*D.S.*

# TRY THIS ON YOUR PIANO

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## You Great Big Bashful Doll.

Words by  
GRANT CLARKE.

Music by  
MAURICE ABRAHAMS.

### Chorus.

You great big bash - ful doll, — Come

*p-f*

ov - er a lit - tle clos - er, come ov - er a lit - tle clos - er,

Tho' you nev - er had a kiss, — Let me guar - an -

tee you this, — If you don't like eve - ry

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