

AL. JOLSON'S TERRIFIC HIT

WHEN *The* GROWN UP LADIES ACT LIKE BABIES I'VE GOT TO LOVE 'EM THAT'S ALL



AL JOLSON

Words By
Joe Young & Edgar Leslie
Music By
Maurice Abrahams.

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

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Valse Moderato'. The key signature has one sharp (F#). The introduction consists of two staves of piano accompaniment. The first system of the song features a vocal melody on a treble staff and piano accompaniment on a grand staff. The lyrics are: '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'. The second system continues the vocal melody and piano accompaniment. The lyrics are: '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'. The third system continues the vocal melody and piano accompaniment. The lyrics are: 'shad - ow there; _____ Why did you swear by all that's too di - vine; _____ Per - haps you may be fooled some'. The score ends with a final piano accompaniment staff.

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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 musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 4/4 time, marked with a forte (f) dynamic. The melody is simple and catchy, with a repeating bass line. The lyrics are written below the vocal line, with some words underlined to indicate emphasis. The score includes a repeat sign with first and second endings. The piano accompaniment features chords and single notes, with a piano (p) dynamic marking in the second ending.

Till ready Pret-ty lit-tle Flo — Was jeal-ous of her
To a hos-pit - al — He went to see a
beau, — And each night shéd fuss and fight, Be-cause he wor-ried her
pal, — Once in-side, a nurse he spied, Who was a beau-ti - ful
so; — When shéd let him loose, — Why héd 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

walk like 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

2

You Great Big Bashful Doll.

Words by
GRANT CLARKE.

Music by
MAURICE ABRAHAM'S.

Chorus.

The musical score is written for piano and voice. It features a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The first system includes a repeat sign and a *p-f* (piano to forte) dynamic marking. The second system includes a triplet marking. The third system includes a triplet marking. The fourth system includes a triplet marking. The lyrics are written below the vocal line.

You great big bash - ful doll, Come
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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