



WHEN THE GROWN UP LADIES ACT LIKE BABIES

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

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

WORDS BY

Joe Young
Edgar Leslie

MUSIC BY

Maurice Abrahams

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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 features a treble and bass staff for the piano accompaniment and a single staff for the vocal line. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Valse Moderato'. The score includes lyrics for the vocal line, with some words in parentheses indicating optional or alternative phrasing. The piano accompaniment consists of chords and single notes, with some passages marked with 'f' (forte) and 'p' (piano) dynamics.

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

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Chicago.

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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 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 lyrics are written below the vocal line. The piano accompaniment includes various musical notations such as chords, arpeggios, and dynamic markings like *f* (forte) and *p* (piano). The lyrics are as follows:

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

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

IF I WERE A BEE AND YOU WERE A RED, RED ROSE

Words and Music by
SHELTON BROOKS

CHORUS

If you were a rose, dear, in a bow-er, I'd buzz a-round you ev'-ry hour, —



'Round your bow - er I'd be creep - ing, I'd hang'round un - til the roos-ter



crows, — oh, you rose. — I'd gath-er drops — of morn-ing dew — And



place on you — to keep your bril-liant hue, — If I were a bee — and



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L111-1
M1
1948
box 42
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For Sale by all dealers or sent direct by publisher on receipt of 25 cents.

PUBLISHED
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MAURICE ABRAHAM'S MUSIC CO., Inc.,

1570 BROADWAY
NEW YORK CITY