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# Fade Away, I'm Waitin' Fo' Mah Man / music by Ben M. Jerom; words by Frank Abbot

Ben M. Jerom

Frank Abbot

Howley Haviland and Dresser (New York)

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# FADE AWAY, I'M WAITIN' FO' MAH MAN

WORDS BY

**FRANK ABBOTT**

MUSIC BY

**BEN. M. JEROME**

WRITERS OF "LAM, LAM, LAM,"  
"MELANCHOLY MOSE"  
ETC. ETC.



Song	50c.
Mandolin and Guitar	40c.
Mandolin and Piano	40c.
Banjo and Guitar	40c.
Banjo and Piano	40c.
2 Mandolins and Guitar	50c.
Orchestra, 10 parts and Piano	75c.
Orchestra, 14 parts and Piano	95c.
2 Mandolins, Guitar and Piano	60c.
Mixed Quartette	25c.
Male Quartette	25c.
Mandolin Solo	30c.
Banjo Solo	30c.



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1260-1266 BROADWAY  
NEW YORK  
GRAND OPERA HOUSE BLDG. (FRONT) - COR. GREENE ST. & BROADWAY

# Dance of the Frowsey Heads

By  
Pauline B. Story

*Intro. Moderato.*

*Tempo di Schottische.*

*mf*

*FINE.*

The musical score is written for piano and consists of four systems. The first system is an introduction marked 'Intro. Moderato.' and begins with a forte 'f' dynamic. It features a treble clef with a common time signature and a bass clef with a common time signature. The melody in the treble clef includes two triplet markings. The second system is marked 'Tempo di Schottische.' and begins with a mezzo-forte 'mf' dynamic. It features a treble clef with a common time signature and a bass clef with a common time signature. The melody in the treble clef includes two triplet markings. The third system continues the melody and accompaniment. The fourth system concludes the piece with the word 'FINE.' written in the right margin.

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**FOR SALE AT ALL MUSIC STORES.**

# Fade Away, I'm Waitin' Fo' Mah Man.



Words by FRANK ABBOTT.

Music by BEN. M. JEROME.

*Moderato.*

1. Miss Til - dy Tuck she got dead stuck on a  
 2. Jim was a sport the prop - er sort an' would  
 3. Now Jim got mad went to the bad wad - ed

sport - in' coon named Jim;      And ev - 'ry day she dressed up gay and  
 rath - er die than toil;      His time he spent and ev - 'ry cent ac -  
 round in sin and crime;      A watch he pinched, they got him cinched, and

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## A NEW COON SONG "BILL BAILEY, WON'T YOU PLEASE COME HOME?"

By HUGHIE CANNON.

Author of "Just Because She Made Them Goo-Goo Eyes," "I Hates To Get Up Early in the Morn."

wait - ed 'round for him; Ev - 'ry night at eight she would con - gre - gate on the  
 cording to a man named Hoyle? He would blow in all of Til - dy's tin then come  
 now he's do - ing time. When she heard the news to the cal - a - boose Til - dy

*p staccato.*

cor - ner of the street; While this red - eyed Jap was a shoot - in' crap, she would nev - er get cold  
 home and ask for more, Till one day he spies to his great sur - prise a new pad - lock on the  
 went to see her Jim, She was the cause and she had re - morse but they would - n't let her

*cre - - - - - scen - - - - - do. rit.*

feet. And to all the mokes that tried for to mash her she re - plied: ...  
 door; On the stoop he then did weep, but these words put him to sleep: ...  
 in, As she stands out - side the jail, you can hear poor Til - dy wall: ...

*mf meno mosso. rall. f*

Fade Away. 3 pp—2d p.

# STARLIGHT.

BY CLIFTON CRAWFORD.

A dainty coon song, sung nightly with unprecedented success in the "Liberty Belles." This song is sure to become one of the most popular of the higher class of Darkey songs. Obtain a copy at once. You'll not regret it.

CHORUS.

Fade a-way, I'm wait-in' fo' mah man..... He's mah babe, I'd have you un-der-

*p-f*

stan'..... Don't rubber at me, 'cos I'm his'n, you see, No other nigger is one, two, three;

*Ben marcato il basso.*

Good bye, all, I'm wait-in' fo' mah man. An' I think I hear him comin' now. man.....

*(Spoken.)*

*f*

Fade Away. 3 pp—3d p.

Geo. Beaverson, 35 Frankfort St., N. Y.

# COME OUT, DINAH, ON THE GREEN.

BY COLE & JOHNSON.

One of the most popular songs in the great play "The Sleeping Beauty and the Beast." Dainty, catchy and just the song to please you.



# NEW SONGS

—BY—

Frank Abbott and Ben M. Jerome



## When the Night Comes On

This is the greatest song story since "London Bridge." The best descriptive song in years. Strong, powerful and catchy. Each verse tells a pathetic story of its own with a genuine "thrill" in it. The melody is a gem of sympathetic beauty, with that indefinable quality that makes you remember it, and which makes songs "live" forever.

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The legitimate successor to the phenomenal hit, "LAM, LAM, LAM." By the same authors. This is a quaint, humorous, original idea, cleverly worked out and framed in a seductive rag-time melody that would make a graven image execute terpsichorean evolutions. Try it. "MOSE" is going to be even a greater success than "LAM."

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is a very pleasant surprise amid the wilderness of cheap sentimental stuff which at present floods the music stores. This song is a really excellent composition and is suited to both vaudeville and concert work, while for the parlor it cannot be equalled. It is clever, original and melodious. A thoroughly "high class" song, on which the publishers pride themselves, and which they can conscientiously recommend to vocalists of all classes. It is especially adapted to baritones or contraltos.

NOW YOU COME THE ONLY ONE

## Lam', Lam', Lam'

The one great hit of the season, and still being sung and praised by the headliners in vaudeville, farce comedy and minstrelsy, who, in conjunction with our friends, "the public" unhesitatingly pronounce it to be THE GREATEST EVER. You must have heard it. Now get it, learn it and sing it.

INSTRUMENTAL HITS BY

BEN. M. JEROME

"Here Comes the Band" (Military Patrol)

"Hiawatha" (A Dream)

"Myrtle Gavotte"

"My Lady Dainty Gavotte"

"Miladi Waltzes"

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