

CHARLES DILLINGHAM'S PRODUCTION

BY THE **ELSIE JANIS** COMPANY.

# A FAIR CO-ED



ELSIE JANIS

BOOK & LYRICS BY  
**GEORGE ADE**

MUSIC BY  
**GUSTAV LUDERS**

Almost .....	50	An Isle of the Phillipines .....	50
The Girl I Knew .....	50	I'll Dream of that Sweet Co-ed .....	50
The College Military .....	50	Leave It to the Boys in the Navy .....	50
Here in the Starlight .....	50	Selections .....	1.00
The Real American Girl .....	50	Waltzes .....	75
Please Don't Keep Me Waiting .....	50	Score .....	2.00

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**M. WITMARK & SONS**  
NEW YORK CHICAGO LONDON PARIS

SM 1171

The Fair Co-ed.

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# Please Dont Keep Me Waiting.

Lyric by  
GEORGE ADE.

Music by  
GUSTAV LUDERS.

*Allegretto.*

Piano. *mf*



The piano introduction consists of two systems of music. The first system has a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second system has a grand staff (treble and bass clefs) with the same key signature and time signature. The melody in the treble clef features triplet eighth notes and is marked with accents. The piano part in the grand staff provides harmonic support with chords and single notes.

One mis - take I find is ver - y  
There's a lit - tle se - cret I'm con -



The first line of the song features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp and a common time signature. The piano accompaniment is in a grand staff. The piano part includes a *rit.* (ritardando) marking and a *mp* (mezzo-piano) dynamic marking. The lyrics are written below the vocal line.

com - mon, When it hap - pens that two peo - ple chance to  
fi - ding, It is sel - dom that the maid - en is to



The second line of the song continues the vocal and piano parts. The vocal line and piano accompaniment are in the same key signature and time signature as the first line. The piano part continues with chords and single notes, providing a steady accompaniment for the vocal line.

M.W.&SONS 8516 c

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tous pays."

meet, For the girl re-gards him with sus - pi - cion, And  
blame, If a man is not a per - fect dum - my, It's —

tries to be most pain-ful - ly dis - creet. He will spring a lot of air - y  
eas - y work to start the flirt - ing game. She can on - ly deal in qui - et

noth - ings, That are quite de - void of rea - son and of  
meth - ods, She may blush or gaze at him with dream - y

rhyme, In - stead of say - ing bold - ly: "Do not  
eyes, And — while the girl is wait - ing with her

*rit.*

*rit.*

look at me so cold - ly, Let us snug - gle up and not lose time." heart a pal - pi - ta - ting, She will won - der why they call men wise.

**Allegretto.**  
*poco rit.* *a tempo.*

Please dont keep me wait - ing, Life is but a span,

*poco rit.*

Why this hes - i - ta - ting, When a maid - en meets a man?

Time is swift - ly pass - ing, One thing I must know,

*poco rit.* *a tempo.*

If you're fond of Fred-die, Why not tell him so?

*rit.* *a tempo.*

CHORUS.  
Please dont keep me wait - ing, Life is but a  
Please dont keep me wait - ing, Life is but a

*rit.* *a tempo.*

span, Why this hes - i - ta - ting, When a  
span, Why this hes - i - ta - ting, When a

maid - en meets a man? Time is swift - ly  
maid - en meets a man? Time is swift - ly

pass - ing, One thing I must know,  
pass - ing, One thing I must know,

If you're fond of Fred-die, Why not tell him so?  
If you're fond of Fred-die, Why not tell him so?

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Bye and Bye .....	50	Cheer Up .....	50
My Hula Hula Girl .....	50	Not for a Day .....	50
Dreams .....	50		
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They'll Have to Go .....	50		
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The Modern Gladiator .....	50	Lancers .....	50
The Liberty Girl .....	50	Schottische .....	50
		Tale of a Kangaroo Two-Step .....	50

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