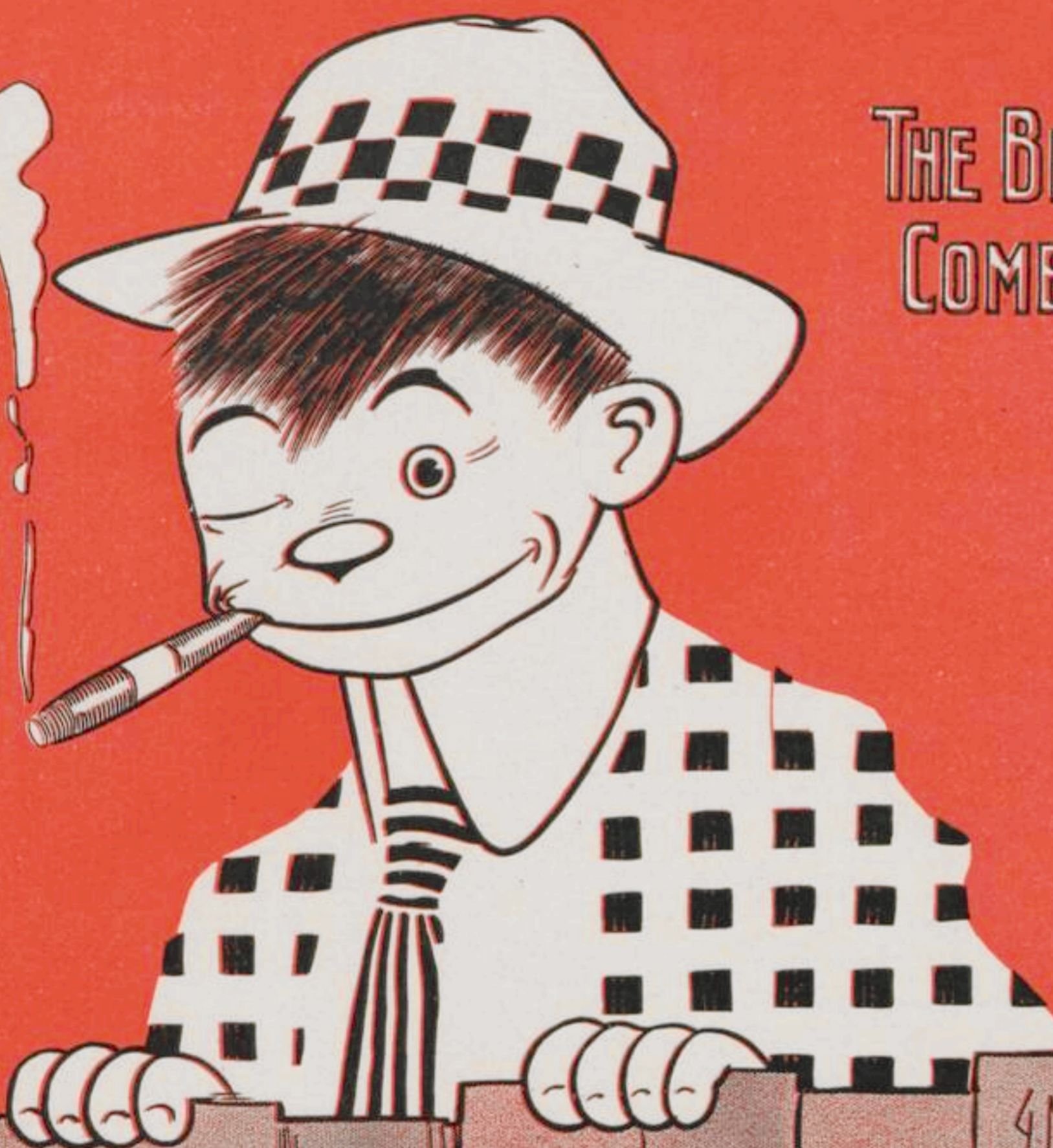


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WITH
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Lyrics by
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WEST
Music by
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Confidences,	50
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I'd Rather Go To Jail,	50
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Spoony Words,	50
The Telegraph Girl,	50
In a Bungalow for Two,	50

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NEW YORK DETROIT

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Let George do it.

Confidences

Lyrics by
PAUL WEST

Music by
NAT. D. AYER

Moderato

PIANO *f l.h.*

The piano introduction is in 3/4 time, marked Moderato. It features a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The music is primarily in the right hand, with some accompaniment in the left hand. The melody consists of eighth and sixteenth notes, with some triplet figures. The dynamics are marked *f l.h.* (forte left hand).

(1st Girl)

Can you keep a sec - ret, dear, If I
No - tice May's com - plex - ion? Well, — the
Say, how man - y kiss - es should — I

The vocal line for the first girl is in 3/4 time, marked Moderato. It features a treble clef with a key signature of one flat (B-flat). The melody is simple and conversational, with lyrics written below the notes. The piano accompaniment is in the left hand, providing harmonic support.

(George)

whis - per it to you? I dun - no — Let her go! —
most of it is paint! Hon - est Liz? — So it is! —
let my sweet-heart steal? Three or four, — Then some more. —

The vocal line for George is in 3/4 time, marked Moderato. It features a treble clef with a key signature of one flat (B-flat). The melody is simple and conversational, with lyrics written below the notes. The piano accompaniment is in the left hand, providing harmonic support.

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(2nd Girl) (George)

Real - ly I'm so puz - zled that I don't know what to do, Me, oh
 Mol - ly says her curls are all her own, I think they ain't. Wait a
 No one's ev - er hugg'd me, tell me, pray, how does it feel? This is

(3rd Girl)

my ——— Tell me why ——— I'm en - gaged to one man And I
 shake! ——— Good-ness sake! Real - ly now, I hate to knock, but
 how, ——— Like it now? What's the kind of stock - ings that you

(4th Girl)

love an - oth - er chap Char - ley came to call last night and
 Fan - ny is a flirt. I saw Su - sie in the dark, and
 fan - cy, black or tan? Is my foot a pret - ty one? Come

(5th Girl)

held me on his lap. Does my Bil - ly love me true? or
 she was kiss - ing Bert, Don't you think that Flos - sie real - ly
 tell me if you can? Should I go a stroll - ing through the

(George)

don't he care a rap? Eas - y there — Give me air —
wears too short a skirt? Let me see, — It suits me, —
for - est with a man? Yes, sir - ree, — If it's me. —

Tell me all your sec - rets, dears, I think it's ver - y nice,
An - y oth - er news you have just tell it all to me.
Par - don me, I mean, my dear, it would - n't be a crime

I will lis - ten care - ful - ly and give you good ad - vice:
I don't mind the trou - ble, and I'm full of sym - path - y.
If you'll tru - ly prom - ise to keep walk - ing all the time.

CHORUS

(George and Girls)

Whis - per, Oh, whis - per them care - ful - ly

p-f

Se - crets are con - fi - den - tial, Don't you tell now!

(George) Hon - est! I cross my heart and hope to die! (All) Guard them, oh

guard them, so care - ful - ly, cher - ish them well, for they are se - crets that

you nev - er, nev - er will tell. 1. tell. 2. tell.

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