

*Barley*

*E. A. Nicholls*

SUNG BY  
MR LESLIE HENSON & MR DAVY BURNABY,

# WOULD YOU BELIEVE IT?

DUET

FROM  
GEO. GROSSMITH and ED. LAURILLARD'S  
PRINCE OF WALES' THEATRE PRODUCTION

# YES, UNCLE!

WORDS BY  
CLIFFORD GREY.

MUSIC BY

NAT. D. AYER.

PRICE 2/- NETT.

B. FELDMAN & CO  
2, 3 & 4, ARTHUR STREET, NEW OXFORD ST  
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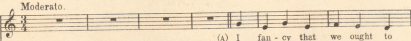


# WOULD YOU BELIEVE IT?


Words by  
CLIFFORD GREY.

Music by  
NAT. D. AYER.

*Moderato.*

Voice. 

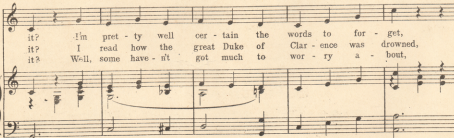
(A) I fan - cy that we ought to  
(B) Now His - try's a sub - ject that's  
(A) The la - dies are wor - ried by

Piano. 

sing a du - et. (B) Real - ly? (A) Yes! (B) Would you be - lieve  
ve - ry pro - found. (A) Real - ly? (B) Yes! (A) Would you be - lieve  
dress, there's no doubt. (B) Real - ly? (A) Yes! (B) Would you be - lieve



it? I'm pret - ty well cer - tain the words to for - get,  
it? I read how the great Duke of Clar - ence was drowned,  
it? Well, some have - n't got much to wor - ry a - bout,



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(A) Real - ly? (B) Yes! (A) Would you be - lieve it? They tell me for  
 (B) Real - ly? (A) Yes! (B) Would you be - lieve it? He slipped in a  
 (A) Real - ly? (B) Yes! (A) Would you be - lieve it? With blous - es so

sing - ing I've got quite a knack, I ought to "go far" - it's the  
 big butt of Malm - sey, I hear; Well, that could - n't hap - pen to -  
 flim - sy and thin now - a - days, To have them trans - par - ent is

chance that I lack. (B) You ought to go far, yes, and nev - er come  
 - day, it is clear. (A) Oh no, there's no bod - y in Gov - ern - ment  
 get - ting a craze. (B) We fel - lows can see through the girls' lit - tle

back! (A) Real - ly? (B) Yes! (A) Would you be - lieve it?  
 beer! (B) Real - ly? (A) Yes! (B) Would you be - lieve it?  
 ways! (A) Real - ly? (B) Yes! (A) Would you be - lieve it?

Would you believe it?

## REFRAIN.

(Bet) Real - ly, you'd hard - ly be - lieve it,  
 (B. h) Real - ly, you'd hard - ly be - lieve it,  
 (Be' h) Real - ly, you'd hard - ly be - lieve it,

Still you must take it or leave it, (A) I'm  
 Still you must take it or leave it, (A) The  
 Still you must take it or leave it,

learn - ing to sing at a Col - lege at Kew, I'm  
 (B) Hen - ry the Eighth was a lad in his day, He'd  
 dress - es, they say, will be short - er next Spring, And

taught by a la - dy from twelve un - til two, (B) So  
 sey - er - al wives - Yes, he was a bit gay, (A) He  
 blous - es much low - er will be quite the thing, (B) If they

Would you believe it?



that's where you get to - And ve - ry nice, too!  
 found ed the "Met - ro - pole" Brigh - ton, they say!  
 meet in the mid - die - well, God save the King!

(A) Real - ly? (B) Yes! (Both) Would you be - lieve it?  
 (B) Real - ly? (A) Yes! (Both) Would you be - lieve it?  
 (A) Real - ly? (B) Yes! (Both) Would you be - lieve it?

B. Down at the fair there's a girl who's tattooed,

Really?

A.

B.

Would you believe it?

A.

She's just like the map of the World when she's

Really?

(viewed.

B.

Yes!

A.

Would you believe it?

A.

On her back she's America drawn on her skin,

And Italy, England and France are all in,

B.

They're wondering now where they'll tattoo Berlin!

A.

Really?

B.

Yes!

A.

Would you believe it?

**REFRAIN**

Both.

Really you'd hardly believe it,

Still you must take it or leave it,

B.

The elastic skin man went and married one day,

A.

And his wife began pulling his leg, by the way,

B.

And the damned thing flew back and it stunned

A.

Really?

(him, they say!

B.

Yes!

Both.

Would you believe it?

A. The question of servants today is a bore,

Really?

B.

Yes!

B.

Would you believe it?

A.

Our staff is a youth of about ninety four,

Really?

B.

Yes!

A.

Would you believe it?

B.

Our cook's fond of music - it worries me -

How?

B.

She's just bought a harp -

B.

What a horrible row!

A.

And I have to play all her accompaniments now!

Really?

B.

Yes!

A.

Would you believe it?

**REFRAIN**

Both.

Really you'd hardly believe it,

Still you must take it or leave it,

B.

We've a sleep-walking maid -

A.

Oh, well, that's hard to bear,

B.

She got in my room -

A.

You were not indiscreet?

B.

Oh, I just did some camouflage work with the sheet!

A.

Really?

B.

Yes!

Both.

Would you believe it?

Would you believe it?



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SPEHMEN

# NINNY NONNY NO.

Words by  
CLIFFORD GREY.

Music by  
NAT. D. AYER.

Moderato.

Piano.

The piano introduction is in 4/4 time, marked 'Moderato'. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts on a whole note G4, followed by a half note F4, and then a quarter note E4. The bass line consists of a whole note G3, followed by a half note F3, and then a quarter note E3. The piece ends with a double bar line.

1. I met aye\_ maid-en\_ yes-ter-day, With a hey\_nay\_nin-ny non-ny  
 2. We twain did\_ dal-ly\_ in\_ ye\_ park, With a hey\_nay\_nin-ny non-ny  
 3. We sat us\_ down be-neath aye tree, With a hey\_nay\_nin-ny non-ny

The vocal melody is in 4/4 time, marked 'Moderato'. It begins with a treble clef and a key signature of two flats. The melody starts on a whole note G4, followed by a half note F4, and then a quarter note E4. The piano accompaniment is in 4/4 time, marked 'Moderato'. It begins with a treble clef and a key signature of two flats. The piano part starts with a whole note G3, followed by a half note F3, and then a quarter note E3. The piece ends with a double bar line.

no! And un-to her\_ I then did\_ say,  
 no! She mar-mured coy-ly\_ in\_ ye\_ dark,  
 no! I took her\_ gen-tly\_ on\_ my\_ knee, With a

The vocal melody is in 4/4 time, marked 'Moderato'. It begins with a treble clef and a key signature of two flats. The melody starts on a whole note G4, followed by a half note F4, and then a quarter note E4. The piano accompaniment is in 4/4 time, marked 'Moderato'. It begins with a treble clef and a key signature of two flats. The piano part starts with a whole note G3, followed by a half note F3, and then a quarter note E3. The piece ends with a double bar line.

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