

ACT III.

PRELUDE.

Moderato.

PIANO.

The first system of the prelude is marked "Moderato." and is for piano. It consists of two staves. The right-hand staff begins with a trill on a B-flat note, indicated by a wavy line and a cross. The left-hand staff contains a melody with dynamics *f* and *p*. The key signature has one flat (B-flat) and the time signature is common time (C).

Allegro.

The second system is marked "Allegro." and continues the piano part with a dynamic of *p*. The right-hand part features a trill on a B-flat note, similar to the first system. The tempo and key signature remain the same.

The third system continues the piano part with a dynamic of *p*. The right-hand part features a trill on a B-flat note. The tempo and key signature remain the same.

The fourth system continues the piano part with a dynamic of *p*. The right-hand part features a trill on a B-flat note. The tempo and key signature remain the same.

First system of musical notation. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef. The system contains two measures. The first measure has a dynamic marking of *ff* and a time signature of 6/8. The second measure also has a dynamic marking of *ff* and a time signature of 6/8. Both staves feature complex rhythmic patterns with many beamed notes.

Second system of musical notation. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef. The system contains two measures. The first measure has a dynamic marking of *ff* and a time signature of 6/8. The second measure has a dynamic marking of *f* and a time signature of 6/8. Both staves feature complex rhythmic patterns with many beamed notes.

Third system of musical notation. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef. The system contains two measures. The first measure has a dynamic marking of *ff* and a time signature of 6/8. The second measure has a dynamic marking of *ff* and a time signature of 6/8. Both staves feature complex rhythmic patterns with many beamed notes.

Fourth system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F-sharp and C-sharp). The lower staff is in bass clef. The system contains two measures. The first measure has a dynamic marking of *p* and a time signature of 6/8. The second measure has a dynamic marking of *p* and a time signature of 6/8. Both staves feature complex rhythmic patterns with many beamed notes.

Fifth system of musical notation. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef. The system contains two measures. The first measure has a dynamic marking of *f* and a time signature of 6/8. The second measure has a dynamic marking of *p* and a time signature of 6/8. Both staves feature complex rhythmic patterns with many beamed notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The music consists of a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The system concludes with a double bar line and a key signature change to one flat (Bb).

Second system of musical notation, continuing the piece in the key of Bb. The treble clef part features a series of eighth-note patterns, while the bass clef part provides a steady accompaniment of chords and single notes.

Third system of musical notation, showing further development of the melodic and harmonic themes. The treble clef part includes some slurs and dynamic markings, and the bass clef part continues with its accompaniment.

Fourth system of musical notation, characterized by long melodic phrases in the treble clef that span across measures. The bass clef part features chords with a 'ff' (fortissimo) dynamic marking.

Fifth system of musical notation, the final system on the page. It continues the melodic and harmonic motifs, ending with a double bar line. The bass clef part includes a 'ff' dynamic marking.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat major or D minor). It begins with a forte (*f*) dynamic marking. The piece concludes with a double bar line and repeat signs.

Second system of musical notation, continuing the grand staff. It starts with a fortissimo (*ff*) dynamic marking. The music is characterized by rapid sixteenth-note passages in the right hand and block chords in the left hand.

Third system of musical notation, continuing the grand staff. It features similar rhythmic patterns to the second system, with dynamic markings such as *<* and *>* indicating accents.

Fourth system of musical notation, continuing the grand staff. It begins with a piano (*p*) dynamic marking and a *cres.* (crescendo) instruction. The system ends with two notes marked with an 'X' in the right hand.

Fifth system of musical notation, continuing the grand staff. It starts with a fortissimo (*ff*) dynamic marking, followed by a section marked *Piu lento.* (Piu lento) and a piano (*p*) dynamic marking. The music is slower and features sustained notes.

CHORUS & DANCE OF RED INDIANS .

N^o 18. "BANG THE MERRY TOM, TOM"

PIANO. *Allegro.*

The piano introduction is in 2/4 time, marked *Allegro*. It features a lively melody in the right hand and a rhythmic accompaniment in the left hand. The key signature has one flat (B-flat). The piece begins with a forte (*f*) dynamic.

Sop. *f* *ff*
Alto. *f* *ff*
Tenor. *f* *ff*
Bass. *f* *ff*

Bang the merry tom, tom, Sing the merry

The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment enter with the first line of the chorus. The lyrics are "Bang the merry tom, tom, Sing the merry". The piano accompaniment provides a rhythmic accompaniment for the vocalists. Dynamics range from *f* to *ff*.

p

song, Wear a mer-ry Indian smile, a mer-ry Indian smile,

The vocal parts and piano accompaniment continue with the second line of the chorus. The lyrics are "song, Wear a mer-ry Indian smile, a mer-ry Indian smile,". The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics range from *p* to *ff*.

Bang the merry tom, tom, Sing the merry song, Pleasantly the moments fly,

Bang the merry tom, tom, Sing the merry song, Pleasantly the moments fly,

Bang the merry tom, tom, Sing the merry song, Pleasantly the moments fly,

Bang the merry tom, tom, Sing the merry song, Pleasantly the moments fly,

merry moments fly along on the merry Indian isle, the Indian isle.

merry moments fly along on the merry Indian isle, the Indian isle.

merry moments fly along on the merry Indian isle, the Indian isle.

merry moments fly along on the merry Indian isle, the Indian isle.

Piu lento.

FOLLETTE .

Coriander seeds glass and metal beads. Pretty, pretty, pretty little bells seeds and glass and

p

gva.....

F

metal beads, Feathers, feathers too, and shells. Coriander seeds glass and metal beads

F

pretty, pretty, pretty little bells, feathers too and shells.....

gva.....

F

feathers too and shells Co-ri-ander, Co-ri-ander seeds and pretty, pretty

This system contains a vocal line on a treble clef staff with a key signature of two flats and a common time signature. The lyrics are "feathers too and shells Co-ri-ander, Co-ri-ander seeds and pretty, pretty". Below the vocal line are four empty instrumental staves, each with a treble clef and a key signature of two flats.

Piano accompaniment for the first system, consisting of two staves (treble and bass clefs) with a key signature of two flats and a common time signature. The music features a steady eighth-note accompaniment in the left hand and chords in the right hand.

F

bells.

Bang the merry tom, tom. Bang the merry

Bang the merry tom, tom. Bang the merry

Bang the merry tom, tom. Bang the merry

Bang the merry tom, tom. Bang the merry

This system contains a vocal line on a treble clef staff with a key signature of two flats and a common time signature. The lyrics are "bells." followed by four lines of "Bang the merry tom, tom. Bang the merry". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with a key signature of two flats and a common time signature. The piano part includes a dynamic marking of *f* (forte).

tom, tom. *f* Bang the mer.ry tom, tom,
tom, tom. *f* Bang the mer.ry tom, tom,
tom, tom. *f* Bang the mer.ry tom, tom,
tom, tom. *f* Bang the mer.ry tom, tom,

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff begins with the lyrics "tom, tom." and then transitions to "Bang the mer.ry tom, tom,". The piano accompaniment is written in a grand staff (treble and bass clefs) and includes dynamic markings such as *f* and *ff*.

ff Sing the merry song, Wear the merry Indian smile, the merry Indian
ff Sing the merry song, Wear the merry Indian smile, the merry Indian
ff Sing the merry song, Wear the merry Indian smile, the merry Indian
ff Sing the merry song, Wear the merry Indian smile, the merry Indian

The second system consists of four vocal staves and a piano accompaniment. Each vocal staff begins with the lyrics "Sing the merry song, Wear the merry Indian smile, the merry Indian". The piano accompaniment is written in a grand staff and includes dynamic markings such as *ff* and *p*.

smile... Bang the mer...ry tom,tom, Sing the mer...ry song,

smile... Bang the mer...ry tom,tom, Sing the mer...ry song,

smile... Bang the mer...ry tom,tom, Sing the mer...ry song,

smile... Bang the mer...ry tom,tom, Sing the mer...ry song,

Pleasant...ly the moments fly, mer...ry moments fly alone, Bang the merry

Pleasant...ly the moments fly, mer...ry moments fly alone, Bang the merry

Pleasant...ly the moments fly, mer...ry moments fly alone, Bang the merry

Pleasant...ly the moments fly, mer...ry moments fly alone, Bang the merry

tom, tom, Sing the mer..ry, merry song, Bang the mer..ry tom, tom,
 tom, tom, Sing the mer..ry, merry song, Bang the mer..ry tom, tom,
 tom, tom, Sing the mer..ry, merry song, Bang the mer..ry tom, tom,
 tom, tom, Sing the mer..ry, merry song, Bang the mer..ry tom, tom,

FOLL:

F *f* Bang the tom, tom, sing the song, sing the
f Sing the mer...ry song, Bang the tom, tom, sing the song, sing the
f Sing the mer...ry song, Bang the tom, tom, sing the song, sing the
f Sing the mer...ry song, Bang the tom, tom, sing the song, sing the
f Sing the mer...ry song, Bang the tom, tom, sing the song, sing the

F

mer...ry, mer...ry song, sing the mer...ry song

mer...ry, mer...ry song, sing the mer...ry song

mer...ry, mer...ry song, sing the mer...ry song

mer...ry, mer...ry song, sing the mer...ry song

mer...ry, mer...ry song, sing the mer...ry song

mer...ry, mer...ry song, sing the mer...ry song

F

mer...ry, mer...ry song, sing the mer...ry song

SONG & CHORUS.

THE PIG WITH THE ROMAN NOSE.

No. 19.

PRINCESS TOTO.

VOICE. *Vivace.* *p* The

PIANO. *f*

King of the Pigs was a good Piggee, But he was as lean as

lean could be, And he feard what his subjects all would say, In the

Cattle Show week, on the opening day; He tried all sorts of

T
 fattning fare, Till he gave it up in a blank despair, And at last de.termin'd

The first system of music consists of a vocal line (marked 'T') and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature. The lyrics are: "fattning fare, Till he gave it up in a blank despair, And at last de.termin'd".

T
 one fine day To make his mark in a diffrent way! A diffrent, way a

The second system of music continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "diffrent". The piano accompaniment includes some notes marked with an 'X'. The lyrics are: "one fine day To make his mark in a diffrent way! A diffrent, way a".

T
 diffrent way, To make his mark in a dif...frent way!

To
 To
 To

The third system of music features the vocal line and piano accompaniment. The vocal line has a fermata over "dif...frent" and ends with a double bar line. Below the vocal line, the word "To" is written three times, each aligned with a measure of the piano accompaniment. The piano accompaniment continues with a fermata at the end. The lyrics are: "diffrent way, To make his mark in a dif...frent way!".

TOTO.

make his mark in a different way, a different, a different way! Said

make his mark in a different way, a different, a different way!

make his mark in a different way, a different, a different way!

make his mark in a different way, a different, a different way!

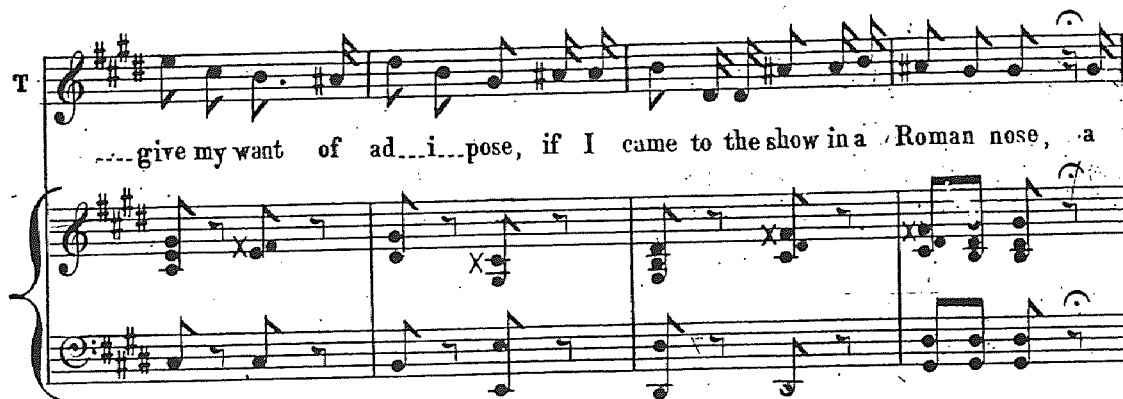
T he, with a sigh, "The world is right, a very fat pig is a lovely sight And the

T judges properly give the prize To the pig who can't see out of his eyes But the

T
judges are men of liberal views and it's not un...like...ly that they might choose to for

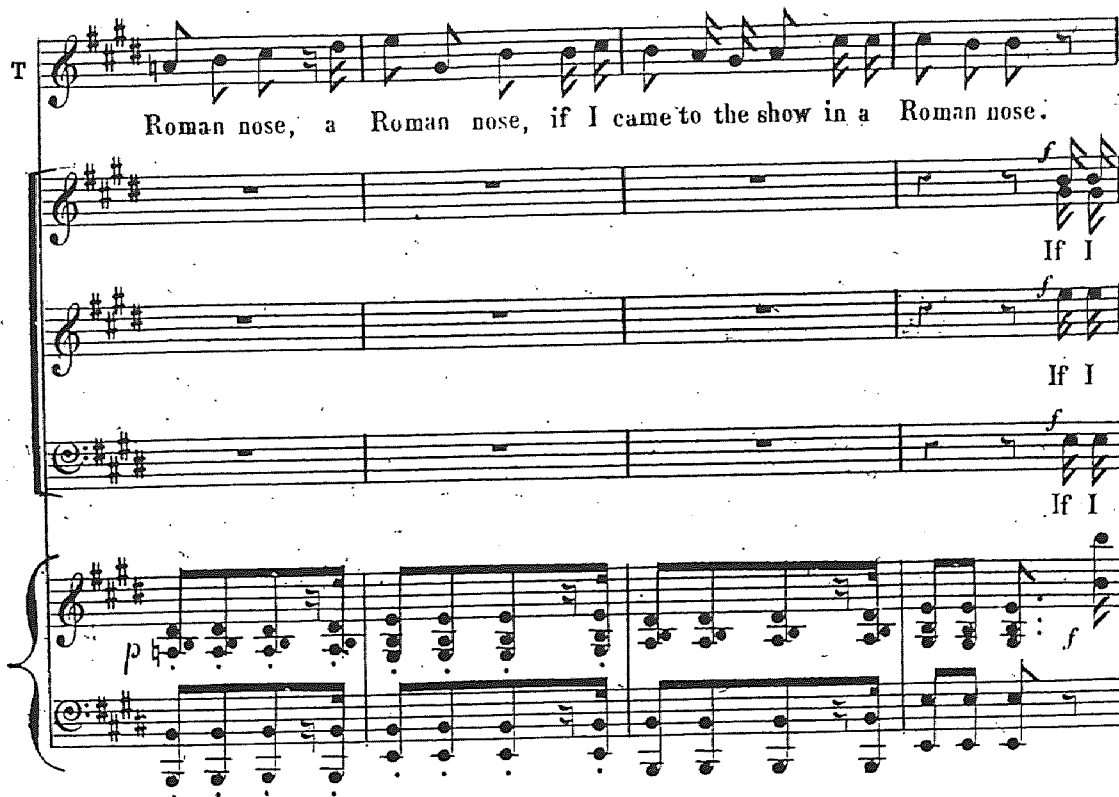


T
...give my want of ad...i...pose, if I came to the show in a Roman nose, a



T
Roman nose, a Roman nose, if I came to the show in a Roman nose.

If I
If I
If I



TOTO.

came to the show in a Roman nose, a Roman a Roman nose This o..

came to the show in a Roman nose, a Roman a Roman nose

came to the show in a Roman nose, a Roman a Roman nose

came to the show in a Roman nose, a Roman a Roman nose

Tri-gi-nal no-tion pleas'd him much The King was a king and behav'd as such, And he

T tried all night and tried all day to bend his nose in the Roman way. He

T

tied it down with a piece of string and he hung great weights to his Royal ring, Till his

Detailed description: This system contains the first two staves of music. The top staff is a vocal line for Tenor (T) in treble clef, with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The lyrics are "tied it down with a piece of string and he hung great weights to his Royal ring, Till his". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), with a key signature of three sharps and a 2/4 time signature.

T

na.tu.ral snout the sto_ry goes Was more or less like a Roman nose, a

Detailed description: This system contains the second two staves of music. The top staff is a vocal line for Tenor (T) in treble clef, with a key signature of three sharps and a 2/4 time signature. The lyrics are "na.tu.ral snout the sto_ry goes Was more or less like a Roman nose, a". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), with a key signature of three sharps and a 2/4 time signature. There are 'x' marks above some notes in the piano accompaniment.

T

Roman nose, a Roman nose, Was more or less like a Roman nose,

Was

Was

Was

Detailed description: This system contains the third two staves of music. The top staff is a vocal line for Tenor (T) in treble clef, with a key signature of three sharps and a 2/4 time signature. The lyrics are "Roman nose, a Roman nose, Was more or less like a Roman nose,". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), with a key signature of three sharps and a 2/4 time signature. The piano part includes dynamic markings 'p' and 'f'. The system concludes with three staves of piano accompaniment, each ending with the word "Was" and a fermata.

TOTO.

more or less like a Roman nose, a Roman a Roman nose, It was
 more or less like a Roman nose, a Roman a Roman nose,
 more or less like a Roman nose, a Roman a Roman nose,
 more or less like a Roman nose, a Roman a Roman nose,

T high in the bridge and the tip droop'd down, and it lent it...self to a

T no. ble frown he could al. so sneer if he felt inclin'd, for the nostrils both were

T

well defin'd, There was general joy, when the news got wing, For his subjects all . . . a . . .

The first system of music consists of a vocal line (marked 'T') and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal line.

T

. . . dor'd their king, And ev'ry pig walk'd on tip toes When he found his king had a

The second system of music continues the vocal line and piano accompaniment. The lyrics are written below the vocal line.

T

Sop:

Roman nose, a Roman nose, a Roman nose, When he found his king had a Roman nose When he

When he

When he

When he

The third system of music includes a vocal line (marked 'T'), a soprano line (marked 'Sop:'), and a piano accompaniment. The vocal line continues the lyrics from the previous system. The soprano line has several rests followed by a melodic phrase. The piano accompaniment continues with various dynamics like *p* and *f*. The lyrics are written below the vocal line.

TOTO.

found his king had a Roman nose, his king had a Roman nose. But his
found his king had a Roman nose, his king had a Roman nose.
found his king had a Roman nose, his king had a Roman nose.
found his king had a Roman nose, his king had a Roman nose.

T sad am_bi_tion prov'd his ban, He was sold at once to a "Peep Show" man, His

T foolish dream of glo_ry fled, He was shown to the mob at a penny a-head! Walk

T up, walk up, here's a pig, fac'd child, a knockkneed Gi. ant, an Indian wild, a

T dwarf but two foot six in his hose, and a real live pig with a

T Roman nose, a Roman nose, a Roman nose, a real live pig with a

T Roman nose A real live pig with a Roman nose, a pig with a Roman nose, Now

A real live pig with a Roman nose, a pig with a Roman nose,

A real live pig with a Roman nose, a pig with a Roman nose,

A real live pig with a Roman nose, a pig with a Roman nose,

TOTO.

T let this tale im press on you, for e...ry word is strictly true, and

T can not be too wide...ly known that gold...en rule "Let

T well a...lone" And when to as...nish friends and foes You

T ill ad...ri...sed...ly pro...pose to gild pure gold or

T
 paint, the rose Re...mem....ber the Pig with a Ro...man nose, a

T
 Ro...man nose, a Ro...man nose, Re...mem...ber the Pig with a

Piu lento.
 TOTO & CHO:
 Roman nose. CHO:
 Remember the Pig with a Roman nose a Roman a Roman nose

Remember the Pig with a Roman nose a Roman a Roman nose

Remember the Pig with a Roman nose a Roman a Roman nose

Remember the Pig with a Roman nose a Roman a Roman nose

f *Piu lento.*

WHEN YOU'RE AFLOAT.

No. 20.

JELLY AND QUINTETTE.

Moderato.

PIANO: *p*

The piano introduction consists of two staves. The right hand plays a melody in G major, 6/8 time, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and a quarter note E5. The left hand provides a bass line with quarter notes G2, B1, D2, and E2, followed by quarter notes F2, G2, A2, and B2. The piece is marked 'Moderato' and 'PIANO' with a dynamic marking of *p*.

JELLY.

When

The first vocal line is written on a single staff in G major, 6/8 time. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and a quarter note E5. The piano accompaniment continues from the previous section.

J

you're afloat in an o---pen boat with no bo_dy there to tow! . . . You

The second vocal line is written on a single staff in G major, 6/8 time. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and a quarter note E5. The piano accompaniment continues.

J

ply your oar till you reach the shore, And that is all I know, When

The third vocal line is written on a single staff in G major, 6/8 time. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and a quarter note E5. The piano accompaniment continues.

you're afloat in an o___pen boat with no_bo_dy there to tow.... You

ply your oar'tillyou reach the shore,And that is all I know, You

mf Un poco piu mosso non troppo.

ply your oar till you reach the shore (ill you reach the shore till you reach the shore you

mf ma legg:

ply your oar'tillyou reach the shore,And that is all I know!

Piano introduction consisting of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with eighth notes.

JELLY. *p*
When you're afloat in a sai__lingboatwhich is

JAC: *p*
When you're afloat in a sai__lingboatwhich is

DORO. *p*
When you're afloat in a sai__lingboatwhich is

FLOSS. *p*
When you're afloat in a sai__lingboatwhich is

CAR: *p*
When you're afloat in a sai__lingboatwhich is

Piano accompaniment for the vocal parts, consisting of two staves. The right hand features chords and melodic fragments, while the left hand continues with a bass line. A piano (*p*) dynamic marking is present.

J
much too big to row You spread your sail to the quick'ning gale and

J
much too big to row You spread your sail to the quick'ning gale and

D
much too big to row You spread your sail to the quick'ning gale and

F
much too big to row You spread your sail to the quick'ning gale and

C
much too big to row You spread your sail to the quick'ning gale and

J
that is all we know, When you're afloat in an open boat which is

J
that is all we know, When you're afloat in an open boat which is

D
that is all we know, When you're afloat in an open boat which is

F
that is all we know, When you're afloat in an open boat which is

C
that is all we know, When you're afloat in an open boat which is

J much too big to row You spread your sail to the quick'ning gale and

J much too big to row You spread your sail to the quick'ning gale and

E much too big to row You spread your sail to the quick'ning gale and

F much too big to row You spread your sail to the quick'ning gale and

C much too big to row You spread your sail to the quick'ning gale and

J that is all we know. You spread your sails to the quick'ning gale to the

J that is all we know. Spread your sails to the quick'ning gale to the

D that is all we know. Spread your sails to the quick'ning gale to the

F that is all we know. Spread your sails to the quick'ning gale to the

C that is all we know. Spread your sails to the quick'ning gale to the

J
quick'ning gale to the quick'ning gale you spread your sail to the quick'ning gale, and

J
quick'ning gale to the quick'ning gale you spread your sail to the quick'ning gale, and

D
quick'ning gale to the quick'ning gale you spread your sail to the quick'ning gale, and

F
quick'ning gale to the quick'ning gale you spread your sail to the quick'ning gale, and

C
quick'ning gale to the quick'ning gale you spread your sail to the quick'ning gale, and

f

rit. f

J
that is all we know

J
that is all we know

D
that is all we know

F
that is all we know

C
that is all we know

f *a tempo. f* *8va* *ff*

I AM A FOOLISH LITTLE MAID .

Nº 21.

PRINCESS TOTO.

Andantino

PIANO

I am a fool...ish lit...tle maid, A gar...den grow...ing

wild, I can..not be de...mure and staid I'm but a way...ward

child, My sim...ple heart knows no deceit, it loyes but thee a...

... lone. And while I live, that heart will beat for thee my own, my

TOTO. *p*
own, Oh! have no fear Oh! love of
DORO. *p*
Oh! have no fear Oh! love of

mine, my sim...ple heart is e...ver
mine, my sim...ple heart is e...ver

thine!
thine!

TOTO.

While borne from thee o'er ma..ny a mile of cold and stormy

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

sea, Al...tho' my lips have worn a smile my heart has ach'd for

The second system continues the vocal line and piano accompaniment. The vocal line has a slight melodic rise before the lyrics. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the left hand.

thee; If ma..ny a year had pass'd away, and time has left his

The third system continues the vocal line and piano accompaniment. The vocal line has a slight melodic rise before the lyrics. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the left hand.

sign.... And thou and I were cold and grey, my heart would still be

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a slight melodic rise before the lyrics. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the left hand. Dynamics markings include *f* (forte) and *p* (piano).

thine!
CAR: Oh have no fear,

Oh have no fear,

This system contains the first two lines of music. The top line is a vocal line in G major (one flat) with lyrics 'thine!' and 'Oh have no fear,'. Below it is a piano accompaniment line. The second line of music continues the piano accompaniment with the lyrics 'Oh have no fear,'.

Oh love of mine, My sim...ple heart is

Oh love of mine, My sim...ple heart is

This system contains the next two lines of music. The top line is a vocal line with lyrics 'Oh love of mine, My sim...ple heart is'. Below it is a piano accompaniment line. The second line of music continues the piano accompaniment with the lyrics 'Oh love of mine, My sim...ple heart is'.

e...ver thine !

e...ver thine !

This system contains the final two lines of music. The top line is a vocal line with lyrics 'e...ver thine !'. Below it is a piano accompaniment line. The second line of music continues the piano accompaniment with the lyrics 'e...ver thine !'.

FINALE.

SO PARDON PRAY.

No. 22.

PRINCESS TOTO AND CHORUS.

VOICE. *Vivace.* *p* So

PIANO. *f* *p*

par...don pray, you may depend of all my fol...lies here's an end, From

fu...ture er...ror I'll be free, I've a husband now to...think for me, If

T
e...ver I go wrong again or make mistakes, it's ve...ry plain, the

T
whole re...spon...si...bi...li...ty will rest with him and

T
not with me, The whole re...spon...si...bi...li...ty will rest with him, and
DORO.
D
The whole re...spon...si...bi...li...ty will rest with me, will

T not with me! The whole re..spon...si...bi...li...ty, will rest, will

D rest with me! The whole re..spon...si...bi...li...ty, will rest, will

The whole re..spon...si...bi...li...ty, will rest, will

The whole re..spon...si...bi...li...ty, will rest, will

The whole re..spon...si...bi...li...ty, will rest, will

The whole re..spon...si...bi...li...ty, will rest, will

The whole re..spon...si...bi...li...ty, will rest, will

gives



T rest with him!

D rest with me!

rest with him!

rest with him!

rest with him!

rest with him!

