PROPHETIAE SIBYLLARUM

for five voices

written for Gallicantus

text by Jeff Dolven
music by Dmitri Tymoczko

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Prophetiae Sibyllarum (2015)
Words by Jeff Dolven
Music by Dmitri Tymoczko

Jeff Dolven’s poems propose statistics as the modern analogue of prophecy. The contemporary Sibyl teaches that one in five Baltimore children will develop asthma, that one in sixteen hundred Chicago children is homeless—giving us the kind of ambiguous foreknowledge familiar from myth. Like the ancient Sibyls, Jeff’s are associated with a specific city; unlike their predecessors, these newfangled Sibyls articulate solid statistical facts. This mixture of scientific and prophetic language was meaningful to me both on an intellectual level and as the father of two small children. (I never realized how much anxiety is associated with parenting.) The end of the piece, which alternately includes and omits the words “barely,” gestures toward an acceptance of the painful possibilities inherent in life.

1. Sibylla Baltimoris

Unto us a child is born
One of twenty-eight
Of any hundred here
Whose breath comes too hard.
I read the news in leaves of glass
Fond fathers pull from rearview mirrors.

2. Sibylla Clevelandiae

Lo let a glass be raised
To greet the one in any eight
Whose blood will turn
From salt to sweet:
Spilt sugar spells this fate on the tabletops.

3. Sibylla Chicagonis

Behold the day is nigh:
The flight paths up above converge
Over one of sixteen hundred
To sleep in the street.
The windows shaking in their frames
Look to the life to come.

4. Sibylla Washingtonii

May a place be set
For one of ten by ten by two
Who will live behind a lock
Without a key.
So the vigilant sirens cry to me.
So may a place be kept.

5. Sibylla Philadelphiae (HIV)

Let the starry host proclaim:
This child is of the point oh one
Who will not pass
The clinic’s test.
The needle of the broadcast tower
Points to his door.

Carmina Chromatico quae audis modulata tenore,
Haec sunt illa quibus nostrae olim arcana salutis,
Bis senae intrepidio cecinerunt ore Sibyllae

[These songs which you hear, sung with chromatic progressions, are those in which the 12 Sibyls once with confident voice sang the secrets of our salvation.]

6. Sibylla Camdens

Hark how the choir of angels sings:
The child is born
Who will not stay:
The overpass shadows the oh point nine
Who lingers with us barely
Long enough to count.
Prophetiae Sibyllarum

1. Sibylla Baltimoris

DMITRI TYMOCZKO (2015)
Words by Jeff Dolven

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1. Sibylla Baltimoris

slight accents on each downbeat, like a heartbeat

\[
\begin{align*}
A & \quad \text{morris} \quad \text{Un-to us} \quad \text{Un-to us} \quad \text{Un-to us} \quad \text{Un-to us} \quad \text{a} \\
T1 & \quad \text{morris} \quad \text{Un-to us} \quad \text{Un-to us} \quad \text{Un-to us} \quad \text{Un-to us} \quad \text{a} \\
T2 & \quad \text{morris} \quad \text{Un-to us} \quad \text{Un-to us} \quad \text{Un-to us} \quad \text{Un-to us} \quad \text{a} \\
B & \quad \text{morris} \quad \text{Un-to us} \quad \text{Un-to us} \quad \text{Un-to us} \quad \text{Un-to us} \quad \text{a} \\
B & \quad \text{child is born} \quad \text{Un-to us} \quad \text{a child} \quad \text{twenty eight} \\
T1 & \quad \text{child is born} \quad \text{a child} \quad \text{a child} \quad \text{One from twenty eight} \\
T2 & \quad \text{child} \quad \text{a child} \quad \text{a child} \quad \text{a child} \quad \text{a child} \quad \text{twenty eight} \\
B & \quad \text{child is born} \quad \text{a child} \quad \text{a child} \quad \text{a child} \quad \text{a child} \quad \text{twenty eight} \\
B & \quad \text{us} \quad \text{a child} \quad \text{a child} \quad \text{Un-to us} \quad \text{One from twenty eight}
\end{align*}
\]
1. Sibylla Baltimoris

A

One from twenty-eight of every

T 1

Twenty-eight from twenty-eight

T 2

eight twenty-eight twenty-eight twenty-eight

B

One from twenty-eight twenty-eight

B

One from twenty-eight twenty-eight

---

\[ q = 108 \]

poco accel.

\[ q = 112 \]

f

A

hundred here

T 1

Unto us a child

Whose breath

Whose breath

T 2

twenty-eight Whose breath Whose breath

B

twenty-eight Whose breath Whose breath Whose breath

B

 Unto us Whose breath Whose breath whose breath
A child a child p Whose breath

breath comes too hard Breath

A child a child a child a

comes too hard A child a child a child a

breath comes too hard Whose breath

comes too hard a

child I read* the news in leaves of

child a child a

Comes too hard

I read* the news in leaves of

(*) present tense; “read” rhymes with “weed”
1. Sibylla Baltimoris

A

Child

T 1

Glass

T 2

Read* the news in leaves of glass

B

Grass

A

Read the news in leaves of glass

T 1

Read the news in leaves of glass

T 2

Fond fathers pull from the

B

Fond fathers pull from the

B

Fond fathers pull from the
Un to us a child is born to us is born a child

child a child is born a child

child a child is born a child

Si byl la Baltimor - is

Si byl la Baltimor - is

attacca
ALL SINGERS: “mm” very neutral (mouth closed) moving gradually to a nasal “ah” (mouth open) and back

\( q = 60 \) (approx.)

A

Tenor 1

Mm_______  ah_______  Si-byll-a Cle-ve-

Tenor 2

Mm_______  ah_______  mm_______

Baritone

Mm_______  ah_______  mm_______

Bass

Mm_______  ah_______  mm_______

T 1

Ah_______  mm_______  Si-byll-a Cle-ve-land-i-ae_______

T 2

Si-byll-a Cle-ve-land-i-ae_______

B

mm_______  ah_______  mm_______  ah_______

B

Ah_______  mm_______  ah_______  mm_______
2. Sibylla Clevelandiae

A

\( \text{the one} \quad \text{the} \quad \text{the one} \quad \text{mf} \)

T 1

\( \text{greet the one in any eight} \quad \text{to} \quad \text{greet the in a} \quad \text{Whose} \)

T 2

\( \text{greet the one in a} \quad \text{to} \quad \text{greet the one in any eight} \quad \text{Whose} \)

B

\( \text{greet the one in a} \quad \text{to} \quad \text{greet the one in a} \quad \text{Whose} \)

B

\( \text{greet the one in a} \quad \text{to} \quad \text{greet the one in a} \quad \text{Whose} \)

\( \text{mf} \quad \text{p} \)

A

\( \text{from salt to sweet} \quad \text{p} \quad \text{whose blood} \quad \text{whose} \)

T 1

\( \text{blood will turn from salt to sweet} \quad \text{p} \quad \text{whose blood} \quad \text{whose blood} \)

T 2

\( \text{will turn to sweet} \quad \text{Whose} \quad \text{blood will turn from} \)

B

\( \text{blood will turn from salt to sweet} \quad \text{Whose} \quad \text{blood will turn from} \)

B

\( \text{blood} \quad \text{Whose blood will turn from} \)
2. *Sibylla Clevelandiae*

A

blood
whose blood
whose blood

T1

Whose blood will turn from salt to sweet
Spilt sugar

T2

salt to sweet
Whose blood will turn from salt to sweet
Spilt sugar

B

spells this fate on the table

gradual cresc. and accel.

A

Spilt sugar spells this fate on the table

T1

sugar spells this fate on the table

T2

sugar spells this fate on the table

B

Spilt sugar spells this fate on the table

B

Spilt sugar spells this fate on the table
2. Sibylla Clevelandiae

A

\[ \text{table tops this fate this} \]

\[ \text{Lo raise a glass to} \]

T 1

\[ \text{spilt sugar spells this fate} \]

\[ \text{Lo raise a glass to} \]

T 2

\[ \text{tops spilt sugar spells this fate} \]

\[ \text{Lo raise a glass to} \]

B

\[ \text{tops Spilt sugar spells this fate this fate} \]

\[ \text{Lo raise a glass to} \]

\[ \text{one in eight whose blood will turn whose blood will} \]

\[ \text{one in eight whose blood will turn whose blood will} \]

B

\[ \text{one in eight whose blood will} \]

\[ \text{one in eight whose blood will} \]
2. *Sibylla Clevelandiae*
3. Sibylla Chicagonis

$\frac{1}{2} = 118 \quad \textit{gradual cresc. to m. 23}$

Alto

Tenor 1

Tenor 2

Baritone

Bass

\( n = 128 \)

\( \text{gradual cresc. to m. 23} \)

\( \text{mp} \)

Si-si-si-by-lla  Si-si-si-by-lla

Si-bylla  Si-bylla  Si-bylla  Si-bylla

Si-bylla

Si-bylla

Si-bylla

Si-bylla

Si-bylla

Si-bylla

Si-bylla

Si-bylla

Si-bylla

Si-bylla

Si-bylla

Si-bylla

Si-bylla
3. Sibylla Chicagonis
3. Sibylla Chicagonis

Now relaxing somewhat

**A**

Si-by-l-l-a  Si-by-l-l-a  Si-si-by-l-la  Si-by-l-l-a  Si-by-l-l-a

**T1**

Si-by-l-l-a  Si-by-l-l-a  Si-si-by-l-la  Si-by-l-l-a  Si-by-l-l-a

**T2**

Si-by-l-l-a  Si-by-l-l-a  Si-si-by-l-la  Si-si-by-l-la  Si-si-by-l-la

**B**

Si-by-l-l-a  Si-by-l-l-a  Si-si-by-l-la  Si-si-by-l-la  Si-si-by-l-la  Si-si-by-l-la  Si-si-by-l-la

**B**

Si-si-si-si-by-l-la  Be-hold  Be-hold  Be-hold  Be-hold  Be-hold  Be-hold  Be-hold

**B**

Si-si-si-by-l-la  Be-hold  Be-hold  Be-hold  Be-hold  Be-hold  Be-hold  Be-hold
The flight paths up above convergence.

The day is nigh.

The flight paths up.

The flight paths up.

The flight paths up aboveхи.

The flight paths up aboveхи.

The flight paths up aboveхи.

The flight paths up aboveхи.
To sleep in the street

94

To sleep in the street

149

To sleep in the street

204

The flight paths up above converge

259

in the streets converge

314

To sleep in the street Si byl la

370

the street Si si si byl la cresc.

424

the street Si si si byl la cresc.
3. Sibylla Chicagonis

A:  

T 1: 

T 2: 

B: 

To sleep in the street the street Sibyl-la Chi-ca-

Si-si-sibyl-la Si-si-sibyl-la Si-by-l-la Si-by-l-la Si-by-l-la Sibyl-

Si-si-sibyl-la Si-si-sibyl-la Si-by-l-la Si-by-l-la Si-by-l-la Si-by-l-la Chi-

A:  

T 1: 

T 2: 

B: 

Chi-ca-go-nis Chi-ca-go-nis Chi-ca-go-nis Chi-ca-go-nis

Si-by-l-la Chi-ca-go-nis

Si-by-l-la Chi-ca-go-nis

The wind-dows The wind-dows The wind-dows

The wind-dows
The windows
The windows
ca - go - nis ch i - ca - go nis
The windows__ The windows sha-king in their frames the
Aah___

Aah___

win-dows sha-king in their frames the win-dows the win-dows in their frames
win-dows sha - in frames the win - dows the win - in frames
Look to the life to come

Si-si-si-byl-la Si-si-si-byl-la

Look to the life to
Si-si-si-byl-la Be-hold

to the life to come
Be-hold Be-hold

to the life to Be-hold Be-hold

The windows shaking in their frames
the windows in their frames

The windows shaking in their frames
the windows in their frames

Be-hold
Chi-ca-go-nis

Be-hold
Chi-ca-go-nis

Be-hold Chi-ca-go-nis

Be-hold
The windows shaking in their frames
The windows shaking in their frames
The windows in their frames
The windows in their frames

The windows in their frames

The windows in their frames

The windows in their frames
3. Sibylla Chicagonis

A

T 1

T 2

B

B

"Look to the life to come" Si-si-si-by-l-la Si-si-si-by-l-la

"Look to the life to Si-si-si-by-l-la" Be-hold____

"Look to the life to Be-hold"______ Be-hold

"Look to the life to Be-hold"______ Be-hold

"Look to the life to come" Be-hold____

"Look to the life to Be-hold"______ Be-hold

"Si-si-si-by-l-la" Be-hold be-hold be-hold be-hold the

"Be-hold Be-hold______ be-hold______ be-hold______ be-hold the"

"Be-hold______ Be-hold the life Be-hold the life Be-hold the"
3. Sibylla Chicagonis

A

life to come
Si-si-si-by-la Chi-ca-go-nis

T 1

life to come
Si-si-si-by-la Chi-ca-go-nis

T 2

life to come
Si-si-si-by-la Chi-ca-go-nis

B

life to
Si-si-si-by-la si-by-la Chi-ca-go-nis

B

life to
Si-si-si-by-la si-by-la Chi-ca-go-nis
4. Sibylla Washingtonii

\( \text{\textit{rough, quasi-shape-note style}} \) can shift octaves freely

May a place be set for one of ten by ten by two

who will live behind a lock without a

who will live behind a lock without a

who will live behind a lock without a
Who will who will
Who will who will
Who will who will

Who will who will
Who will who will
Who will who will

Who will who will
Who will
Who will
Who will
Who will

ossia: minor ninths can become semitones

Who will who will
Who will
Who will
Who will

Who who
Who will
Who will

Who will who will
Who will
4. Sibylla Washingtonii

Who will live
live will live will live will
live Who will
will live

Who will live
will live

Who will live
will live

Who will live
live

Who will live
live

Who will live
live

Will
Live behind

Who will live

live will live behind a

Will live behind a

So the vigilant

behind a lock

So the vigilant

hind a lock

Live behind a lock

lock

lock

lock
4. Sibylla Washingtonii

A

T 1

T 2

B

mf

lock a lock the Sirens cry

lock a lock a lock

Be-hind a lock lo-ock with out a key

So may a

A

T 1

T 2

B

lock__

Who will live

a lock a lock a lock

So may a place be

lock__

Who will live

a lock a lock a lock

Be-hind a
4. Sibylla Washingtonii

So may a place be kept

A lock without a key be kept

So may a place Sibyl-la Wash-ing-ton-

kept A lock without a key

May a may a may a place be set set set set set

May a may a may a may a place be set set set set set

May a may a may a may a may a place be set set set set

May a may a may a may a may a place be set set set set
4. Sibylla Washingtonii

A

Ten by two two

T 1

By two ten Sibylla Washington -

T 2

two ten by ten by two

B

Ten by two

B

Ten by two two

F

Who will who will

p

Will will live

T 1

Who will who will

mf

Will live will live

f

Will

T 2

Who will who will who will

Live will live will live will live will live

B

Who will who will

p

Will live will live will live

mf

Who will who will will live will live

B

Who will who will who will

mf

Will live will live will live

who will who will who will
Behind a lock

lock

lock

lock

lock

Who will live

Who will live

Who will live

Who will live
5. Sibylla Philadelphiae

\( \frac{1}{4} = 160 \)

**Alto**

\( \frac{3}{4} \)

\( f \)

Si - by - Si - by - Si - by - Si - by - lla

**Tenor 1**

\( \frac{5}{4} \)

\( f \)

Si - by - Si - by - Si - by - Si - by - lla

**Tenor 2**

\( \frac{3}{4} \)

\( f \)

Si - by - Si - by - Si - by - Si - by - lla

**Baritone**

\( \frac{3}{4} \)

\( f \)

Si - by - Si - by - Si - by - Si - by - lla

**Bass**

\( \frac{3}{4} \)

\( f \)

Si - by - Si - by - Si - by - Si - by - lla

---

\( a \) tad slower

\( \frac{4}{4} \)

\( A \)

\( \frac{6}{4} \)

\( mp \)

\( \frac{3}{4} \)

Le-let let let le-het let

**T 1**

\( \frac{5}{4} \)

\( mp \)

Let le-let let Let le-let let

**T 2**

\( \frac{3}{4} \)

\( mf \)

Phila-del phi a le-let

---

**B**

\( \frac{3}{4} \)

\( mp \)

Phi-la-del phi a

---

**B**

\( \frac{3}{4} \)

\( mp \)

let let let let let let
5. Sibylla Philadelphiae

A

T1

T2

B

let let let let let let let let let let let let

"falsetto if possible"

let let

let let

let let

let let

let let

let let

the star-ry host

let let

let let

let let

let let

let let

B

let let

let let

let let

let let

let let

let let

the star-ry host

let let

let let

let let

let let

let let

let let

star-ry host

star-ry host

star-ry host
Let the starry host proclaim

Let the starry host proclaim This child is of the

Let ________

This child is of the

the host proclaim ________

The starry host proclaim This child is of the

point oh one The starry host proclaim This child is of the

point oh one The starry host proclaim This child is of the

point oh one

This child ________

The star ________
5. Sibylla Philadelphiae

point oh one
Who

point oh one Who will not pass
The clinic's test Who

Who will not pass
The

Who will not pass who will not

will not pass
Let the star-ry star-ry host

will not pass The clinic's test
Who

Who will not
Let the star-ry star-ry host

cli-nic's test test The clinic's test
Who

Who will not pass the clinic's
Let the star-ry star-ry host
Who will not pass

will not pass
The clinic's test

Let the star-ry star-ry host
Who will not pass

will not pass
Pass the clinic's test will not pass

Who will not The star-ry
Who

The clinic's test let let
Let the star-

Who will not let let

will not who will not The star-ry host

The clinic's test The clinic's test

will not The the clinic's let let let let
5. Sibylla Philadelphiæ
The broadcast tower
The needle of
The needle of the broadcast
cresc.
the broadcast tower the broadcast tower

the needle the needle needle the needle needle

needle needle the broadcast tower

tower broadcast tower broadcast the broadcast

to his door

to his door

to his door

very little break in the sound
5. Sibylla Philadelphiæ

A 105

the star-ry host

T 1

host

T 2

the star-ry host

B

the host

B

Haec sunt

110

f

A

qui-bus no-strae o-lim

T 1

il-la qui-bus no-strae o-lim-ar-

T 2

i-i-i-la qui-i-i-bus no-o-o-strae o-o-lim ar-

B

il-la qui-bus no-strae o-lim

B

il-la qui-bus no-strae o-lim-ar-
V V V

This child

This child

This child

This child

This child

This child

This child

This child

This child

Bis senae in trepido ce ci

Bis senae in trepido ce ci

Bis senae in trepido ce ci

Bis senae in trepido ce ci

Bis senae in trepido ce ci

Bis senae in trepido ce ci
The needle [C] Car-mi-na chroma-ti-co [C]

The broad cast to-ware

The needle [C] Car-mi-na chroma-ti-co [C]

Car-mi-na chroma-ti-co [C]
6. Sibylla Camdenis

A

four fifty five sixty three forty six fifty six sixty four sixty four fifty sixty six

B

four fifty five sixty three forty sixty five sixty four sixty four sixty six

B

sixty

A

seven thirty seven seven four sixty five eighty eight eight sixty seven nine ninety one

T 1

seven thirty seven three four sixty five eighty eight eight sixty seven nine ninety one

T 2

six eighty eight

B

seven thirty seven three four sixty five eighty eight eight sixty seven nine ninety one

B

six eighty eight
6. Sibylla Camdenis

A

14 cresc.  

T1

8 Si-byl-la

cresc.  

decresc.  

T2

8 Si-byl-la

cresc.  

decresc.  

B

byl-la

cresc.  

decresc.  

B

byl-la

cresc.  

decresc.  

20

A

Si-byl-la  

T1

Si-byl-la  

T2

Si-byl-la  

B

byl  

B

byl-la

One twen-ty two  

twen-ty one  

twen-ty one  

twen-ty one  

twen-ty
6. Sibylla Camdenis

\[ \frac{24}{3} \quad p \quad \frac{3}{4} \quad \text{with } \frac{2}{3} = \frac{4}{6} = 144 \]

A

\begin{align*}
\text{Si-byl-la} & \\
\text{Si-byl-la} & \\
\end{align*}

T1

\begin{align*}
\text{byl-la a a} & \\
\end{align*}

T2

\begin{align*}
\text{two-thirty-three} & \\
\text{two-thirty-two} & \\
\text{two-thirty} & \\
\text{Si-byl-la} & \\
\end{align*}

B

\begin{align*}
\text{two-thirty-three} & \\
\text{two-thirty-two} & \\
\text{two-thirty} & \\
\text{Si-byl-la a a} & \\
\end{align*}

\text{slowly growing broader (} \frac{4}{4} = 132 \text{)}

A

\begin{align*}
\text{Hark} & \\
\text{how} & \\
\text{the} & \\
\end{align*}

T1

\begin{align*}
\text{Hark} & \\
\text{hark} & \\
\text{hark} & \\
\text{thirty-four} & \\
\text{five} & \\
\text{twenty} & \\
\end{align*}

T2

\begin{align*}
\text{Hark} & \\
\text{hark} & \\
\text{hark} & \\
\text{hark} & \\
\text{how} & \\
\text{the} & \\
\end{align*}

B

\begin{align*}
\text{la a a a a} & \\
\end{align*}

\text{Hark the}

B

\begin{align*}
\text{a a a a} & \\
\end{align*}

\text{Hark how}

\text{The}
choir of angels sings
The

three thirty two six forty three two one
hark hark

choir of angels
The

child is born who cannot stay
The

forty three thirty four forty threesfive six five four
hark hark

child is born who cannot stay
Hark The

gentle pulsations

child is born who cannot stay
hark hark The

child is born who cannot Hark hark The
6. Sibylla Camdenis

A

\( \text{O\ -\ ver\ pass}\quad \text{shadows}\quad \text{the\ oh}\quad \text{point\ nine}\quad \)

T1

\( \text{thirty\ four\ twenty\ three\ thirty\ two\ six\ forty\ three\ two\ one}\)

T2

\( \text{O\ -\ ver\ pass}\quad \text{shadows}\quad \text{hark}\quad \)

B

\( \text{O\ -\ ver\ pass}\quad \text{shadows}\quad \text{hark}\quad \)

A

\( \text{p}\quad \text{f}\quad \text{hark}\quad \text{Who}\quad \)

T1

\( \text{hark}\quad \text{hark}\quad \text{hark}\quad \text{hark}\quad \text{hark}\quad \text{Who}\quad \)

T2

\( \text{hark}\quad \text{hark}\quad \text{point\ nine}\quad \text{hark}\quad \text{Who}\quad \)

B

\( \text{hark}\quad \text{point\ nine}\quad \text{hark}\quad \text{hark}\quad \text{hark}\quad \text{Who}\quad \)
a tad faster, expressive and rubato (\( \frac{3}{4} = 144 \))

lin-gers bare-ly long e-nough to count

Hark hark Who lin-gers with us long e-nough to count

Hark hark Lin-gers long

Who lin-gers bare-ly long e-nough to count

Who lin-gers bare-ly long e-nough to count

Hark hark Who lin-gers bare-ly long e-nough count

e-nough
6. Sibylla Camdenis

Who lin-gers barely long e-
lin-gers with us long e-nough to count
Who lin-gers barely long e-
lin-gers long e-nough

Who lin-gers with us long e-nough to count
Who lin-gers with us

Who lin-gers with us long e-nough to count
to count Who lin-gers with us

Who lin-gers with us barely long

Who lin-gers with us barely long
with us long enough to count

Who lingers with us

- enough to count

- enough to count

count

nine eight nine eight nine eight nine eight nine eight nine eight nine eight

eight nine eight

eight nine eight

nine eight nine eight nine eight nine eight nine eight nine eight nine eight

nine eight nine eight nine eight nine eight nine eight nine eight nine eight
A  

seven seven seven six six seven seven seven six six

T1  

seven seven

T2  

seven six seven

B  

seven six seven

B  


84

81

Hark how the choir

four four four four four four

Hark

with us long enough

B  

Hark

B  

three two three two three two three two three two three two three two
6. Sibylla Camdenis

A

T 1

T 2

B

87

nine nine nine point eight Hark

how the choir

nine nine nine point eight eight eight eight eight eight eight eight point

one one one one one one point

Hark how the

B

80

90

how the Hark how the

p

the choir of the

seven five five Hark

seven seven seven seven five five five five five point four four four four four point

choir of four four
the choir of

T 1

choir of

how the choir of angels

three three three three three point two two two two two two point

B

the choir of

B

the choir of

A

The choir of angels sings

The choir of angels Un to us

choir of angels Un to us

choir of angels

B

choir of angels

A child is

B

The choir of angels sings
6. Sibylla Camdenis

a tempo

103 pp

V

V

A

Si byl la

0

T 1

pp

Si byl la

0

T 2

pp

byl la

0

B

born byl la

0

B

p

Si byl la Cam den is Sibyl-

110

A

-

-

T 1

-

-

T 2

-

-

B

-

-

B

-

-

la Cam den is