



LYGIA

The Roman commander Marcus Vinicius holds in his arms Lygia, a Christian girl.

Ordered by Nero to delay his entry into Rome, Marcus is billeted at the house of Aulus Plautius, a retired Roman general.

Lygia, so-called after the country of her birth, had been confided to Plautius in her childhood, as a hostage of the State after the Roman conquest of the Lygians whose king, Lygia's father, had died in battle.

Plautius and his wife, Pomponia, who are secretly Christians, look upon Lygia as their daughter and have brought her up as a Christian.

Immediately they meet, Marcus and Lygia are drawn to one another. But, for the pagan Marcus, and for the Christian Lygia, the word love has a different meaning and out of this difference rises the personal conflict in the story.

The music, with its archaic phrases and modal harmonizations, depicts the purity of the love in the heart of the Christian Lygia. It recurs thematically throughout the picture as the musical expression of the relationship of Lygia and Marcus.

LYGIA

MIKLOS ROZSA

Lento e semplice

p dolce

mp

mf *rit*

a tempo *p dolce*

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First system of musical notation, featuring a treble and bass clef with a key signature of one flat. The music consists of a melodic line in the treble and a supporting bass line with chords.

Second system of musical notation, including the instruction *dolciss.* (dolcissimo) in the middle of the system. The music continues with melodic and harmonic development.

Third system of musical notation, showing further melodic and harmonic progression in the piano score.

Fourth system of musical notation, featuring the instruction *espr. a tempo* (espressivo a tempo) in the middle. The system includes dynamic markings *pp* and *ppp*.

Fifth system of musical notation, continuing the piece with various melodic and harmonic textures.

Sixth system of musical notation, including the instruction *Sostenuto* at the beginning. The system concludes with dynamic markings *pp*, *rit*, and *ppp*.