



THE BURNING OF TROY

Nero is singing at an orgiastic banquet given in honor of the triumphant Marcus.

In this song which Nero has secretly prepared ahead but which he pretends is impromptu, we see a fore-shadowing of the pyromania that will later burn Rome. The theme of the song, set in burning Troy, is in praise of the destructive power of fire.

The music is based on a Greek drinking song, the Skolion of Seikilos of the 1st century A.D., discovered in Asia Minor. It found its way at an early date to Rome and was incorporated into the Roman liturgy for Palm Sunday. It is one of the first melodies in the modern sense of melody, as a study of its phrasing reveals.

Nero accompanies himself on the lyre, the chief instrument of the Romans and the forerunner of our modern plucked instruments such as the harp, the guitar and the mandolin.





THE BURNING OF TROY

Words by
HUGH GRAY

Music by
MIKLOS ROZSA
Based on the Skolion
of Seikilos (1st Century A.D.)

Moderato e quasi recitativo

Lyre
or
Harp

mp Home - ward o - ver the sea ————— the con - quer-ing Greek ships

a tempo

sail, Bear - ing back to her land ————— fair

Hel - en from fal - len Troy. Dark the sky to the

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North _____ but South-ward the night's on fire

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of two flats (B-flat major). The lyrics are "North _____ but South-ward the night's on fire". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a rhythmic pattern of eighth notes with a melodic line of quarter notes. A fermata is placed over the final note of the piano accompaniment.

Red the wake of the ships, _____ *deciso* *f* with pat-terns of Troy a -

The second system continues the musical score. The vocal line includes the lyrics "Red the wake of the ships, _____ *deciso* *f* with pat-terns of Troy a -". The piano accompaniment continues with the same rhythmic pattern as the first system. A fermata is placed over the final note of the piano accompaniment.

blaze.

The third system shows the vocal line with the word "blaze." and a final cadence. The piano accompaniment concludes with a series of chords in the right hand and a melodic line in the left hand. The key signature changes to B major (two sharps) for the final cadence.

Poco più allegro ma sempre con gran esultazione

f O, _____ o lam-bent flames, _____ O, _____ o force di-

The fourth system begins a new section titled "Poco più allegro ma sempre con gran esultazione". The vocal line starts with the lyrics "*f* O, _____ o lam-bent flames, _____ O, _____ o force di-". The piano accompaniment features a more complex rhythmic pattern with dotted rhythms and chords. The key signature is B major (two sharps). A fermata is placed over the final note of the piano accompaniment.

vine! — 0, om - niv-o-rous pow-er hail! — none is there

swift-er to bring de - struc - tion, — Yet care-free as a

p

child — Thou with wild breez - es play - ing — The

mf

Old Troy — shall be no more be-cause of Thee, — Thou

f

Har-vest-er that strips the Earth for men — to sow new —

piu f

crops! — *rit.* *a tempo* *ff* 0, — 0 lam-bent flames, —

ff

0, — 0 force di - vine! — 0, om -

niv - o - rous pow - er Hail! —

allarg.