BACCHANAL

A satyr, classic symbol of licentiousness, and a group of girls dancing in wild abandon set the orgiastic note of the banquet. It is in the same tradition as the notorious Bacchanalia celebrated in honor of the god of wine, an event marked by debauchery.

The wild and ferocious music at the Bacchanalian celebrations, like the abandoned dancing, was meant to excite the passions of the participants who passed into a state of frenzy —a sort of primitive and perverted religious ecstasy induced by communion with the god Bacchus.

The music here evokes the atmosphere of such an occasion. It incorporates fragments of instrumental music written for citharas by an anonymous writer of the second century A.D. in the characteristic 5/8 time of Greek music which was widely used in Rome.

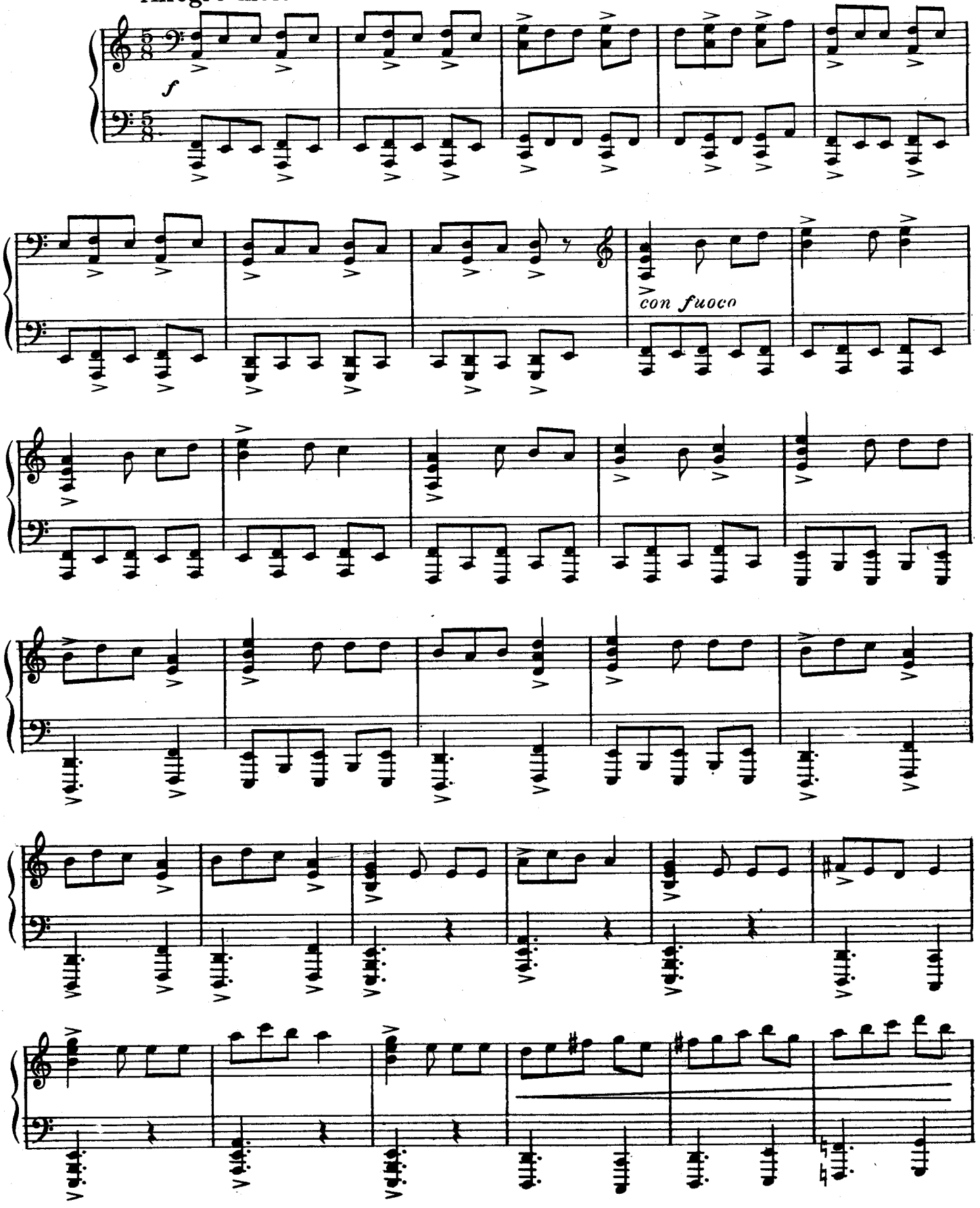
Nero of course had his own orchestra of flutes, citharas and loud percussion instruments. The latter never popular with the Greeks were much appreciated by the Romans.

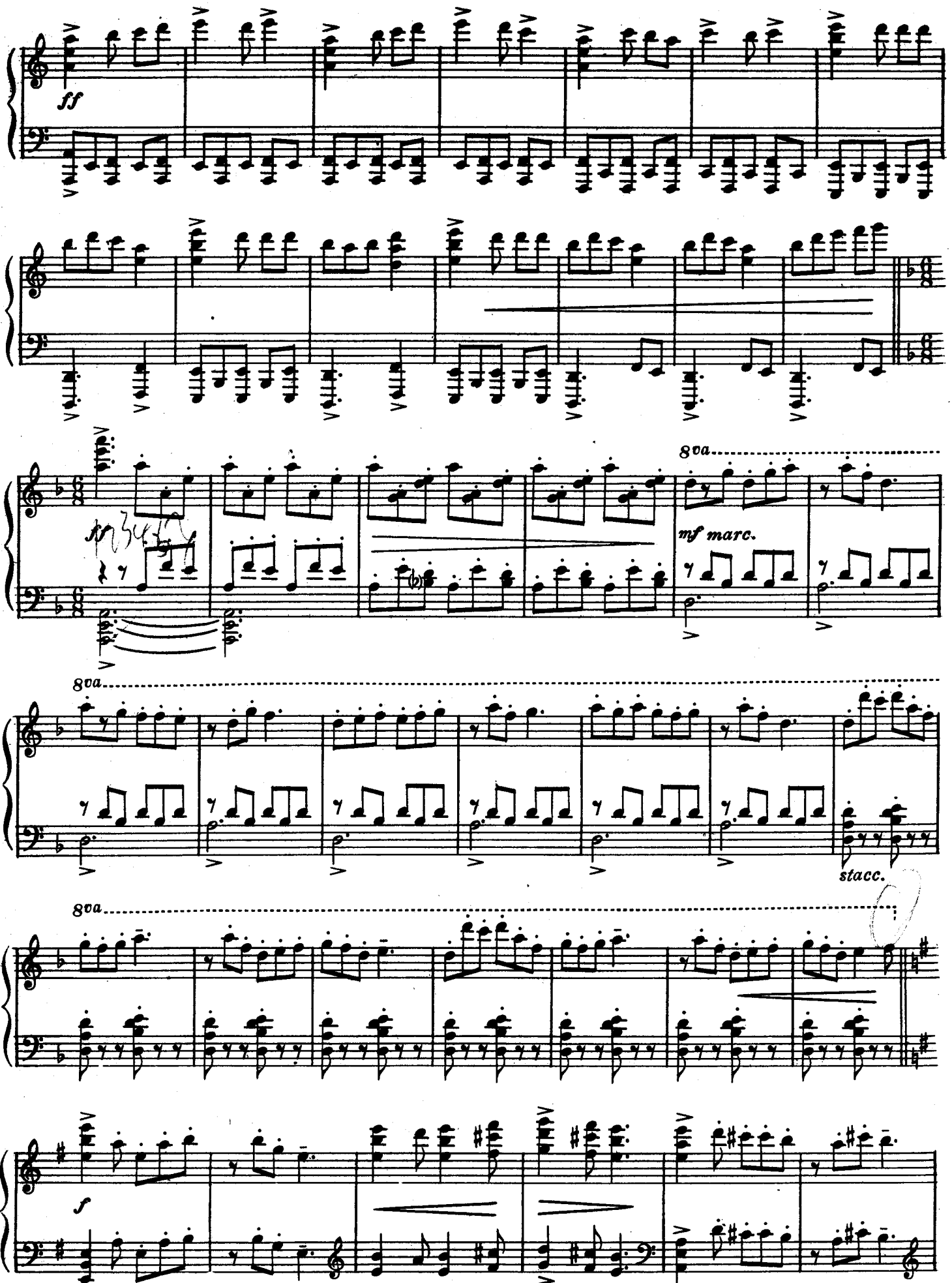
THE BANQUET OF NERO

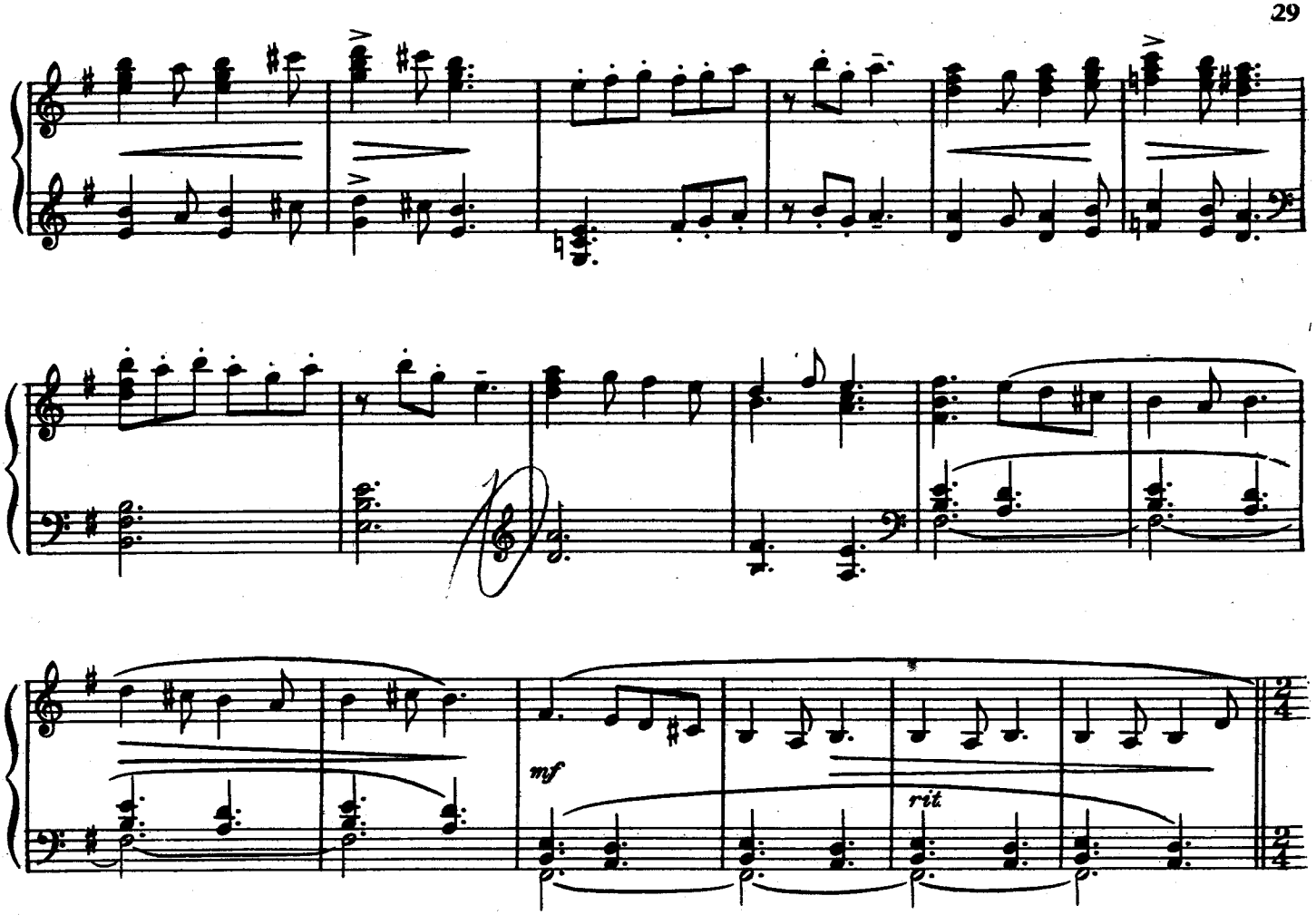
(ROMAN BACCHANAL)

MIKLOS ROZSA

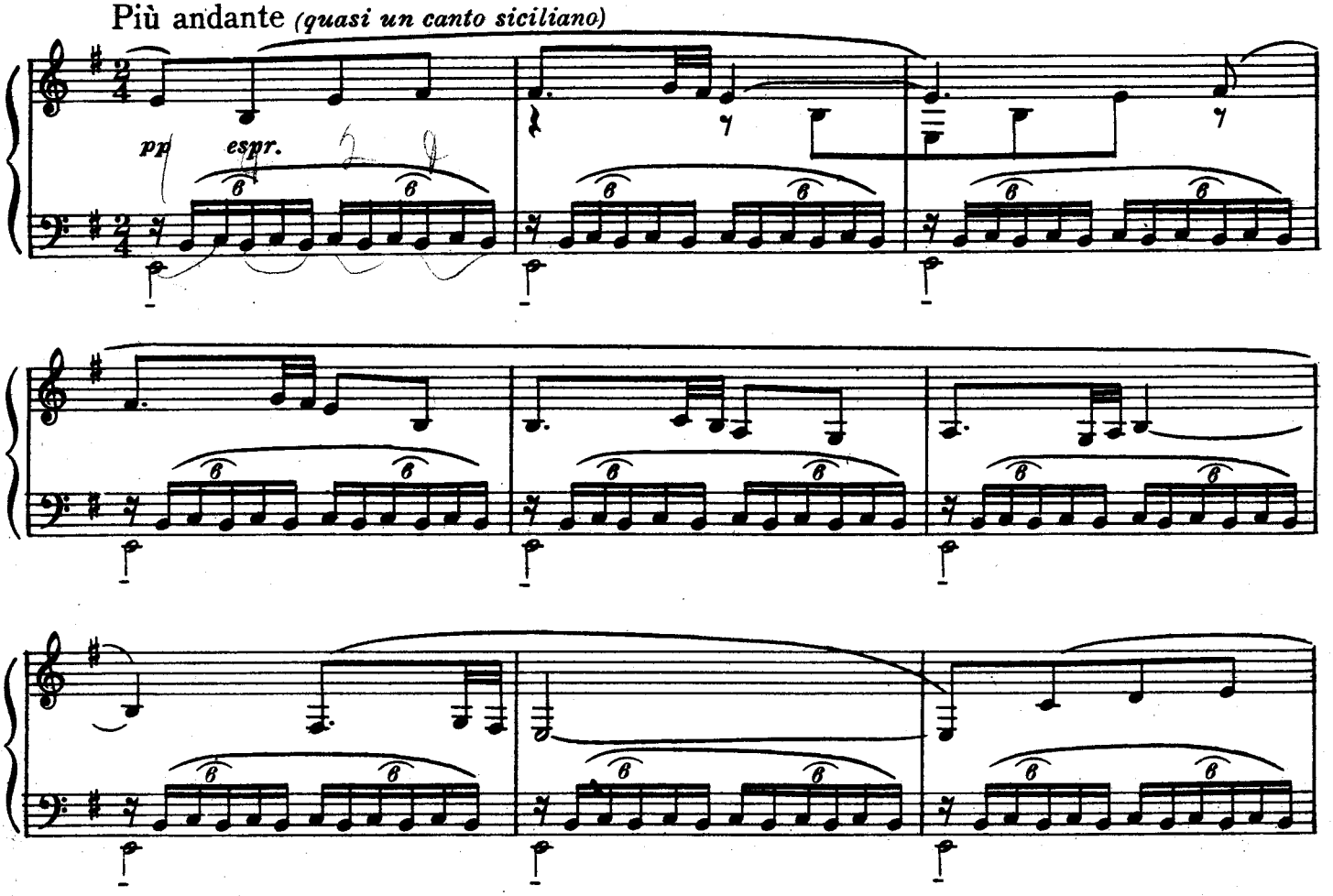
Allegro molto e frenetico

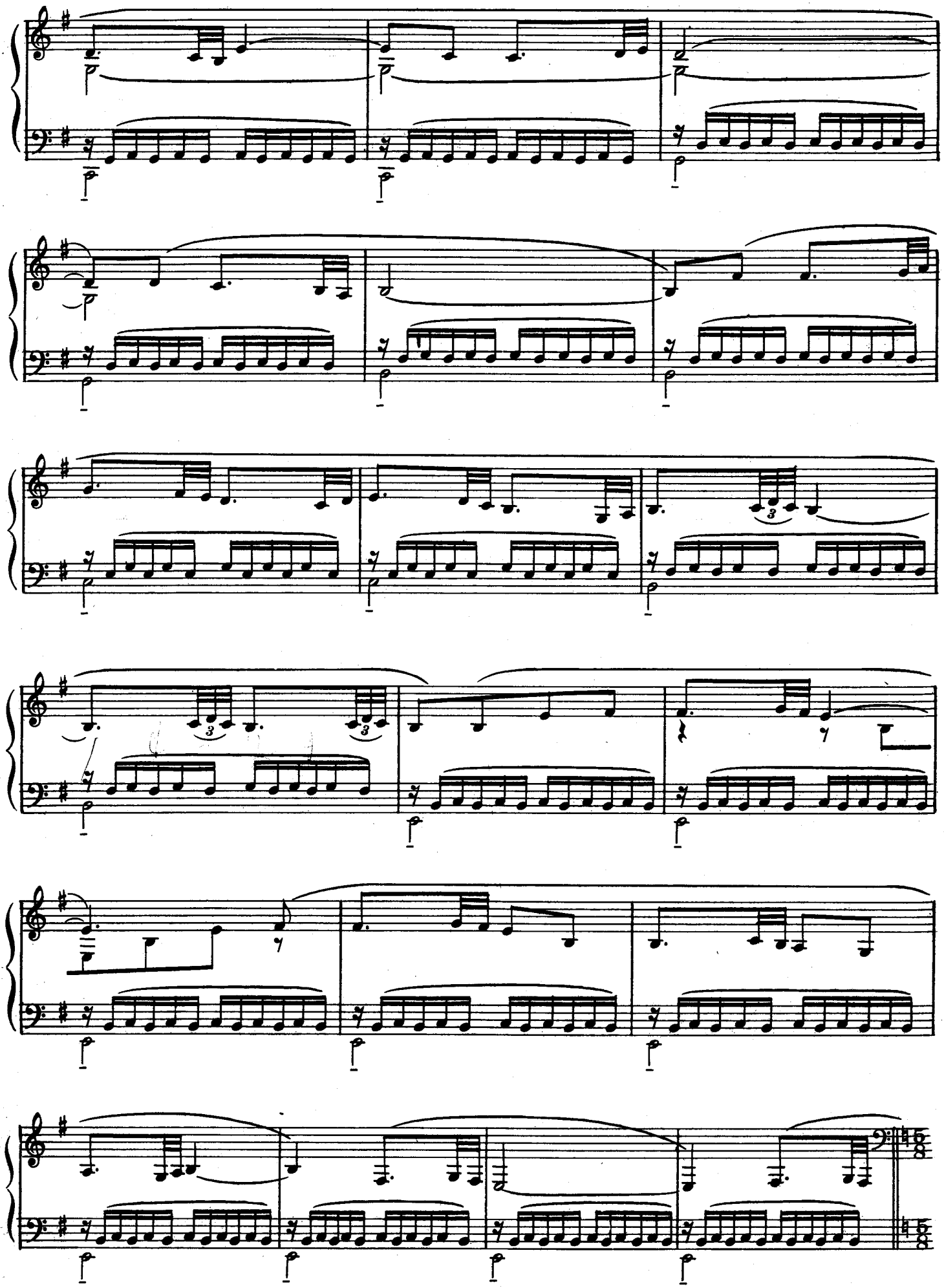


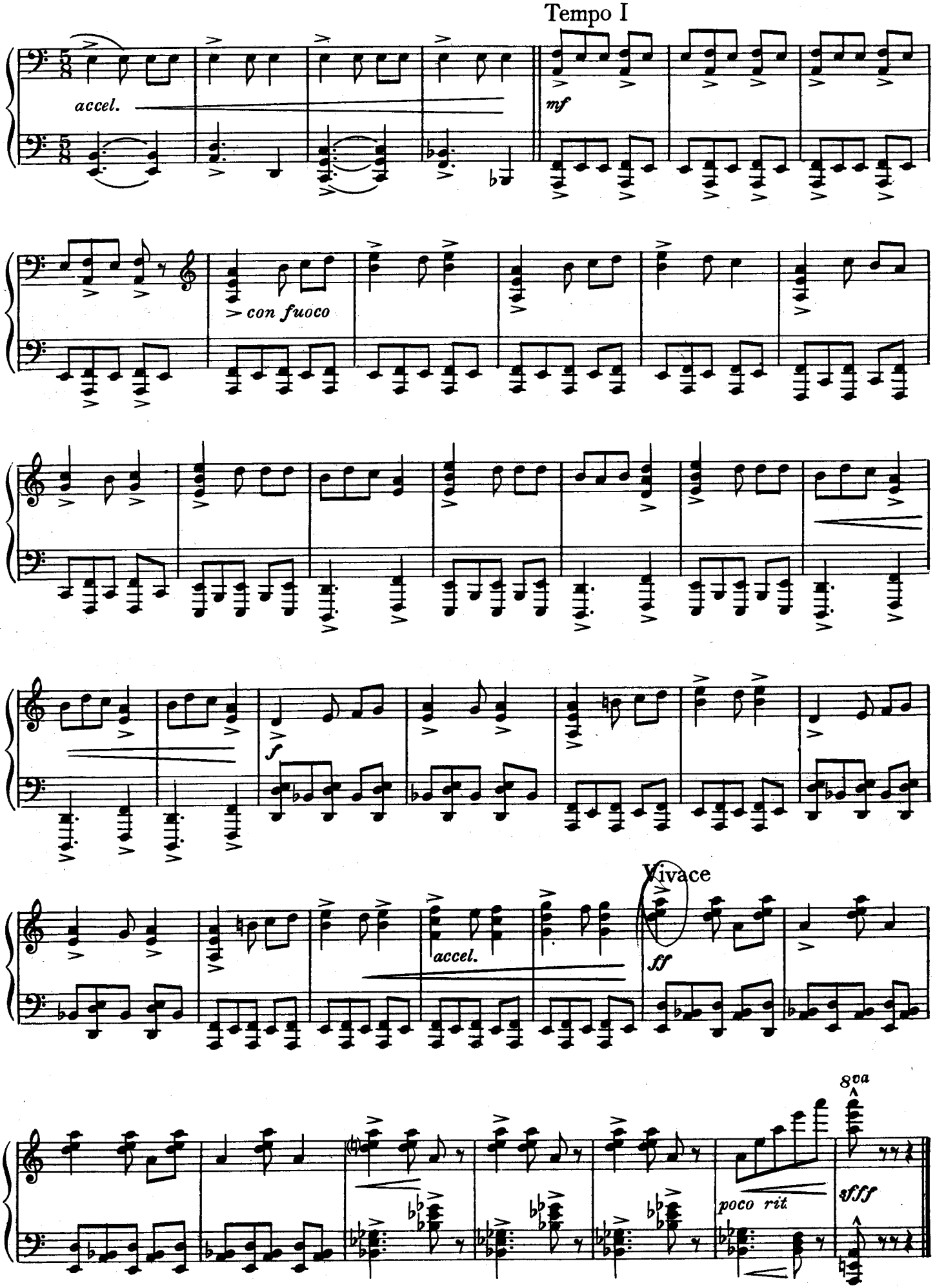

ff
8va
mf marc.
8va
stacc.
8va
f



Più andante *(quasi un canto siciliano)*






Tempo I
accel.
mf
con fuoco
f
Vivace
accel.
ff
8va
poco rit
sfff