

Für Volker Worlitzsch
in großer Dankbarkeit

Theseus-Fantasie

für Streichorchester
op.32

1. Minotaurus - Im Labyrinth
2. Auf Naxos - Bacchus
3. Epilog

von
S.Rezlás

Diese Komposition wurde beim 14.Siegburger
Kompositionswettbewerb 2002 mit einem 1.Preis ausgezeichnet

S.Rezlás (1958-2023): "Theseus", Fantasie für Streichorchester op.32

S.Rezlás, ein Pseudonym für Sabine Salzer, studierte an der Staatlichen Musikhochschule Rheinland, Institut Wuppertal, Klavier und erlangte im Anschluss an das Staatsexamen zur Diplommusiklehrerin die Künstlerische Reifeprüfung mit Auszeichnung. Neben der Tätigkeit als Klavierlehrerin an der Bergischen Musikschule Wuppertal konzertierte sie als Solistin und Kammermusikpartnerin. Fortbildungen bei den Professoren Jürgen Uhde, Ewald Kehlenbach (Hamburg) und Czeslaw Kaczynski (Rom) kamen hinzu. Von 1985 bis 2018 Lehrerin an der Kreismusikschule Celle und private Unterrichtstätigkeit in Nienhagen.

Die Komponistenlaufbahn begann 1997. Die Sammlung "Piccole cose", 24 Stücke für Klavier zu 2 und 4 Händen, machte den Anfang. Es folgte Musik für Horn/Klavier, Klaviertrios, ein Streichquintett (mit 2 Celli), ein Hornquartett. Viele dieser Kompositionen wurden und werden in Konzerten oder beim Wettbewerb "Jugend musiziert" gespielt. "Theseus" op.32, eine Fantasie für Streichorchester, ist das umfangreichste Werk. Uraufgeführt wurde es am 28.6.2002 in Hannover, gespielt vom Orchester der Medizinischen Hochschule unter der Leitung von Volker Worfitzsch, allerdings ohne den Epilog, die letzte Nummer der Fantasie. Dieses "Schlusswort" entstand erst im Juli 2002. Die "Theseus"-Fantasie erhielt 2002 einen 1.Preis beim 14. Siegburger Kompositionswettbewerb der Engelbert-Humperdinck-Gesellschaft. Auf Wunsch von Volker Worfitzsch machte Sabine Salzer aus der Orchesterfantasie "Theseus" eine Fassung für Streichquintett (mit 2 Bratschen). In dieser Version erklang es einige Male in Konzerten des Worfitzsch'schen Familien-Quintetts.

In der Komposition op.32 sind Episoden aus der griechischen Theseus-Sage vertont. Einst lebte auf Kreta, eingesperrt in ein Labyrinth, Minotaurus, ein Ungeheuer, halb Mensch, halb Stier. Alle 9 Jahre wurden ihm je 7 Athener Jünglinge und Jungfrauen zum Fraß vorgeworfen, eine Strafe, die Minos, König von Kreta, den Athenern auferlegt hatte. Das 1.Stück der Fantasie beschreibt die angstvolle Erwartung der Opfer, das Herannahen des Minotaurs (tiefe Streicher) und die Entsetzensschreie der Opfer (hohe Streicher) – bis zum bitteren Ende. Der Athener Königssohn Theseus kommt nach Kreta, um Minotaurus in seinem Labyrinth zu töten. Er verliebt sich in Ariadne, die Tochter des Minos. Sie gibt ihm ein Wollknäuel, damit er, nach Vollendung seiner Heldentat, mithilfe des abgerollten Fadens aus dem Labyrinth wieder herausfindet. Musikalisch vertont ist diese Episode als eine Art Fuge. Das Theseus-Thema, vorgestellt von den 1.Geigen, tastet sich im pianissimo hinein ins Labyrinth. Es kommen Abzweigungen und neue Gänge in Form von Kontrapunkt I und II hinzu. Das Theseus-Thema bleibt präsent, erst in den Bratschen, dann vertreten durch die Celli, wieder in den Bratschen. Im Kontrabass erscheint im Forte das Minotaurus-Thema, aber das Theseus-Thema ist stärker und zwingt die Bässe auf seine musikalische Linie. Der Rückweg zum Ausgang ist musikalisch so umgesetzt, dass Theseus-Thema und Kontrapunkte im Krebs erklingen, d.h. rückwärts gespielt werden, bis das Tageslicht der Dämmerung ein Ende macht. Auf Naxos, einer kleinen Insel, gestehen sich Ariadne und Theseus ihre Liebe, musikalisch dargestellt werden die beiden durch Soli von Geige und Cello. Doch im schönsten Moment taucht Bacchus auf, der Gott der Ekstase und des Tumultes. Er behauptet, Ariadne sei schon lange ihm versprochen, und Theseus gehorcht: er gibt Ariadne frei. Bacchus triumphiert. Ein skurriler Walzer in A-B-A-Form charakterisiert ihn. Im Mittelteil des Walzers dominiert die Trauer und der Schmerz Ariadnes (ihre Thematik erscheint in Bruchstücken in der Solobratsche). Der Epilog zeigt den greisen Theseus. Die Erinnerung an Ariadne bewegt ihn, dargestellt durch musikalische Linien aus dem Naxos-Teil. Er ist melancholisch, und doch zufrieden darüber, dem Gott gehorcht zu haben und seine Ehrfurcht bewiesen zu haben.

Zitate: Christiane Boltz, Cellesche Zeitung, 4.7.2002

"Das Werk spielt die spannende Sage ebenso spannungsreich nach, indem es verschiedene kompositorische Möglichkeiten nutzt, spätromantische Üppigkeit, strenge barocke Fugentechnik und einen Hauch Salonmusik mit eingängigen Themen mischt und gleichzeitig mit herb verfremdenden Dissonanzen dem Alltagshören entrückt."

Ludolf Baucke, Hannoversche Allgemeine Zeitung, 1.7.2002

"Im mythischen Umfeld der Theseus-Überlieferung porträtierte sie nicht nur mit flirrenden Violinen und dunklen Bässen das Ungeheuer Minotaurus und einen Walzer tanzenden Bacchus, sondern auch das Labyrinth in Gestalt einer vertrackten Mehrstimmigkeit. Da wurden Melodien sogar rückwärts gespielt, und mit diesem Ariadnefaden ließ sich sogar das Pseudonym der Komponistin entschlüsseln – sie heißt Sabine Salzer"

Theseus

Fantasie für Streichorchester

S.Rezlás, op.32

Minotaurus

~ $\text{J}=50$ (alle Doppelgriffe geteilt)

3

Violine 1

Violine 2

Bratsche

Cello

Kontrabass

6

p

p

fp

pizz.

mp

pizz.

p

pizz.

Musical score for orchestra and piano, page 14. The score consists of five staves. The top two staves are for strings (two violins, viola, cello), the third staff is for bassoon, the fourth staff is for double bass, and the bottom staff is for piano. The key signature is one sharp. Measure 14 starts with a dynamic of *ff*. The first violin has an eighth-note rest followed by a sixteenth-note rest. The second violin plays eighth notes. The viola and cello play eighth notes. The bassoon and double bass play eighth notes. The piano has a sixteenth-note rest followed by eighth notes. Measures 15-16 show the strings playing eighth-note patterns, the bassoon and double bass playing eighth notes, and the piano playing eighth-note patterns. Measures 17-18 show the strings playing eighth-note patterns, the bassoon and double bass playing eighth notes, and the piano playing eighth-note patterns.

Musical score for orchestra and piano, page 18. The score consists of two systems of music. The left system features five staves: Violin 1, Violin 2, Viola, Cello, and Double Bass. The right system features three staves: Piano (two hands), Violin 1, and Violin 2. The key signature is one sharp. Measure 18 begins with a forte dynamic (f) for the strings. The piano part has eighth-note chords. Measures 19-20 show sixteenth-note patterns in the strings and piano. Measures 21-22 continue with sixteenth-note patterns. Measures 23-24 feature sustained notes with grace notes above them. Measures 25-26 show eighth-note chords in the strings and piano. Measures 27-28 continue with eighth-note chords. Measures 29-30 feature sustained notes with grace notes above them. Measures 31-32 show eighth-note chords in the strings and piano. Measures 33-34 continue with eighth-note chords. Measures 35-36 feature sustained notes with grace notes above them. Measures 37-38 show eighth-note chords in the strings and piano. Measures 39-40 continue with eighth-note chords. Measures 41-42 feature sustained notes with grace notes above them. Measures 43-44 show eighth-note chords in the strings and piano. Measures 45-46 continue with eighth-note chords. Measures 47-48 feature sustained notes with grace notes above them. Measures 49-50 show eighth-note chords in the strings and piano. Measures 51-52 continue with eighth-note chords. Measures 53-54 feature sustained notes with grace notes above them. Measures 55-56 show eighth-note chords in the strings and piano. Measures 57-58 continue with eighth-note chords. Measures 59-60 feature sustained notes with grace notes above them. Measures 61-62 show eighth-note chords in the strings and piano. Measures 63-64 continue with eighth-note chords. Measures 65-66 feature sustained notes with grace notes above them. Measures 67-68 show eighth-note chords in the strings and piano. Measures 69-70 continue with eighth-note chords. Measures 71-72 feature sustained notes with grace notes above them. Measures 73-74 show eighth-note chords in the strings and piano. Measures 75-76 continue with eighth-note chords. Measures 77-78 feature sustained notes with grace notes above them. Measures 79-80 show eighth-note chords in the strings and piano. Measures 81-82 continue with eighth-note chords. Measures 83-84 feature sustained notes with grace notes above them. Measures 85-86 show eighth-note chords in the strings and piano. Measures 87-88 continue with eighth-note chords. Measures 89-90 feature sustained notes with grace notes above them. Measures 91-92 show eighth-note chords in the strings and piano. Measures 93-94 continue with eighth-note chords. Measures 95-96 feature sustained notes with grace notes above them. Measures 97-98 show eighth-note chords in the strings and piano. Measures 99-100 continue with eighth-note chords.

$\sim \text{J} = 66$ Im Labyrinth

(T) Thema Theseus
pp *molto legato*

Musical score for orchestra and piano, page 20, section 'T'. The score consists of six staves. The top three staves are for the orchestra (two violins, viola, cello), and the bottom three staves are for the piano. The key signature changes from B-flat major to A major at the start of the section. Measure 1 starts with a forte dynamic (f) in B-flat major. Measures 2-3 show eighth-note patterns in B-flat major. Measure 4 begins the transition to A major with a forte dynamic (f). Measures 5-6 show eighth-note patterns in A major. Measure 7 begins the 'Thema Theseus' section with a piano dynamic (pp) and a molto legato instruction. Measures 8-9 show eighth-note patterns in A major. Measure 10 concludes the section with a forte dynamic (f).

Musical score page 4, measures 24-28. The score consists of four staves. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, and the bottom staff another bass clef. Measure 24 starts with a whole note followed by a half note. Measure 25 begins with a half note, followed by a quarter note, a eighth note, and a sixteenth note. Measure 26 starts with a half note, followed by a quarter note, a eighth note, and a sixteenth note. Measure 27 starts with a half note, followed by a quarter note, a eighth note, and a sixteenth note. Measure 28 starts with a half note, followed by a quarter note, a eighth note, and a sixteenth note. Various dynamics and performance instructions are included, such as **K I**, **p (T)**, and **mf (T)**.

Musical score page 4, measures 29-33. The score continues with four staves. Measure 29 starts with a half note, followed by a quarter note, a eighth note, and a sixteenth note. Measure 30 starts with a half note, followed by a quarter note, a eighth note, and a sixteenth note. Measure 31 starts with a half note, followed by a quarter note, a eighth note, and a sixteenth note. Measure 32 starts with a half note, followed by a quarter note, a eighth note, and a sixteenth note. Various dynamics and performance instructions are included, such as **p**, **mp (K I)**, and **mf (T)**.

33

mp (K I)

cresc.

mf (K II)

(T)

f Minotaurus

37

cresc.

molto

cresc.

f

f

mf

f

f (T)

f

f

Minotaurus

41

(K II) Krebs

mf

(K I) Krebs

mf

(T) Krebs

mp

(T) Krebs

mf

(T) Krebs

mf

47

p (T) Krebs

pp

pp

pp

pp

~ ♩ = 60 Auf Naxos

54

mp pp p

mp pp p

mf pp *Solo* *f*

mp pp *mf*

— — —

59

mp mf mf

p mf p

p mf p

Tutti *f* mf p

mf p mf

Solo *f* mf

64

Tutti

p dolce cresc.

pp

pp rit.

Tutti

pp

p

Solo

mf

rit.

68

cresc.

f

p

mp

mf

p

mp

mf

cresc.

f

cresc.

rit.

Solo

f

71 *a tempo*

a tempo

mp dolce

Tutti

a tempo

75

³

³

³

rit.

mp

f

p *rit.*

p

p

mf *f* *f* *p* *p*

79

p *rit.* *mp* *p* *fp*

p *rit.* *fp*

p *fp*

p

83

p *mp*

p *p* *perdendosi*
senza tempo

p

p *pizz.*

p *pizz.*

p *pizz.*

p *3* *pizz.*

86 *Tutti*

p subito cresc.

cresc.

arco

tempo primo

mp

p subito

cresc.

arco

pp

p subito cresc.

cresc.

pp

p subito

Bacchus $\text{J} = \text{d}$

cresc. - - molto

ff

p

cresc. - - molto

ff

p

cresc. - - molto

ff

Musical score for piano, page 10, measures 94-95. The score consists of five staves. Measures 94-95 are shown. Measure 94 starts with a rest in the treble clef staff, followed by a dynamic *f*. Measure 95 starts with a rest, followed by a dynamic *f*. The bass clef staff has a continuous eighth-note pattern. The tenor and alto clef staves have sixteenth-note patterns. The bottom two staves (bass and basso) also have sixteenth-note patterns. Various dynamics like *mf*, *mp*, and *simile* are indicated throughout the measures.

103

pizz.

arco

Solo

p

pizz.

f

p

pizz.

f

p

pizz.

f

p

pizz.

108

Tutti

f

Tutti

f

pizz.

mf

arco

p

arco

f

arco

f

arco

113

Solo

f

Solo

pizz.

pizz.

arco

f *pizz.* *p*

pizz.

arco

Solo *arco*

f *arco*

f

Tutti

f

Tutti pizz.

f

arco

mf

Tutti *arco*

arco

118

pizz.

mp

arco

f *mp*

pizz.

arco

f *mf*

pizz.

arco

f *f* *pizz.*

pizz.

Tranquillo

123 *pizz.* *arco* *p dolce*

pizz. *arco* *p dolce*

pizz. *arco* *p dolce*

pizz. *Solo* *p* *rit.*

arco pp *Solo*

128

p

p

Tutti *p*

Solo *mp rit.*

pp

arco p.

133

Tutti
p accelerando - e - - - - cresc.

Tutti
accelerando e cresc.

17

141

Solo

p

Tutti

f

sforz.

Solo

p

Tutti

f

pizz.

pizz.

arco

mf

pizz.

p

arco

f

pizz.

arco

f

pizz.

arco

f

pizz.

f

p

146

arco

f

Solo

pizz.

pizz.

arco

f

pizz.

f

pizz.

arco

f

pizz.

f

p

150 *Tutti* *f*

Tutti *f*

pizz. *arco*

arco

pizz. *arco*

arco

f

154

pizz. *f*

sfz

sfz

sfz

pizz. *f*

pizz. *f*

Epilog

158 Sehr ruhig ($\sim \text{d}^{\text{b}}$ 40)

162

166

mf

pp

mp smorzando rit. pp

f

mf

rit. pp

170

pp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

173

un poco più mosso

f

mf

mf

f

176

mf

f

mf

mf

179

mf

rit.

Solo

p

p

Tempo I

morendo rit.

Tutti

pizz.

mp

arco

p

pizz.

arco

p

Tutti

p

188

mf

p

pp

pp

pp

p

rit.

pp

Violine I

Theseus

Fantasie für Streichorchester

S.Rezlás, op.32

Minotaurus

$\sim \text{J} = 50$ (alle Doppelgriffe geteilt)

Musical score for Violin I, Minotaurus section. The score consists of five staves of music. Staff 1 starts with a dynamic p . Staff 2 starts with $sffz$. Staff 3 starts with sfz . Staff 4 starts with f . Staff 5 starts with pp .

Im Labyrinth $\sim \text{J} = 66$

Musical score for Violin I, Im Labyrinth section. The score consists of six staves of music. Staff 1 starts with pp and the instruction "molto legato". Staff 2 starts with p . Staff 3 starts with mp . Staff 4 starts with "cresc.". Staff 5 starts with "molto". Staff 6 starts with f .

43

48

54 Auf Naxos $\text{♩} = 60$

61 Solo

65 **Tutti** $\text{♩} = 60$

69 rit. *a tempo*

74

78 rit. *a tempo*

84 *pizz.* *arco* *Solo*

perdendosi

senza tempo

86 *Tutti a tempo*

pp *p cresc.* *molto*

91 *Bacchus*

ff

97 *Tempo di valse*

f *sfp* *sfpz* *sfpz* *sfpz* *f*

103 *Solo*

sfpz *p*

108 *Tutti*

f *sfpz*

113 *Solo*

f *p* *f*

118 *mp*

123 *Tranquillo*

pizz. *arco* *p dolce*

136 *Tempo primo*

f *sfpz*

141 *Solo* *p* *f* *Tutti* *sforz.*

146 *Solo* *f* *p* *Tutti* *f*

151 *pizz.* *arco* *f* *sforz.*

Epilog158 Sehr ruhig ($\sim \text{♩} 40$)

163 *p* *mf*

170 *pp* *cresc.*

174 un poco più mosso

178 *f* *mf* *rit.*

182 *Solo* *p* *morendo e rit.* *Tempo I* *Tutti* *mp*

188 *mf* *p*

Violine II

Theseus

Fantasie für Streichorchester

S.Rezlás, op.32

Minotaurus ~ $\text{♩} = 50$ (alle Doppelgriffe geteilt)

Im Labyrinth ~ $\text{♩} = 66$

54 Auf Naxos ~ $\text{♩} = 60$

60 v

67 $\frac{4}{4}$

70 $\frac{2}{4}$

76 $\frac{2}{4}$

81 $\frac{2}{4}$

88 Bacchus $\frac{2}{4}$

95 $\frac{2}{4}$

99 Tempo di valse $\frac{2}{4}$

106 Solo $\frac{2}{4}$

113 Solo $\frac{2}{4}$

120 *arco* *pizz.* *arco* *Tranquillo*
mp *p* *p dolce*

127 **1** *p* **6** *f* *pizz.*

139 *arco* *Solo* **2** *Tutti* *pizz.*
p *f*

146 *arco* *Solo* **1** *Tutti* *f*

152 *pizz.* *arco* *sfz*

158 **Epilog** Sehr ruhig (~♩ 40)

164 *pizz.* *arco* *pp*

170 *pp* *cresc.* *mf* un poco più mosso

176 *f*

180 *rit.* **2** *Tempo I* *pizz.* *arco*
p

188 *mf* *pp*

Bratsche

Theseus

Fantasia für Streichorchester

S.Rezlás, op.32

Minotaurus ~ $\text{d} = 50$ alle Doppelgriffe geteilt

The musical score for the Double Bass consists of ten staves of music. Staff 1 starts with a dynamic of pp and includes a grace note instruction "alle Doppelgriffe geteilt". Staff 2 begins with a dynamic of fp and includes a pizzicato instruction "pizz.". Staff 3 shows dynamics mp , fp , sfz , $sffz$, and mf . Staff 4 includes dynamics $arco$, $pizz.$, $arco$, and $pizz.$. Staff 5 features dynamics $arco$, $sffz$, and mf . Staff 6 shows dynamics f , fz , $sffz$, and p . Staff 7 includes dynamics $f\#$, f , and p . Staff 8 shows dynamics mf and f . Staff 9 includes dynamics mf and f . Staff 10 concludes with a dynamic of pp .

Im Labyrinth ~ $\text{d} = 66$

Detailed description: The score for Double Bass is divided into two main sections. The first section, "Minotaurus", spans from measure 1 to 19. It features a variety of bowing and pizzicato techniques, with dynamics ranging from pp to ff . Measure 19 marks a transition to the second section, "Im Labyrinth", which continues through measure 41. This section is characterized by rhythmic patterns involving eighth and sixteenth notes, often with grace notes and slurs. Dynamics in this section include f , $f\#$, p , mf , and pp .

54 Auf Naxos $\sim \text{J} = 60$

61

68 rit.

71 *a tempo*
mp dolce

75 rit.

79 rit. **1** **fp** > **pizz.** **arco**
tempo primo

87 **Bacchus**
p subito *cresc.* *molto* *ff*

93 2 simile 3

98 3 3 Tempo di valse f ff f

104 pizz. arco mf

110 pizz. 1 p

116 arco mf pizz. arco mf

123 pizz. arco Tranquillo dolce Solo rit.

128 Tutti Solo rit. 1

134 Tutti Tempo I p accelerando - - e - - - cresc. - - - mf

138 pizz. arco mf

144 pizz. f p

150 arco f pizz. arco f sfs

Epilog

158 Sehr ruhig ~ $\text{♩} = 40$

165 *arco* *pizz.* *smorzando* *rit.* *pp*

170 *pp* *cresc.*

173 *un poco più mosso* *cresc.* *mf*

177

184 *mp* *pizz.* *arco* *p* *2* *4* *pp*

Cello

Theseus

Fantasie für Streichorchester

S.Rezlás, op.32

Minotaurus ~ $\text{♩} = 50$ alle Doppelgriffe geteilt

6 *pizz.* *arco*
p p

11 *fpp* *mp* *mf*

16 *f* *sfp* *ff*

20 *Im Labyrinth* $\text{♩} = 66$
sfz 6 8 *mf*

31 *f*

41 *mf*

54 *Auf Naxos* $\text{♩} = 60$ *Solo*
mp *pp* *mf*

60 *Tutti* *p* 1

Detailed description: The musical score for Cello consists of eight staves of music. Staff 1 (Measures 1-5) shows a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs, with dynamics pp and pp. Staff 2 (Measures 6-10) shows eighth-note pairs with dynamics p, pizz., and arco. Staff 3 (Measures 11-15) shows eighth-note pairs with dynamics fpp, mp, and mf. Staff 4 (Measures 16-20) shows eighth-note pairs with dynamics f, sfp, and ff. Staff 5 (Measures 21-25) shows eighth-note pairs with dynamics sfz, 6, 8, and mf. Staff 6 (Measures 26-30) shows eighth-note pairs with dynamics f. Staff 7 (Measures 31-35) shows eighth-note pairs with dynamics mf. Staff 8 (Measures 36-40) shows eighth-note pairs with dynamics pp. Staff 9 (Measures 41-45) shows eighth-note pairs with dynamics pp. Staff 10 (Measures 46-50) shows eighth-note pairs with dynamics pp. Staff 11 (Measures 51-55) shows eighth-note pairs with dynamics pp. Staff 12 (Measures 56-60) shows eighth-note pairs with dynamics pp. Staff 13 (Measures 61-65) shows eighth-note pairs with dynamics pp. Staff 14 (Measures 66-70) shows eighth-note pairs with dynamics pp. Staff 15 (Measures 71-75) shows eighth-note pairs with dynamics pp. Staff 16 (Measures 76-80) shows eighth-note pairs with dynamics pp. Staff 17 (Measures 81-85) shows eighth-note pairs with dynamics pp. Staff 18 (Measures 86-90) shows eighth-note pairs with dynamics pp. Staff 19 (Measures 91-95) shows eighth-note pairs with dynamics pp. Staff 20 (Measures 96-100) shows eighth-note pairs with dynamics pp.

65 *Solo* $\frac{3}{4}$ *rit.* $\frac{2}{4}$ *Tutti* $\frac{4}{4}$ *cresc.*

70 *Solo* $\frac{3}{4}$ *rit.* *Tutti* $\frac{4}{4}$ *p a tempo*

74

79 *pizz.*

86 *arco* $\frac{2}{4}$ *pp* $\frac{2}{4}$ *p subito* *cresc.* $\frac{2}{4}$ *p* *molto*

91 *Bacchus* $\frac{2}{4}$ *ff* $\frac{2}{4}$ *p* $\frac{2}{4}$ *mp*

95 *simile* $\frac{3}{4}$ *mf* $\frac{3}{4}$ *f*

99 *Tempo di valse* $\frac{3}{4}$ *ff* $\frac{3}{4}$ *f*

105 *pizz.* $\frac{3}{4}$ *p* *arco* $\frac{3}{4}$ *f*

112 *pizz.* *arco* $\frac{3}{4}$ *f* *pizz.* *pizz.* *Solo* *arco* *Tutti arco*

118

pizz.

123 *pizz.* **j**

1

arco pp

Solo

2

129 *Solo*

4

Tutti arco

accelerando e cresc.

pp

136

f

142 *pizz.* **#** *arco*

p

148 *pizz.*

arco **f**

pizz.

arco

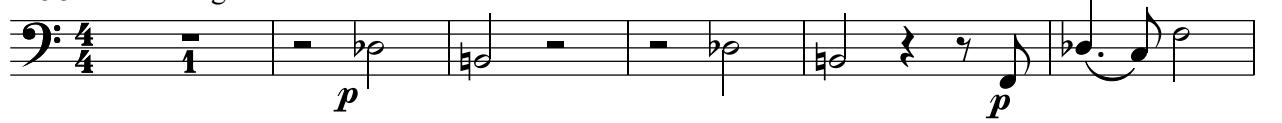
p

153

f

Epilog

158 Sehr ruhig ~ ♩ 40



164 *pizz.* *arco* ♩ 40

170 ♩ 3 3 3 3 *cresc.* ♩ 40

173 ♩ 3 un poco più mosso ♩ 40

176 ♩ 40

180 ♩ 40

Solo *rit.* ♩ 40

Tempo I

186 *Tutti* ♩ 40

Kontrabass

Theseus

Fantasie für Streichorchester

S.Rezlás, op.32

Minotaurus ~♩=50

8

13

17

20

Im Labyrinth ~♩=66
12

35

40

54 Auf Naxos ~♩=60
8

68

cresc.

pizz.

arco

pizz.

mp

mf

sfp

ff

sfz

f

f

rit.

rit.

71 *a tempo*

p **mf** **f**

76

f **p** **p**

83

p **pizz.** **arco** **pp**

88

p subito **cresc.** - - **molto** **ff** **p**

Bacchus

93

mp **mf** **3**

simile

96

3 **3** **f**

99

ff

Tempo di valse

106

p **arco** **f**

113

f **p** **arco** **f**

120 *pizz.*

f **p** **pizz.** **5 arco** **f**

2

133 *pp* *accelerando* - - *e* - - - - - *cresc.* - - - - -

136 *pizz.* *arco*

146 *pizz.* *arco*

153 *pizz.* *arco* *pizz.*

Epilog

158 Sehr ruhig ~ 40

164 *pizz.* 2 *arco* *mf* rit. *pp*

170 3 *mf* *f* un poco più mosso

176 *p*

181 5 *Tempo I* *p*

188 *p* rit. *pp*