

Eberhard Eyser

# Scrape Waltz

from

The Unaccomplished Flyswatter

for piano-solo

duration: 6' 30"

# Skrotvalsen

ur

Den ofullbordade flygsmällan

# Schrotwalzer

aus

Der unvollendete Fliegenfänger

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### **The Unaccomplished Flyswatter**

Somebody somewhere in the wide universe is disturbed by the space flights of the Earth's inhabitants. One day the Earth is invaded by foreign space ships with the object of carrying its population to another planet.

Now the turn has come to the residents of the block "Human Frailty Minor".

In No.7 there lives since time immemorial an inventor with his brother and sister. In one corner of the room(fin de siècle style, rather worn) we can see the work of the inventor, an enigmatic and unwieldy machine, the purpose of which can not be conjectured: the "Automatic Flyswatter".

In the other corner his brother sits invisible behind a screen: he is a poet, waiting for the "right" words.

In an adjacent chamber the sister is sitting, expecting the right man for her; she just passes the time and expresses her feelings by playing yearningly sentimental tunes on a piano.

The sister is called on by the landlord, and the music stops.

But the brothers have a caller too: a space man enters the room and expresses his wishes by a simple but powerful traffic-policeman's gesture: Follow me!

He enters the sister's chamber.

But soon the chamber door is kicked open, and the clattering remains of the astronaut come flying out. He wasn't the right one neither.

The inventor starts poking about in the scrap metal looking for the right screw.

### **Der unvollendete Fliegenfänger**

Irgendjemand irgendwo im weiten Weltall ist beunruhigt von den raumfahrenden Vorhaben der Erdenbewohner. Eines schönen Tages wird die Erde invadiert von fremden Raumschiffen mit dem Auftrag, die Bevölkerung der Erde auf einen anderen Planet umzusiedeln.

An der Reihe sind nun die Bewohner des Wohnbezirkes "Mindere Menschliche Gebrechlichkeit".

Dort in Nr.7 wohnt seit urdenklichen Zeiten ein Erfinder mit seinem Bruder und seiner Schwester. In einer Ecke des Zimmers steht seine Erfindung, eine verwunderliche, unförmige und verschrobene Maschine, deren Verwendungszweck der Uneingeweihte keinesfalls errät: der "Vollautomatische Fliegenfänger". Unsichtbar hinter einem Paravent sitzt der Bruder, ein Dichter, und wartet auf die "rechten" Worte.

In einer Nebenkammer sitzt die Schwester am Klavier und spielt das "Gebet einer Jungfrau" in Erwartung des rechten Freiers.

Sie erhält Besuch, und das Klavier verstummt.

Aber auch die Brüder bekommen Besuch: ein außerirdischer Astronaut tritt ein und gibt mit einfachen Verkehrspolizistgesten, die an Barschheit und Deutlichkeit nichts zu wünschen übrig lassen, seinem Anliegen Ausdruck: Los, mitkommen!

Er betritt die Kammer der Schwester. Aber schon bald danach wird die Kammertür aufgestoßen, und die schrammelnden Reste des Astronauten kommen herausgeflogen. Auch er war nicht der Rechte.

Der Erfinder beginnt im Metallschrott zu wühlen auf der Suche nach der rechten Schraube.

### Den ofullbordade flugsmällan

Någonstans i universum oroas någon av de jordiska stormakternas vidlyftiga rymdresor, så som de skryter med vad de uträttat och inom en snar framtid ämnar uträtta. En dag invaderas jorden av främmande rymdskepp med uppdrag att färja mänskligheten till en annan planet.

Turen har kommit till invånarna i kvarteret Förgängligheten Mindre Söder. Där bor en uppfinnare med sina syskon och har länge bott, ingen är under hundra år. I ett hörn står uppfinnarens livsverk, den "Den ofullbordade flugsmällan", en vidunderlig maskin, vars funktion den oinvigde omöjliga kan gissa sig till. Bakom en skärm vid den motsatta väggen sitter Brodern, diktaren, som väntar på "de rätta orden".

I en kammare bredvid spelar Systemen sittandes vid sitt piano smäktande musik från förförre århundradet i väntan på den rätte friaren. Så tystnar dock musiken. Systemen har besök.

Bröderna får emellertid också besök, en utomjordisk astronaut stiger just in.

Av ansiktet ser man ingenting.

Men han uttrycker sig med hjälp av enkla trafikpolisgester. Vad han nu vill ha framfört är tydligt nog: Följ med!

Han kliver in till systemen lockad genom pianoklinket som åter har satts igång.

Musiken tystnar igen.

Men efter några minuter fläks dörren upp, ut åker de skamlade resterna av rymdmannen. Han var inte den rätte heller.

Uppfinnaren börjar att rota i skrothögen.

Werner Aspenström

# Eberhard Eyser

## Scrape Waltz

from

The Unaccomplished Flyswatter (text: Werner Aspenström)

for piano-solo

duration: 6' 30"

tempo di valse ♩. ~ 52

13

1. -

2. rit.

tempo di valse ♩. ~ 52

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Musical notation for measures 17-20. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a harmonic accompaniment with chords and single notes. Measure numbers 17, 18, 19, and 20 are indicated at the beginning of their respective measures.

Musical notation for measures 21-25. The system consists of a treble clef staff and a bass clef staff. Measure 21 is marked with a *rit.* (ritardando) and a tempo change to *tempo di valse* with a quarter note equal to approximately 52 (♩. ~ 52). The bass staff features triplets in measures 24 and 25. Dynamic markings include *mp* (mezzo-piano) and *p* (piano). Measure numbers 21, 22, 23, 24, and 25 are indicated.

Musical notation for measures 26-29. The system consists of a treble clef staff and a bass clef staff. The treble staff features triplets in measures 26 and 27. Dynamic markings include *mp* (mezzo-piano) and *f* (forte). Measure numbers 26, 27, 28, and 29 are indicated.

Musical notation for measures 30-33. The system consists of a treble clef staff and a bass clef staff. The treble staff features triplets in measures 30 and 31. Dynamic markings include *mp* (mezzo-piano). Measure numbers 30, 31, 32, and 33 are indicated.

Musical notation for measures 34-37. The system consists of a treble clef staff and a bass clef staff. The treble staff features triplets in measures 34 and 35. Dynamic markings include *mp* (mezzo-piano), *f* (forte), and *rit.* (ritardando). Measure numbers 34, 35, 36, and 37 are indicated.

**un poco meno mosso**

38 *mp*

42

46 *f marcato*

50 *f*

The image shows a piano score for a piece titled 'skrotvalsen'. The score is divided into four systems, each with a treble and bass clef staff. The first system starts at measure 38 with a mezzo-piano (*mp*) dynamic and a tempo marking of 'un poco meno mosso'. It features a melody in the treble staff with triplets and a bass line with eighth notes. The second system starts at measure 42 and continues the melodic and bass lines. The third system starts at measure 46, marked with a forte (*f*) dynamic and 'marcato' articulation, showing more complex rhythmic patterns and triplets. The fourth system starts at measure 50, also marked with *f*, and concludes with a final chord. The score includes various musical notations such as slurs, accents, and dynamic markings.

53

*mp*

57

61

64 tempo di valse ♩. ~ 52

68

72

76

80

1. tempo di valse ♩. ~ 52

2. rit.

*mp* *p* *mp* *f* *mp* *f* *mp*

84 *rit.* tempo di valse ♩. ~ 52

*mp* *p* *mp* *p*

89

*mp* *f*

93

*mp* *mp*

97 *rit.*

*mp* *f* *mp*

101 **un poco meno mosso**

*mp*

105

109

*f marcato*

113

*f*

116

*mp*

*mp*

120

*mp*

124

*mp*

127 tempo di valse ♩. ~ 52

131

135

139 tempo di valse ♩. ~ 52

143

147 *rit.* tempo di valse ♩. ~ 52

*mp* *p* *mp* *p*

151

*mp* *f*

155

*mp* *mp*

159

*mp* *f* *mp* *rit.*

**Eberhard Eyser**

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born 1932 Marienwerder Prussia E-Germany

**Studies:**1952-57 Akademie f.Musik u.Theater Hannover/Germ.

1954, 1955, 1964, 1967 Mozarteum Salzburg/Austria.,

1965 Accademia Chigiana Siena/Italy.

**Professional skills:** composer, violist.

**Employments:** 1957 opera orchestra Hannover,

1957-61 broadc.orch. Stuttgart,

1961-93 Royal Opera Orchesta Stockholm/Sweden.

**Compositions** include chamber, wind, orchestral. vocal, & electronic music, chamber operas, & ballet music.

**Eberhard Eyser**, född 1932 i Marienwerder V-Preußen-Tyskl.

Studier:1952-57 Akademie f.Musik u.Theater Hannover/Tyskl.

1954,55,64,67 Mozarteum Salzburg/Österrike.

1965 Accademia Chigiana Siena/Italien

**Verksamhetsområden:** komponist, altviolinist.

**Befattningar:**1957 opera-orkestern Hannover,

1957-61 radio-ork. Stuttgart, 1961-93 Kungliga Hovkapellet Stockholm.

**Kompositioner:**kammar-,blås-, orkester-, vokal-, och

elektronisk musik, kammaroperor & baletter.

**Eberhard Eyser**, geboren 1932 Marienwerder - Westpreußen.

**Studien:**1952-57 Akademie für Musik u.Theater - Hannover.

1954,-55,-64,-67 Mozarteum - Salzburg.

1965 Accademia Chigiana - Siena/Italien.

**Tätigkeitsbereiche:** Komponist, Bratschist.

**Befassungen:** 1957 Opernorchester Hannover,

1957-61 Rundf.orch.Stuttgart,

1961-93 Königl.Hofkapelle Stockholm/Schweden.

**Kompositionen:** Kammer-, Blas-, Orchester, Vocal- und

elektronische Musik,Kammeropern, Ballettmusik.

**Eberhard Eyser**,né 1932 à Marienwerder(Kwidzyn)- Pologne.

**Études:**1952-57 Akademie f.Musik u.Theater, Hannover/Allemagne.

1954, -55, -64, -67 Mozarteum Salzburg/Autriche.

1965 Accademia Chigiana Siena/Italie.

**Métiers:** compositeur, violiste.

**Emplois:** 1957 de l'opéra Hannover,

1957-61 de la Radio Stuttgart, Allem.

1961-93 de l'Opéra Royal Stockholm/Suède.

**Compositions:** musique de chambre, d'orchestre, vocale et électronique.

9 opéras de chambre, musique de ballet.

**Eberhard Eyser** nato 1932 a Marienwerder, Germania.

**Studi:** "Akademie für Musik und Theater" - Hannover, Germania,

"Mozarteum" - Salzburg, Austria, "Accademia Chigiana" - Siena, Italia.

**Occupazioni:** compositore, violista

**Impieghi:** orchestra della opera statale di Hannover 1957,

orchestra del Radio Stuttgart 1957 - 1961,Germania,

1961 - 1993 orchestra della Opera Reale di Stoccolma, Svezia,

**Composizioni:** 400 titoli - musica da camera, musica per orchestra,

musica vocale, elettronica, opere da camera.

**Eberhard Eyser****Works for Piano / Werke für Klavier**

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*Pf.-solo:*

<b>Rumorli</b> Pieces f. Children - Stücke f. Kinder - f.barn	1994
<b>Lumaris</b> Pieces f. Children - Stücke f. Kinder - f.barn	1994
<b>5 Easy Pieces</b>	1992 16'
<b>Giocattolo musicato</b>	2006 4'
<b>Gloria to the Honour of Joh.Seb.Bach</b>	1985 3,5'
<b>Anthelogni</b> 5 Pieces	1987 22'
<b>Toccatella</b>	2005 9'
<b>Boscom Valley Rhapsody</b>	2008 10'40"
<b>Aspetti diversi</b>	2011 12'

*Pf. 4-händig/handed - à 4 mains:*

<b>Ludus atonalis</b>	1955 - 1997	12'
<b>Rastello</b>	1998	13'10"
<b>Aspul - Variazioni e fuga</b>	1998	10' 40"
<b>Fuga fuori l'ordine</b>	1998	3'30"
<b>Fuga fulva</b>	2008	3'40"

<b>Trasformazioni</b>	2006 Toy piano + harpsichord.	15'
<b>Interactions</b>	2008 2 pf.	15'
<b>Henry Purcel Return</b>	2008 2 pf. or 1 pf. 4 handed	8'
<b>Spielt auf zum Tanz! Strike up for dancing</b>	2011	
	1 pf. 2-4 handed or 2 pf. 6-handed	16'45"

*Ensemble:***Omaggio a . ? .**

indovina chi! 2000 2 pf., 2 perc. (15') Budapest 2001

**Tromballa (2005) piano-solo**

+ 6 winds, 5 strings, mandolin &amp; perc. (12'30")

**Racconti** vln. guitar, pf. (22') 1. performance 10 dec. 2005  
 Swedish Broadcasting P2, Nils-Erik Sparf, violin,  
 David Härenstam, gitarr, Bengt Forsberg, piano.  
 nosag CD 107

**Ondulation (2006) piano-solo**

+ 4 winds, 4 strings, chitarra &amp; perc. (12'30")