



Painting: Susanne Kühne

Stephan Beneking

*24 Valses mélancoliques
for one hand alone*

Berlin, 2014

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Valse mélancolique -for the right hand- No. 1 in C minor

Stephan Beneking
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Berlin, 2014

7

12

16

20

25

30

Measures 30-33. Measure 30 begins with a repeat sign. Measures 31-33 contain complex triplet patterns in both hands, with some notes beamed together.

34

Measures 34-37. Measure 34 begins with a repeat sign. Measures 35-37 continue the triplet patterns, with measure 37 ending with a triplet of eighth notes.

38

Measures 38-41. Measures 38-41 continue the triplet patterns, with measure 41 ending with a triplet of eighth notes.

42

Measures 42-45. Measures 42-45 continue the triplet patterns, with measure 45 ending with a triplet of eighth notes.

46

Measures 46-49. Measures 46-49 continue the triplet patterns, with measure 49 ending with a triplet of eighth notes.

51

Measures 51-54. Measures 51-54 continue the triplet patterns, with measure 54 ending with a triplet of eighth notes.

56

56 57 58 59

60

60 61 62 63

64

64 65 66 67

68

68 69 70 71

72

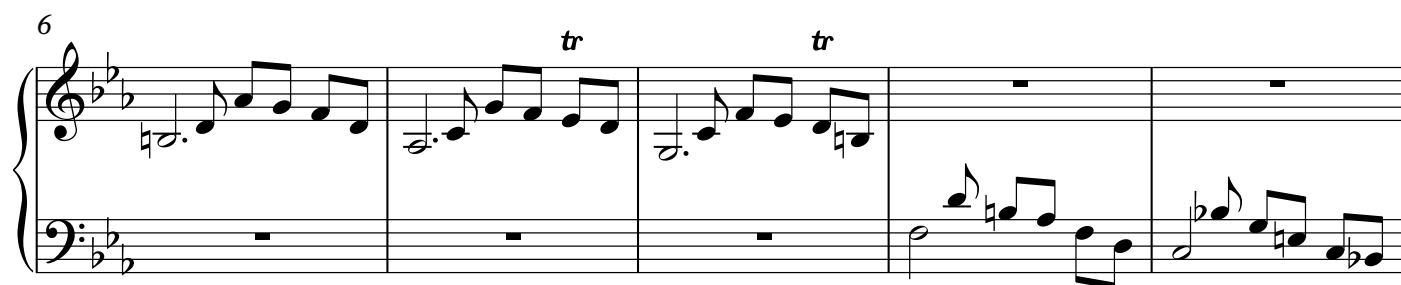
72 73 74 75

Valse mélancolique

-for the left hand-

No. 1 in C minor

Stephan Beneking
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Berlin, 2014



35

35

45

45

48

48

54

Measures 54-56 of a musical score in B-flat major. Measure 54 features a treble clef with a whole rest and a bass clef with a half note B-flat followed by an eighth-note triplet of A-flat, G, and F. Measures 55 and 56 continue the treble line with eighth-note triplets and sixteenth-note runs, while the bass clef has whole rests.

57

Measures 57-58 of a musical score in B-flat major. Measure 57 has a whole rest in the treble and a bass line with eighth-note triplets of A-flat, G, and F, ending with a trill on G. Measure 58 continues the treble line with eighth-note triplets and sixteenth-note runs, while the bass clef has a whole rest.

59

Measures 59-61 of a musical score in B-flat major. Measure 59 features a treble line with eighth-note triplets and sixteenth-note runs, while the bass clef has a whole rest. Measures 60 and 61 continue the treble line with eighth-note triplets and sixteenth-note runs, while the bass clef has whole rests. The piece concludes with a final whole note B-flat in the bass clef, marked with a fermata and the instruction *8vb*.

Valse mélancolique
-for the right hand-
No. 2 in C sharp minor

Stephan Beneking
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Berlin, 2014

5

8^{va}

10

13

17

20

8^{va}

8^{vb}

24

29

32

36

40

43

Valse mélancolique
-for the left hand-
No. 2 in C sharp minor

Stephan Beneking
www.beneking.com
Berlin, 2014

5

12

18

23

27

32

32 33 34

35

35 36 37 38 39

40

40 41 42 43 44 45

8va

8vb

8vb

46

46 47 48 49 50

51

51 52 53 54 55

56

56 57 58 59 60

8va

61

Musical score for measures 61-63. Treble clef, key of D major. Measure 61: Treble has eighth-note runs, bass has whole rests. Measure 62: Treble continues eighth-note runs, bass has whole rests. Measure 63: Treble has a rising eighth-note run, bass has whole rests.

64

Musical score for measures 64-66. Treble clef, key of D major. Measure 64: Treble has eighth-note runs, bass has whole rests. Measure 65: Treble continues eighth-note runs, bass has whole rests. Measure 66: Treble continues eighth-note runs, bass has whole rests.

67

Musical score for measures 67-69. Treble clef, key of D major. Measure 67: Treble has eighth-note runs, bass has whole rests. Measure 68: Treble has eighth-note runs, bass has whole rests. Measure 69: Treble has eighth-note runs, bass has whole rests.

70

Musical score for measures 70-73. Treble clef, key of D major. Measure 70: Treble has eighth-note runs, bass has whole rests. Measure 71: Treble has eighth-note runs, bass has whole rests. Measure 72: Treble has eighth-note runs, bass has whole rests. Measure 73: Treble has a whole note chord, bass has a whole note chord. A double bar line follows.

8vb

Valse mélancolique -for the right hand- No. 3 in D minor

Stephan Beneking
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Berlin, 2014

7

12

20

26

32 (8)-----|

8va--

39

System 1 (measures 39-45): The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The key signature has one flat (B-flat).

46

System 2 (measures 46-54): The right hand has rests for measures 46-50, followed by a melodic line. The left hand continues the eighth-note accompaniment. A double bar line with repeat dots appears at the end of measure 54. An 8va instruction is present below the left hand in measure 50.

55

System 3 (measures 55-59): Both hands play eighth-note patterns. The right hand has a repeat sign at the beginning of measure 55. The system ends with a double bar line and repeat dots.

60

System 4 (measures 60-65): The right hand plays eighth-note patterns, and the left hand plays a steady eighth-note accompaniment. The system ends with a double bar line and repeat dots.

66

System 5 (measures 66-71): The right hand features chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The system ends with a double bar line and repeat dots.

72

System 6 (measures 72-77): The right hand has rests for measures 72-75, followed by a melodic line. The left hand continues the eighth-note accompaniment. The system ends with a double bar line and repeat dots. An 8va instruction is present below the left hand in measure 77.

Valse mélancolique -for the left hand- No. 3 in D minor

Stephan Beneking
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Berlin, 2014

6

12

20

26

32

tr

tr~

tr

8vb

37 *tr* *tr* *tr~* *tr~* *tr~*

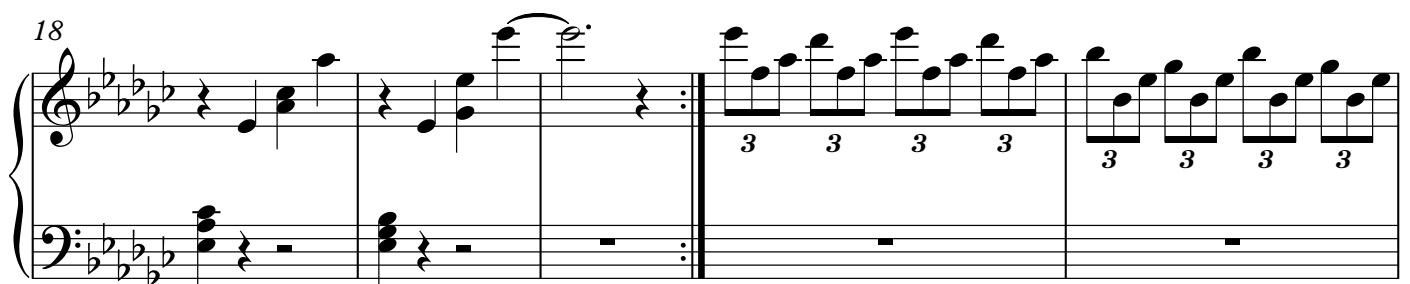
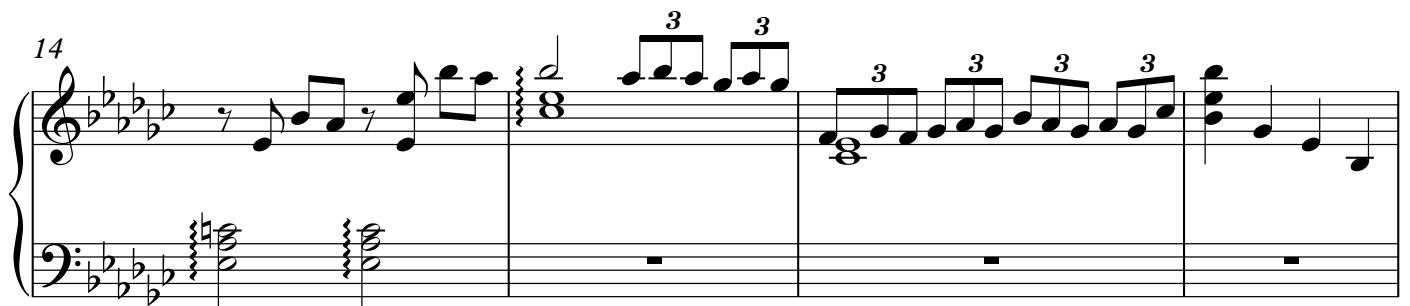
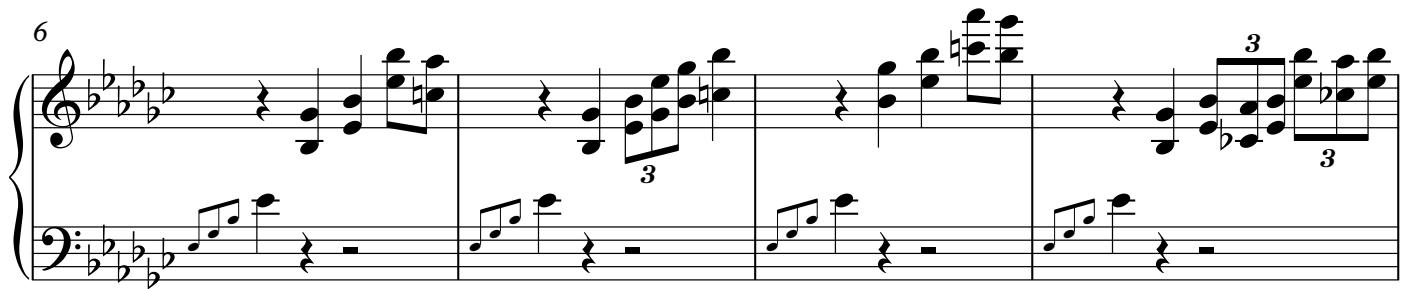
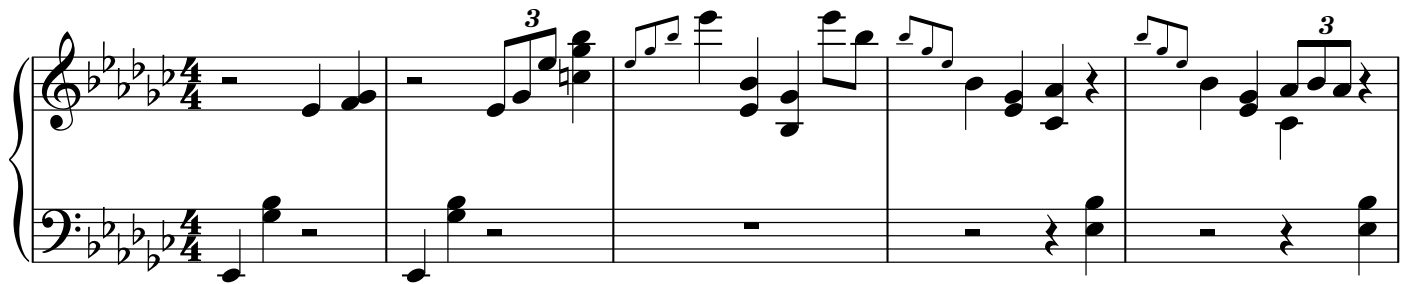
tr *tr* *tr~* *tr~* *tr~*

8va

tr~ *tr~* *tr*

Valse mélancolique
-for the right hand-
No. 4 in E flat minor

Stephan Beneking
www.beneking.com
Berlin, 2014



23

3 3 3 3 3 3 3 3

3 3 3 3

26

3 3 3 3 3 3 3

29

Example 10, measure 29, shows a complex melodic line in the treble clef staff, featuring many beamed sixteenth and thirty-second notes. The bass clef staff is empty, marked with a fermata.

39

(8)

8va

The musical score for 'The Rose Tree' is presented in a two-staff format. The key signature is B-flat major (two flats), and the time signature is 4/4. The score begins with a treble clef and a bass clef. The first staff (treble) contains the melody, which starts with a whole rest in the first measure, followed by a series of eighth and sixteenth notes. The second staff (bass) contains the accompaniment, which starts with a whole rest in the first measure, followed by a series of eighth and sixteenth notes. The score is divided into four measures. The first measure is marked with a '39' and a '(8)'. The second measure is marked with an '8va'. The third measure is marked with an '8va'. The fourth measure is marked with an '8va'. The score ends with a double bar line.

43

8va

3

3

3

3

3

3

8va

3

47

8va

8va

53

57

8va

3

3

3

3

3

3

3

3

3

3

60

8va

Valse mélancolique
-for the left hand-
No. 4 in E flat minor

Stephan Beneking
www.beneking.com
Berlin, 2014

tr

6

11

16

21

26

tr

37

43

48

The musical score for measures 48-53 of 'The Swan' by Maurice Ravel. The score is in 3/4 time, key of B-flat major, and features a piano accompaniment. The melody is in the right hand, and the bass line is in the left hand. The piece concludes with a final chord in measure 53.

54

Example 10-10 (continued)

58

58

Valse mélancolique -for the right hand- No. 5 in E minor

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Berlin, 2014

7

13

19

24

31

Valse mélancolique -for the left hand- No. 5 in E minor

Stephan Beneking
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Berlin, 2014

Measures 1-6 of the piece. The key signature is one sharp (F#) and the time signature is 3/4. The right hand (treble clef) features chords and single notes, with trills (tr) marked above measures 3, 4, and 5. The left hand (bass clef) plays a continuous eighth-note accompaniment.

Measures 7-11. Measure 7 starts with a fermata over the first measure. The right hand continues with chords and trills. The left hand features a series of eighth-note runs and trills in measures 9 and 10.

Measures 12-15. Measure 12 includes an 8va (octave up) marking with a dashed line. The right hand has a melodic line with trills. The left hand has trills in measures 14 and 15.

Measures 16-18. Measures 16 and 17 contain complex sixteenth-note passages in both hands. Measure 18 features triplets (3) in both the right and left hands.

Measures 19-22. Measures 19 and 20 feature triplets (3) in both hands. Measures 21 and 22 continue with complex rhythmic patterns, including triplets in the left hand.

24 *tr*

29

34 *tr*

39 *tr*

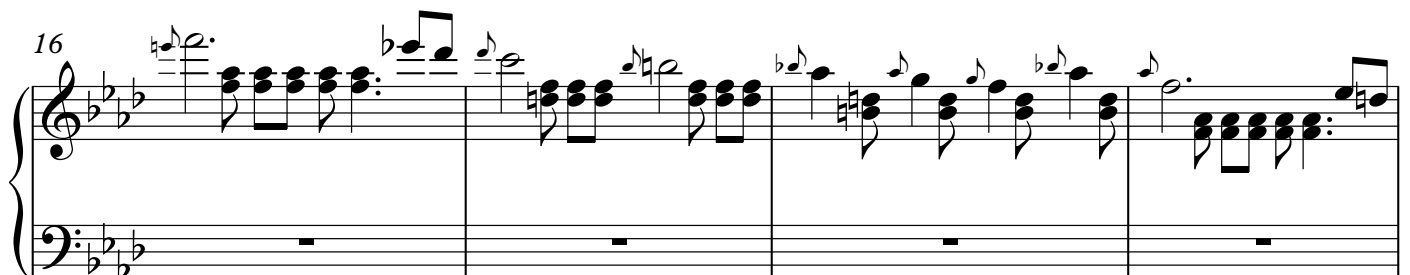
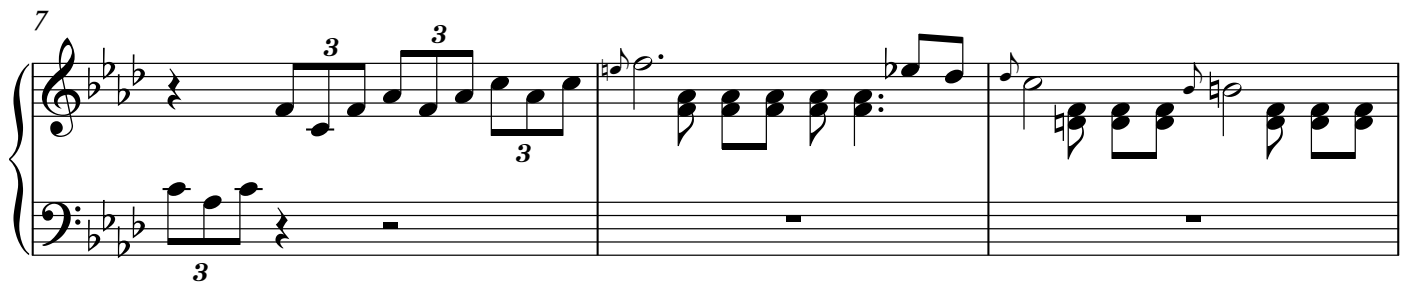
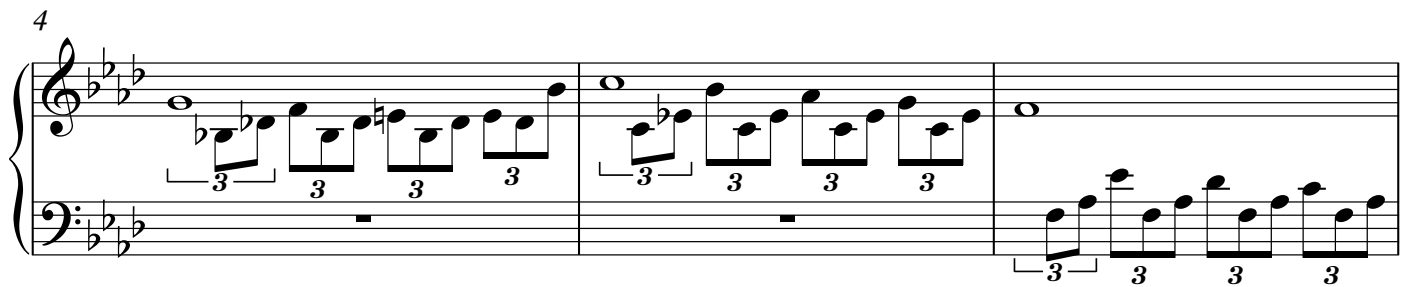
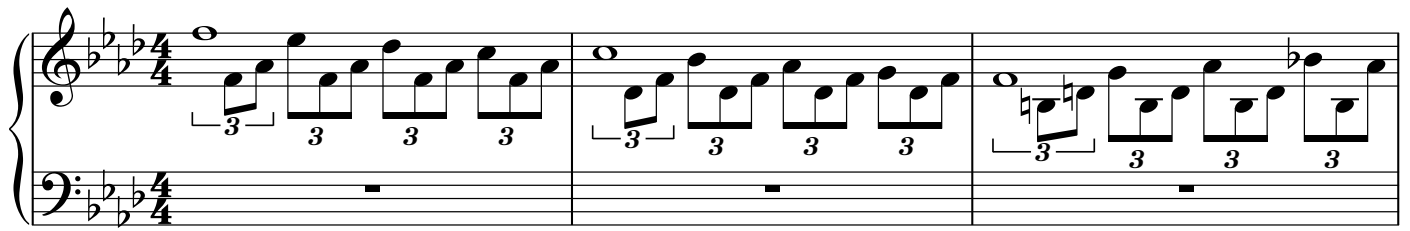
43

46

This musical score is for a piano piece, spanning measures 24 to 46. The key signature is one sharp (F#), and the time signature is 3/4. The score is written for a grand piano, with a treble and bass staff joined by a brace. The music is characterized by frequent triplets and trills. Measure 24 begins with a trill in the treble staff. Measures 29 and 34 also feature trills. The piece concludes with a double bar line at the end of measure 46, followed by a repeat sign.

Valse mélancolique -for the right hand- No. 6 in F minor

Stephan Beneking
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Berlin, 2014



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37

38

39

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41

43

Measures 43-46 of a musical score in E-flat major (three flats). The melody in the right hand starts on measure 43 with a quarter note G4, followed by eighth notes A4, Bb4, and C5. In measure 44, it continues with D5, E5, and a quarter rest. Measure 45 features a half note chord of G4 and Bb4. Measure 46 concludes with a half note chord of G4 and Bb4. The left hand has a whole rest in measure 43, a half note chord of G3 and Bb3 in measure 44, and whole notes G3 and Bb3 in measures 45 and 46.

47

Measures 47-48 of the musical score. In measure 47, the right hand has a half note chord of G4 and Bb4, followed by a quarter note C5. The left hand has a whole note G3. Measure 48 shows the right hand with a quarter rest followed by eighth notes D5, E5, and F5. The left hand has a half note chord of G3 and Bb3, followed by a whole note G3.

49

Measures 49-51 of the musical score. Measure 49: Right hand has a half note chord of G4 and Bb4, followed by a quarter note C5. Left hand has a whole note G3. Measure 50: Right hand has a quarter rest followed by eighth notes D5, E5, and F5. Left hand has a half note chord of G3 and Bb3, followed by a whole note G3. Measure 51: The right hand ends with a wavy line and a half note chord of G4 and Bb4. The left hand has a whole rest.

Valse mélancolique

-for the left hand-

No. 6 in F minor

Stephan Beneking
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Berlin, 2014

Measures 1-5 of the piece. The key signature is F minor (three flats) and the time signature is 3/4. The notation is for the left hand. Measure 1 starts with a whole rest. Measure 2 has a half note G4, a quarter note F4, and a quarter note E4. Measure 3 has a half note D4, a quarter note C4, and a quarter note B3. Measure 4 has a half note A3, a quarter note G3, and a quarter note F3. Measure 5 has a half note E3, a quarter note D3, and a quarter note C3. There are double bar lines with repeat dots at the beginning and end of the first system.

Measures 6-11. Measure 6 has a half note G4, a quarter note F4, and a quarter note E4. Measure 7 has a half note D4, a quarter note C4, and a quarter note B3. Measure 8 has a half note A3, a quarter note G3, and a quarter note F3. Measure 9 has a half note E3, a quarter note D3, and a quarter note C3. Measure 10 has a half note B3, a quarter note A3, and a quarter note G3. Measure 11 has a half note F3, a quarter note E3, and a quarter note D3. There are double bar lines with repeat dots at the beginning and end of the second system.

Measures 12-16. Measure 12 has a half note G4, a quarter note F4, and a quarter note E4. Measure 13 has a half note D4, a quarter note C4, and a quarter note B3. Measure 14 has a half note A3, a quarter note G3, and a quarter note F3. Measure 15 has a half note E3, a quarter note D3, and a quarter note C3. Measure 16 has a half note B3, a quarter note A3, and a quarter note G3. There are double bar lines with repeat dots at the beginning and end of the third system.

Measures 17-22. Measure 17 has a half note G4, a quarter note F4, and a quarter note E4. Measure 18 has a half note D4, a quarter note C4, and a quarter note B3. Measure 19 has a half note A3, a quarter note G3, and a quarter note F3. Measure 20 has a half note E3, a quarter note D3, and a quarter note C3. Measure 21 has a half note B3, a quarter note A3, and a quarter note G3. Measure 22 has a half note F3, a quarter note E3, and a quarter note D3. There are double bar lines with repeat dots at the beginning and end of the fourth system.

Measures 23-27. Measure 23 has a half note G4, a quarter note F4, and a quarter note E4. Measure 24 has a half note D4, a quarter note C4, and a quarter note B3. Measure 25 has a half note A3, a quarter note G3, and a quarter note F3. Measure 26 has a half note E3, a quarter note D3, and a quarter note C3. Measure 27 has a half note B3, a quarter note A3, and a quarter note G3. There are double bar lines with repeat dots at the beginning and end of the fifth system.

29

tr

8^{vb}

8^{vb}

35

8^{vb}

41

46

51

8^{va}

57

8^{vb}

8^{vb}

62

Measures 62-66 of a musical score in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. Measure 66 ends with a triplet of eighth notes.

67

8^{va}

Measures 67-71. Measure 67 includes an 8va marking with a dashed line. The right hand has a more complex texture with chords and moving lines, while the left hand remains mostly static with some chordal support.

72

Measures 72-76. The right hand continues with a melodic and harmonic progression, featuring some rests. The left hand provides a steady accompaniment with chords and moving lines.

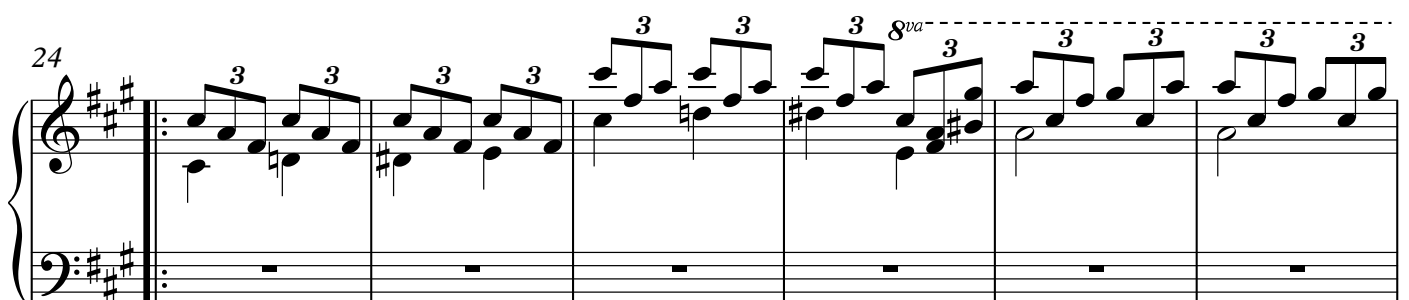
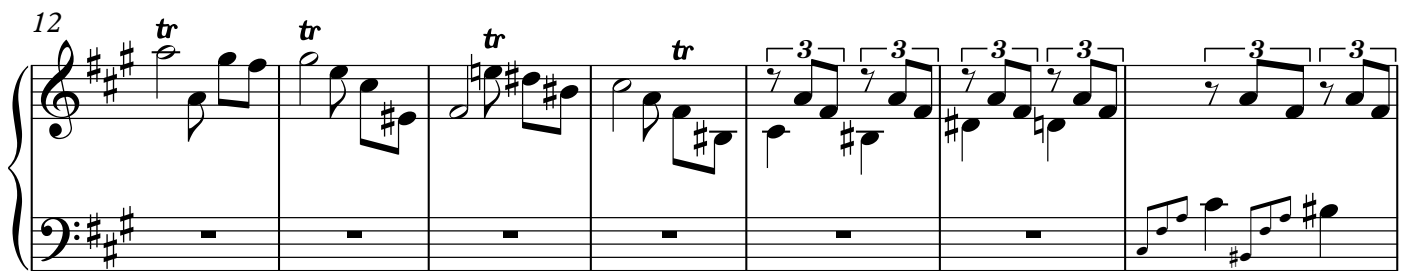
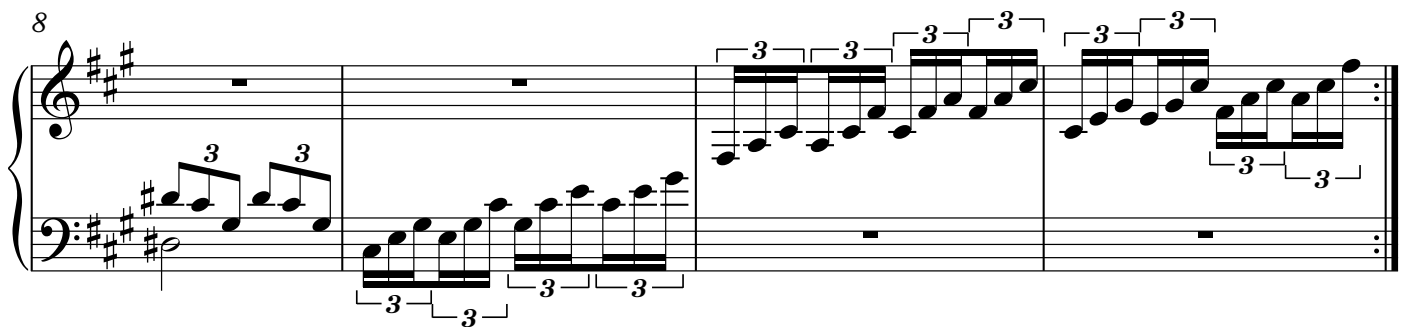
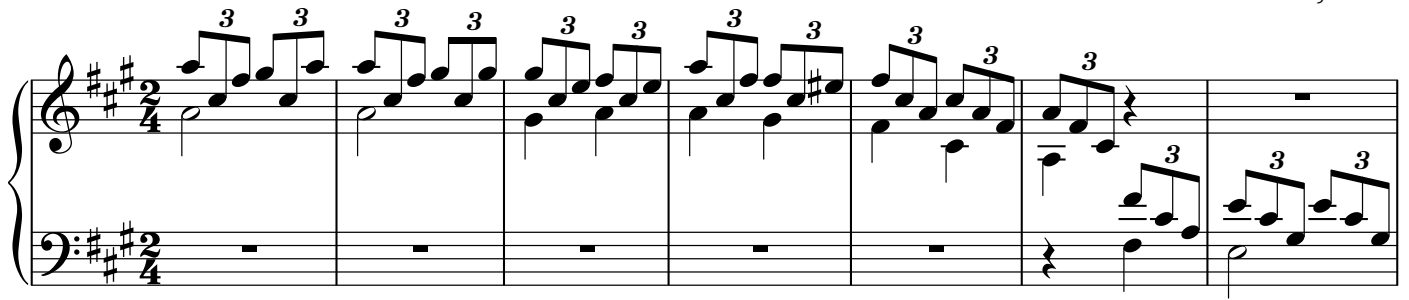
77

8^{va} 1

Measures 77-81. Measure 77 includes an 8va marking with a bracket. The right hand features a melodic line with some rests, while the left hand provides a harmonic accompaniment. The piece concludes with a final chord in measure 81.

Valse mélancolique
-for the right hand-
No. 7 in F sharp minor

Stephan Beneking
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Berlin, 2014



[illegible]

47

[illegible]

68

tr

tr

tr

tr

76

5

5

5

83

tr

tr

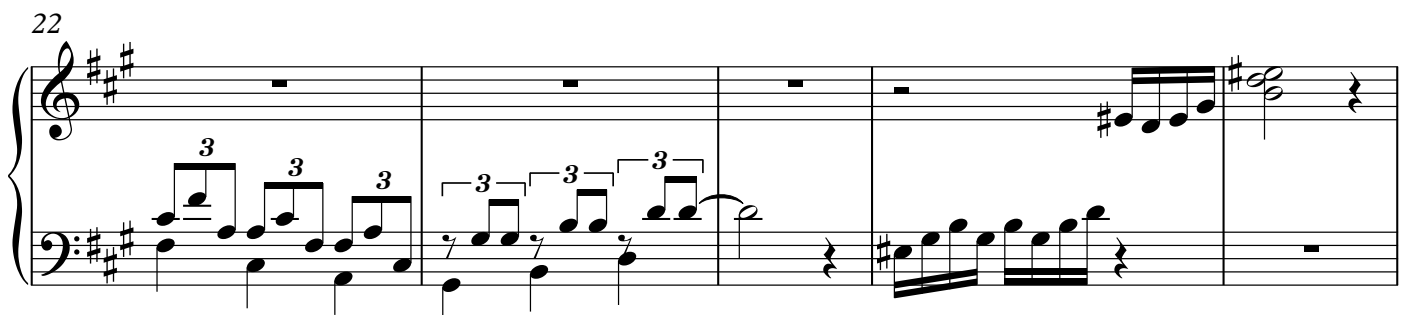
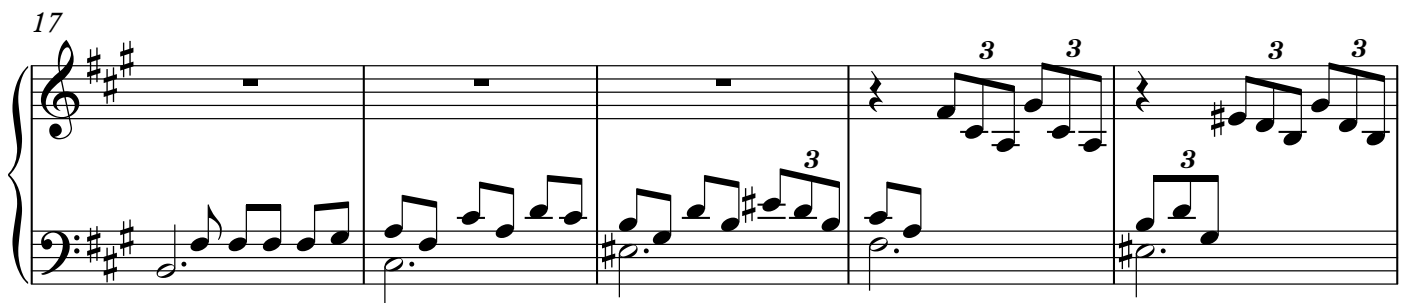
90

8va

8va

Valse mélancolique
-for the left hand-
No. 7 in F sharp minor

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Berlin, 2014



27

Measures 27-31. Treble clef has rests. Bass clef has eighth-note patterns.

32

Measures 32-37. Treble clef has eighth-note patterns. Bass clef has quarter and eighth notes. Measure 37 has an 8va marking.

38

Measures 38-42. Treble clef has eighth-note patterns. Bass clef has quarter and eighth notes. Measure 40 has a triplet marking.

43

Measures 43-47. Treble clef has rests. Bass clef has eighth-note patterns. Measure 47 has a triplet marking.

48

Measures 48-51. Treble clef has triplet eighth-note patterns. Bass clef has eighth-note patterns. Measures 49-51 have triplet markings.

52

Measures 52-55. Treble clef has eighth-note patterns. Bass clef has eighth-note patterns. Measure 55 has a triplet marking.

56

56 57 58 59 60

61

61 62 63 64 65

66

66 67 68 69 70

(8)---| 8vb---| 8vb---| 8va---| 8vb---|

Valse mélancolique -for the right hand- No. 8 in G minor

Stephan Beneking
www.beneking.com
Berlin, 2014

6

10

15

20

23

26 *tr* 3 *8va*

32 *8va*

37 (8) *tr* 3

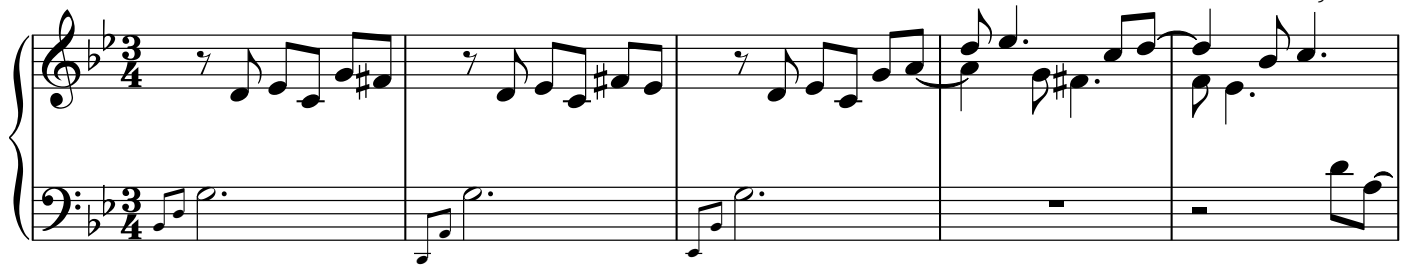
41 *tr* 3 *tr* 3 *tr* 3 *tr* 3

46 *tr* 3 *tr* 3 *tr* 3

51 *8va*

Valse mélancolique -for the left hand- No. 8 in G minor

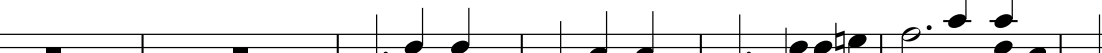
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36

This musical score segment contains measures 36 through 41. Measure 36 features a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody begins with a quarter note G4, followed by a quarter rest, then a quarter note F#4. The bass line has a whole rest. Measure 37 continues the melody with a quarter note E4, a quarter note D4, and a quarter note C4. The bass line has a whole rest. Measure 38 shows the melody ending with a quarter note B3, followed by a double bar line and repeat dots. The bass line has a whole rest. Measure 39 is a whole rest in both staves. Measure 40 is also a whole rest in both staves. Measure 41 begins with a treble clef, a key signature of one flat (F major), and a common time signature. The melody starts with a quarter note F4, followed by a quarter note E4, and a quarter note D4. The bass line has a whole rest.

42



Example 10-12

49

Musical score for measures 49-54 of "The Swan" by Maurice Ravel. The score is in G major and 3/4 time. It features a piano accompaniment with a treble and bass staff. The melody is primarily in the treble staff, with some octaves indicated. The bass staff provides harmonic support with chords and single notes. The key signature has one sharp (F#) and the time signature is 3/4. The measures show a progression of chords and melodic lines, with some measures containing multiple notes in the treble staff, possibly indicating octaves or a complex texture.

55

55

60

3

The musical score for 'The Rose Tree' is written for piano. It begins at measure 60. The key signature has two flats (B-flat and E-flat). The melody is in the right hand, featuring eighth and sixteenth notes, with a triplet of eighth notes in measure 63. The left hand provides a simple harmonic accompaniment with whole and half notes. The piece concludes with a final chord in measure 64.

65

8^{va} 3

Measures 65-69. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff is mostly empty with a few notes. A dashed line with '8va' and a '3' indicates an octave trill or triplet in the first measure.

70

Measures 70-73. The treble clef staff continues the melodic line. The bass clef staff has more notes, including some beamed eighth notes. Measure 73 ends with a fermata.

74

Measures 74-76. The treble clef staff has a more active melodic line with many beamed eighth and sixteenth notes. The bass clef staff also has more notes, including some beamed eighth notes.

77

Measures 77-79. The treble clef staff has a more active melodic line with many beamed eighth and sixteenth notes. The bass clef staff also has more notes, including some beamed eighth notes.

80

Measures 80-82. The treble clef staff has a more active melodic line with many beamed eighth and sixteenth notes. The bass clef staff also has more notes, including some beamed eighth notes.

83

Measures 83-86. The treble clef staff has a more active melodic line with many beamed eighth and sixteenth notes. The bass clef staff also has more notes, including some beamed eighth notes. Measure 86 ends with a double bar line and a repeat sign.

Valse mélancolique
-for the right hand-
No. 9 in G sharp minor

Stephan Beneking
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Berlin, 2014

5

10

15

20

23

29

36

41

47

52

57

Valse mélancolique
-for the left hand-
No. 9 in G sharp minor

Stephan Beneking
www.beneking.com
Berlin, 2014

8

16

24

31

37

45

45 46 47 48 49 50 51

52

52 53 54 55 56 57 58 59

60

60 61 62 63 64 65 66 67 68

69

69 70 71 72 73 74 75

76

76 77 78 79 80 81 82

83

83 84 85 86 87 88 89

Valse mélancolique
-for the right hand-
No. 10 in A minor

Stephan Beneking
www.beneking.com
Berlin, 2014

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score consists of five measures. The first measure has a whole rest in the treble and a half note G2 in the bass. The second measure has a half note A2 in the treble and a half note F#2 in the bass. The third measure has a half note B2 in the treble and a half note E2 in the bass. The fourth measure has a half note C3 in the treble and a half note D2 in the bass. The fifth measure has a half note D3 in the treble and a half note C2 in the bass.

[illegible]

10

The musical score for Example 10 consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). The first measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The second measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The third measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The fourth measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The fifth measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The sixth measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The seventh measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The eighth measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The ninth measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The tenth measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The bass staff is mostly empty, with a few notes at the end.

17

22

tr

tr

tr

27

27

28

29

30

31

32 *8va*

Measures 32-36. The right hand features a continuous eighth-note melody in G major, with an octave extension (*8va*) indicated by a dashed line. The left hand has whole notes: G2, G2, G2, G2, G2.

37 *tr* *tr* *tr* *tr* *8va* *tr*

Measures 37-42. The right hand contains trills (*tr*) on G4, A4, B4, and C5, followed by a sixteenth-note scale. The left hand has whole notes: G2, G2, G2, G2, G2.

43 (8)

Measures 43-47. The right hand has eighth-note chords in measures 43-44, followed by a half-note chord in measure 45, and a triplet of eighth notes in measure 46. The left hand has whole notes: G2, G2, G2, G2, G2.

50 3 3 3

Measures 50-56. The right hand features triplets of eighth notes in measures 50-52, followed by a half-note chord in measure 53, and a triplet of eighth notes in measure 54. The left hand has whole notes: G2, G2, G2, G2, G2.

57 *tr* *tr* 3 3

Measures 57-60. The right hand contains trills (*tr*) on G4 and A4, followed by eighth-note chords in measures 58-59. The left hand has whole notes: G2, G2, G2, G2.

61

Measures 61-63. The right hand has eighth-note chords in measures 61-62, followed by a half-note chord in measure 63. The left hand has whole notes: G2, G2, G2.

[illegible]

67

Valse mélancolique -for the left hand- No. 10 in A minor

Stephan Beneking
www.beneking.com
Berlin, 2014

8

15

21

26

31

37 *tr*

Musical score for measures 37-43. Measure 37 has a treble clef and a 7/8 time signature, with a trill (*tr*) on the first note. The bass clef has a whole note chord. Measures 38-43 show various chords and melodic lines in both staves.

44

Musical score for measures 44-52. Measure 44 has a treble clef and a 7/8 time signature. Measures 44-52 show various chords and melodic lines in both staves, including a repeat sign in measure 45.

53

Musical score for measures 53-59. Measure 53 has a treble clef and a 7/8 time signature. Measures 53-59 show various chords and melodic lines in both staves, including a triplet (3) in measure 54.

60

Musical score for measures 60-65. Measure 60 has a treble clef and a 7/8 time signature. Measures 60-65 show various chords and melodic lines in both staves, including triplets (3) in measures 61 and 62, and an octave mark (8va) in measure 63.

66

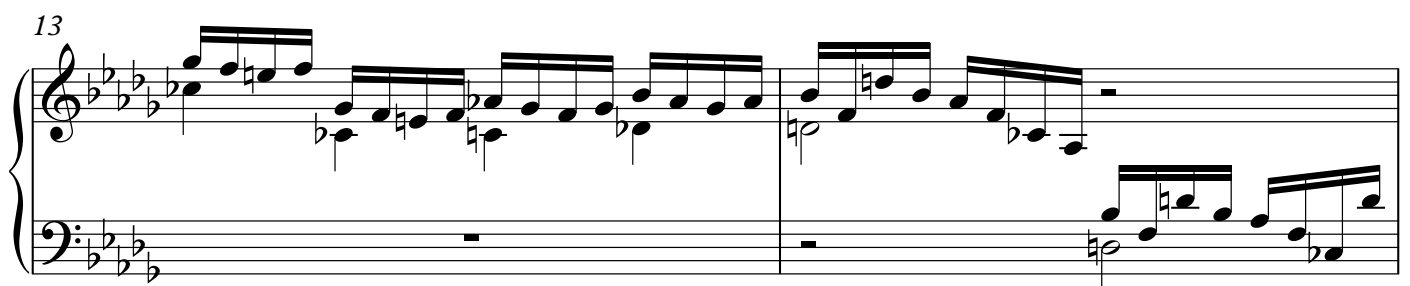
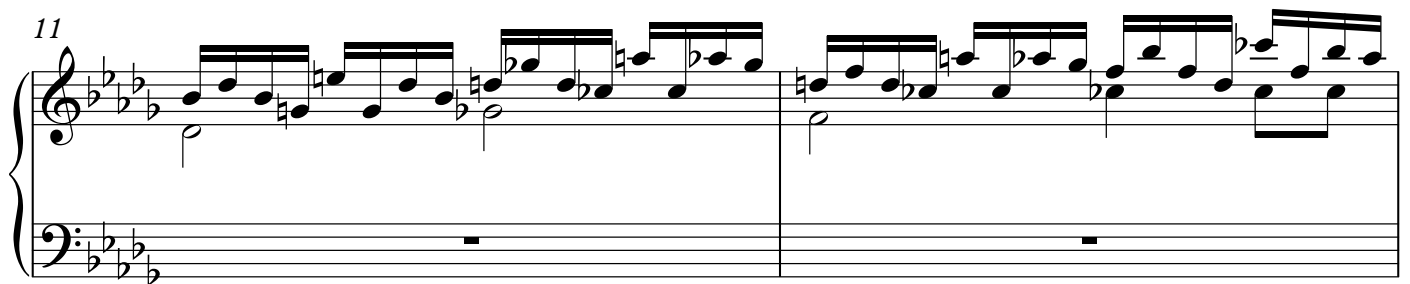
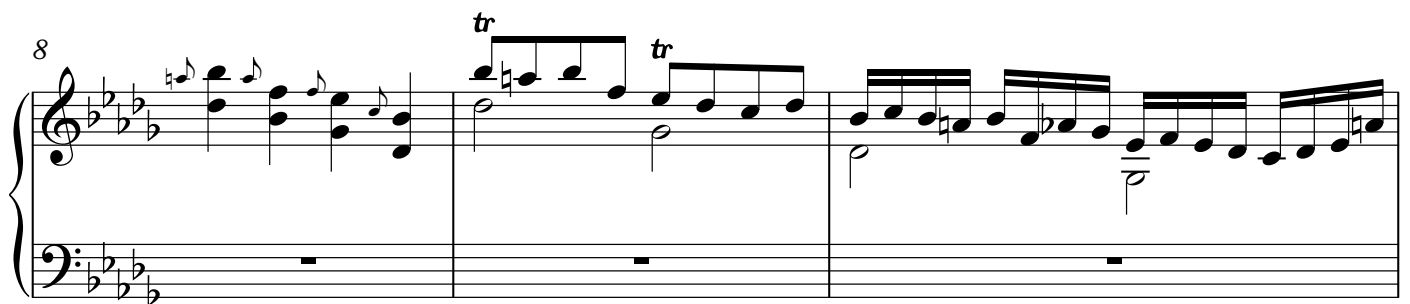
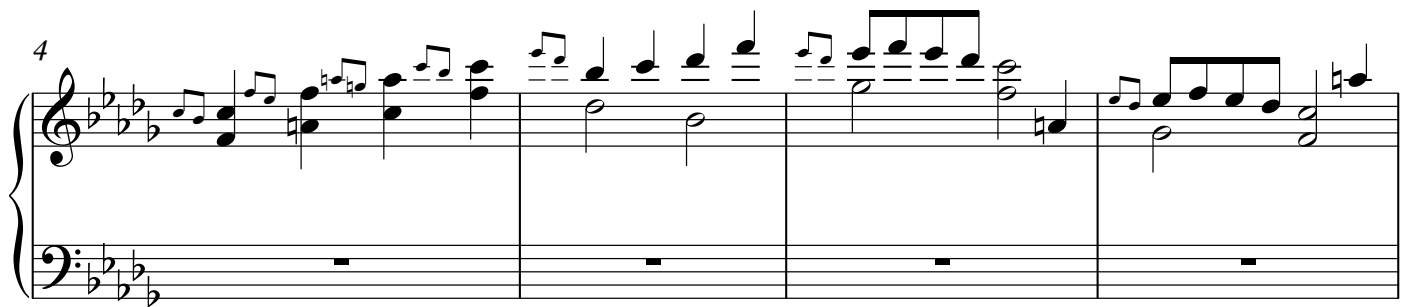
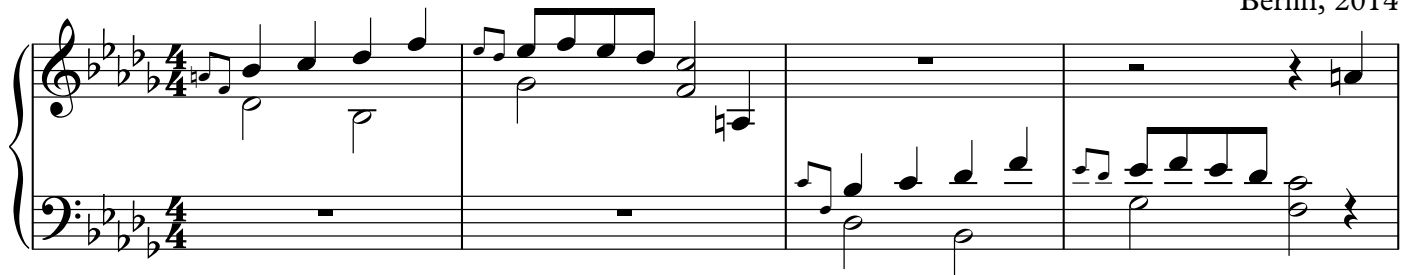
Musical score for measures 66-72. Measure 66 has a treble clef and a 7/8 time signature. Measures 66-72 show various chords and melodic lines in both staves, including trills (*tr*) in measures 70 and 71.

73

Musical score for measures 73-79. Measure 73 has a treble clef and a 7/8 time signature. Measures 73-79 show various chords and melodic lines in both staves, including a trill (*tr*) in measure 74.

Valse mélancolique
-for the right hand-
No. 11 in B flat minor

Stephan Beneking
www.beneking.com
Berlin, 2014



15

8va

18

8va

22

3

27

8va

32

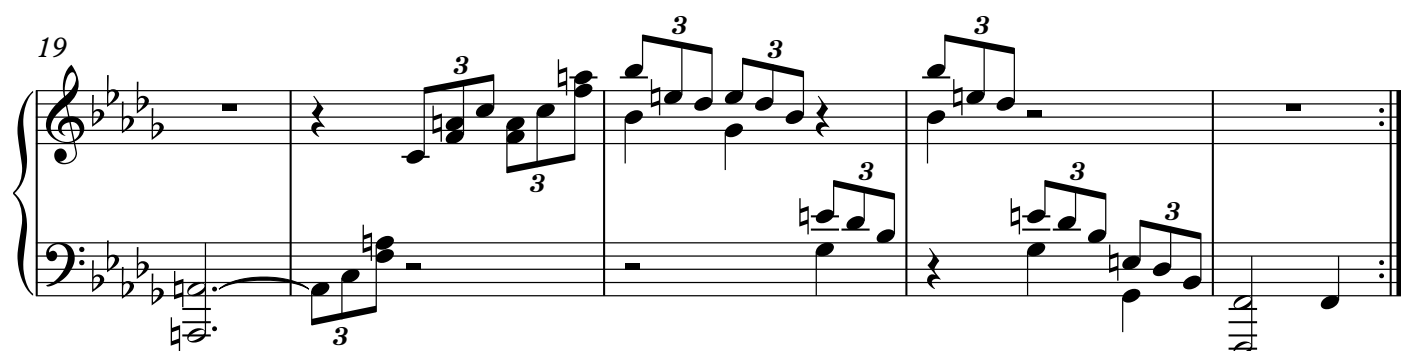
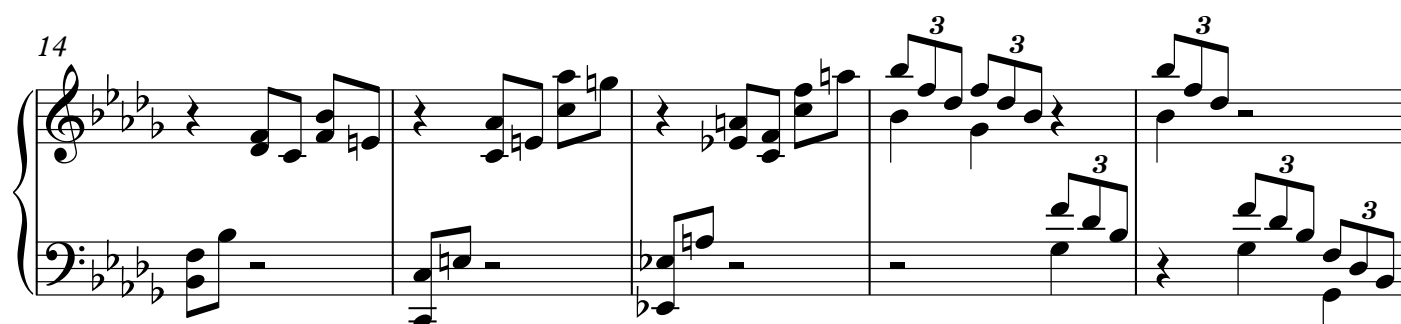
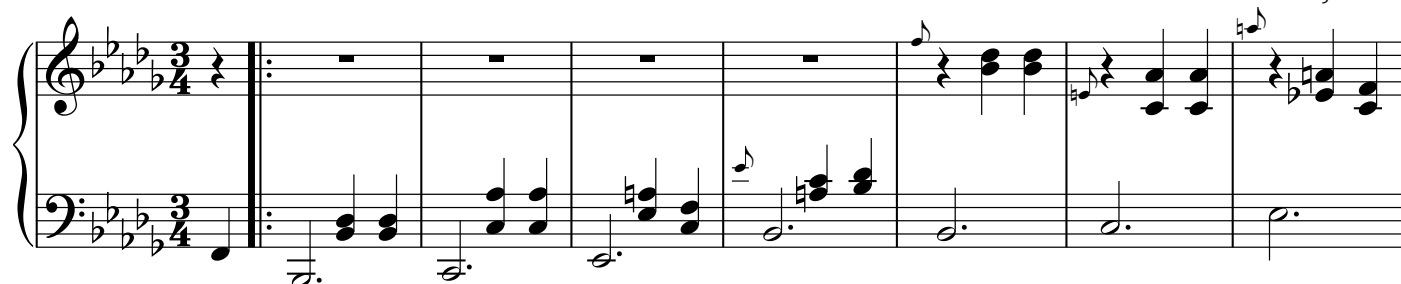
tr

35

[illegible]

Valse mélancolique
-for the left hand-
No. 11 in B flat minor

Stephan Beneking
www.beneking.com
Berlin, 2014



29

3

3

3

34

3

3

3

3

39

3

3

3

3

3

3

44

3

3

3

3

3

3

3

3

48

3

3

3

3

3

3

3

3

55

3

3

3

3

3

3

3

3

Valse mélancolique -for the right hand- No. 12 in B minor

Stephan Beneking
www.beneking.com
Berlin, 2014

Measures 1-4 of the piece. The right hand features a melodic line with a trill (tr) in measure 1, followed by eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes.

Measures 5-8. The right hand continues the melodic development with a trill in measure 5 and a trill in measure 8. The left hand accompaniment includes chords and moving lines.

Measures 9-12. This section includes trills in measures 9, 10, and 11, and triplets in measures 11 and 12. The right hand has a more active role with these ornaments, while the left hand remains supportive.

Measures 13-16. Measures 13 and 14 feature trills in the right hand. Measures 15 and 16 contain triplets in both hands, creating a rhythmic pattern. The piece includes repeat signs at the beginning and end of this section.

Measures 17-20. The right hand features triplets in measures 17, 18, and 20. The left hand has a more active role with triplets in measures 18 and 20. The piece concludes with a final triplet in measure 20.

26 *8va* *tr* 3

32

32 *8va* 3 *8vb*

39

39 *tr* *tr* *tr*

46

46 *tr* *tr*

52

52 *8va* 3 *8vb*

58

58

Musical score for measures 58-63. The key signature is two sharps (F# and C#). The score is written for piano (p) and includes triplets (3) and an octave marking (8va). The melody in the right hand features a triplet of eighth notes, followed by a triplet of quarter notes, and then a triplet of eighth notes. The bass line in the left hand features a triplet of eighth notes, followed by a triplet of quarter notes, and then a triplet of eighth notes. The score ends with a double bar line.

64

Musical score for measures 64-69. The key signature is two sharps (F# and C#). The score is written for piano (p) and includes trills (tr). The melody in the right hand features a trill on a quarter note, followed by a quarter note, and then a trill on a quarter note. The bass line in the left hand features a trill on a quarter note, followed by a quarter note, and then a trill on a quarter note. The score ends with a double bar line.

70

Musical score for measures 70-75. The key signature is two sharps (F# and C#). The score is written for piano (p) and includes trills (tr). The melody in the right hand features a trill on a quarter note, followed by a quarter note, and then a trill on a quarter note. The bass line in the left hand features a trill on a quarter note, followed by a quarter note, and then a trill on a quarter note. The score ends with a double bar line.

Valse mélancolique -for the left hand- No. 12 in B minor

Stephan Beneking
www.beneking.com
Berlin, 2014

4

8

12

16

21

Measures 21-25. Treble clef has rests. Bass clef has eighth-note patterns with triplets in measures 23 and 24.

26

Measures 26-30. Treble clef has eighth-note patterns. Bass clef has a triplet in measure 26 followed by rests.

31

Measures 31-35. Treble clef has eighth-note patterns with triplets. Bass clef has triplets in measures 33 and 34.

36

Measures 36-39. Treble clef has triplets and a 7-measure rest. Bass clef has triplets in measure 36 followed by rests.

40

Measures 40-43. Treble clef has triplets and eighth-note patterns. Bass clef has eighth-note patterns and a final measure with an 8vb marking.

44

48

52

56

60



Contact:

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<http://www.beneking.com>

<https://soundcloud.com/stephan-beneking>

<http://www.twitter.com/StephanBeneking>

<http://www.facebook.com/BenekingPurePiano>

<http://www.youtube.com/user/steveberlin0815>

Stephan Beneking, award-winning composer, is based in Berlin, Germany.

Beneking's original compositions are in neoclassical, classical, romantic, melodic and contemporary modern classical style for piano solo.

His repertoire comprises more than 250 piano works so far and his music is being played by hobby and professional pianists in many countries.

All scores/sheet music can be downloaded for free on <http://www.beneking.com> to make the music available to all interested pianists.

The unique melodies and melancholy in his pieces attract listeners all over the world, even comparing him with the likes of Chopin, Schuman and Schubert. Pianists appreciate the sudden changes, little surprises and sparkling creativity, that make the pieces enjoyable to play.

Beneking's style of "pure piano" means literally "crafted" piano works, that concentrate on the pure melody aspect, while the omission of any tempo, dynamics and pedal markings gives every pianist the possibility to develop his/her own understanding of the work, thus making every single interpretation an unique piece of art, joint product of composer and pianist.

His most famous works so far are the series of 10 Valses melancoliques, of which the "Valse melancolique No. VIII - le desir eternel" won the 1st Prize in the international Free-Scores Classical Piano contest in 2013.

Many of his works are called "Rêves" (dreams) or "Petits Rêves" (dreamlets, little dreams) and refer to relatively short musical ideas, even miniatures, like a short musical "breath". Other works were inspired by Nature (Printemps, Little spring, The last flight of the Cranes, Dances on icy waters), Poetry and Myths (Melusine, Valkyries), the Death (Sprudelnder Geist in memory of his father) or the dramatic events of the Shoah (Holocaust Remembrance Suite with Petr Ginz, Kristallnacht, The Kiss and other works).

Beneking mainly composes in series of works with a certain theme or connection, often in combination with a compositional challenge (e.g. compositions for one hand alone, piano works on black or white keys only or „La grande Petitesse“).

Piano compositions by Stephan Beneking

List of works (Overview)

10 Valses melancoliques for 20 fingers (2014)- arrangements for piano duos
Das kleine Mädchen mit den Schwefelhölzern (2014)
Adveniat (2014) – 24 baroque style pieces for the silent and peaceful advent time
Fleurs de la Nuit (2014) - inspired by floral motifs in romantic melancholic style
„La grande Petitesse et se filles“ (2014) – a pianistical challenge in 8 parts
10 Nocturnes – „Nachtlieder von der Toteninsel“ (2013)
miniatures for giants (2013) – 5 miniatures composed for the Klavins 370i Model
A la recherche du temps perdu (2013) – 7 pieces after the book by Marcel Proust
Zita in Wonderland (2013) – 24 piano compositions for children and beginners
Der Todesreigen - Holocaust Remembrance Suite (2013)
12 Valses melancoliques II - The Swans (2013) - ranging from C minor to B minor
12 Valkyries (2013) - ranging from C minor to B minor
18 Preludes for one hand alone (2012/2013)
Hommage á Bach (2012) – 4 variations on the B-A-C-H-motif
10 Valses melancoliques (2012)
The Black and White Panther (2012) - on black and white keys only
8 Preludes Fantaisies (2012)
3 Dances on icy waters (2012)
Une Fleur, The last flight of the Cranes, Petit Printemps and other works (2012)
24 Petits Rêves bizarres (2011)
Various Rêves, Rêveries, Elegies and Phantaisies (1998-2000)
4 Sonates (1998)
12 Nocturnes (1997)
Sonate pour deux pianos (1997)
3 Rêves francaises (1997)
3 Rêves "et in arcadia ego" (1997)
Sprudelnder Geist - sparkling mind (1997)
24 Petits Rêves (1997) - ranging from B flat minor to A major
3 Ballades (1996)
7 Rêves d´Aix-la-chapelle (1996)

Several Albums with recordings of world-class-pianists are available at:

<https://itunes.apple.com/us/artist/stephan-beneking/id583024858>

<http://open.spotify.com/user/1155850710/playlist/754hMzwRzbXaVixnFYdcO1>

<http://beneking.bandcamp.com>

More information and download links, also for physical CDs, on

<http://www.beneking.com>