

# Riemann Sequence Examples

Greg Sandell (collector)

$\text{♩} = 80$

Debussy - Sarabande

Debussy - Sarabande

RP M9M R M9m RPR m6M

L M4m L M4m RPR m6M

M11M LRLP M9m R m8M L M9m R

$\text{♩} = 90$  Wagner - Parsifal - Vorspiel M4m L m7m RL m3M R M4m L

Wagner - Parsifal - Act III m7m RL M7M LR M8m PLP m8M L M8m PLP

**♩ = 160**

Stravinsky: mvt 1, Symphony in Three Movements

26

31

Chopin: Etude Op 10 No 1 in C m. 17

33

37

Chopin: Etude Op 10 No 1 in C m. 31

39

42 Chopin: Etude Op 10 No 1 in C

M3M  
PR

45

Chopin: Etude Op 25 No 12 in cm m. 21

48

m7M  
RLP

M8M  
PL

50

54 R. Strauss: Elektra

$\text{♩} = 80$

m4m  
PL

m3m  
RP

58  $\text{♩} = 160$  R. Strauss: Elektra  $\text{♩} = 170$

m6m RPRP m6m RPRP m4M PLP M3m PRP m4M PLP

65

m4M PLP

73 Led Zeppelin: Kashmir The Beatles: I Am the Walrus

M3M PR M3M PR M3M PR

77

M1M RLPL M6M RPRP

81  $\text{♩} = 120$  Chopin: Etude Op 10 No 12 in cm 'Revolutionary'

M1M RLPL M6M RPRP

83  $\text{♩} = 90$  Wagner: Tarnhelm motif from The Ring cycle

M10m  
RLRLP

m8m  
LP

m4m  
LP

88  $\text{♩} = 75$  Wagner: Twins' Love motif from Die Walküre

M6M  
RPRP

97 Wagner: Magic Sleep motif from Die Walküre

M3M  
PR

M11M  
LRLP

M4M  
LP

M11M  
LRLP

105 Wagner: Wotan the Wanderer motif from Die Walküre

Bmaj Dmaj Bbmaj Emaj Amaj Cmaj Abmaj Dmaj

M3M  
PR

M8M  
PL

M6M  
RPRP

(progression repeated)

109  $\text{♩} = 120$  Liszt: Sposalizio

Cm Bmaj Gbmaj

m11M  
RPL

115

F#m

M10m  
RLRLP Red.

118

Bbmaj

Dbmaj

M3M  
PR

Red.

120

Bbmaj

Dbmaj

Liszt: Sposalizio

122

Bbmaj

F7

Dbmaj

M8M  
PL

128

Ab7 Dbmaj Ab7 Emaj B7

M8M PL

♩ = 80

134 Liszt: Sonetto del Petrarca 104

G#maj F#m7 F#7

136 Liszt: Ils Penseroso

D#7 B+ Gbmaj Fmaj

M9M RP M11M LRLP M11M LRLP

♩ = 95

140 Liszt: Sonata in B minor m. 115

Emaj Ebmaj Dmaj Bm C#maj Dbmaj

M11M LRLP M11M LRLP m2M PRLRP M11M LRLP

145 ♩ = 120  
Liszt: Sonata in B minor m. 161

A♭maj Bm C♯maj Bm A♯o7

M3m  
PRP

150

B♭maj Em B♭maj

m6M  
RPR

154 ♩ = 120  
Liszt: Sonata in B minor m. 192

156 ♩ = 110   ♩ = 100   ♩ = 80   ♩ = 100 *tr*

159 ♩ = 120  
"Omnibus" progression   Liszt: Sonata in B minor m. 315

M4m L   m8M L   M9M RP   M4m L   m8M L   M9M RP   etc...   m10M RLR



166

B $\flat$ maj  
F $\sharp$ m  
C7

M8m  
PLP  
m6M  
RPR  
M11M  
LRLP

169

Liszt: Sonata in B minor m. 324

B7  
B7

Liszt: Sonata in B minor m. 368

176

C7  
G $\sharp$ m

M1M  
RLPL  
M8m  
PLP

181

Fmaj  
B7  
Gm

M6M  
RPRP  
M8m  
PLP

184 Liszt: Sonata in B minor m. 390

8 3 3

E $\flat$ m

$\text{♩} = 115$

188

8

F $\sharp$ dim7 A $\flat$ 7

$\text{♩} = 110$   $\text{♩} = 100$   $\text{♩} = 110$

190

8

Cmaj Gdim7 A $\flat$ m G $\flat$ maj

M4M LP

$\text{♩} = 80$

Liszt: Sonata in B minor p 604

193

8

Amaj Cmaj F $\sharp$ 7 C $\sharp$ m

M3M PR M6M RPRP

196

D $\sharp$ maj Bm C $\sharp$ maj A $\flat$ m B $\flat$ maj

M8M PL M7m LRP

199

Fmaj Abm Bbmaj Fmaj Gm

M3m PRP

202

Dmaj Gm Dmaj Gm F#7

m11M RPL

Liszt: Sonata in B minor m. 415

206

C#7 Cmaj C#7

M11M LRLP M1M RLPL

211

Cmaj Gmaj

215

Bbmaj Fmaj Abmaj G#m

M3M PR M3M PR

219

8

D#m G#m7 C#7

224

$\text{♩} = 100$  Brahms: Rhapsody, Op 79 No 2 in gm

Gmaj Bm G7 E7

M4m L m8M L M9M RP

227

Dm E7 Dm

M10m RLRLP

230

$\text{♩} = 80$  Brahms: VI. Intermezzo in E (Fantasien Op 116) m. 47

Gm F#m G#m C#m7 F#m E7 F7

M1M RLPL M1M RLPL

237

Chords: Dmaj F7, M3M PR

242

♩ = 95

Brahms: VI. Intermezzo in E (Fantasien Op 116)

Chords: Bmaj Emaj, D#7, G#m Emaj, C#m, A#dim, m8M L, M9m R

248

♩ = 70 Brahms: Intermezzo Op 117 no

Chords: F#3, D#7, M9M RP, Ebm

252

Chords: Bb7, Ebm, Cø7, Fm7, Bbm7, Ebm, Bbmin, m5m RPRP

♩ = 60

Brahms: Intermezzo Op 117 no 1 in Eb

256

F7 Bbm Ebmaj

260

Aø7 Ebmaj Cm Ebmaj Bb7 Abmaj Ebmaj Bbmaj Ebmaj

M10M  
RLRLP

♩ = 50

Brahms: Intermezzo Op 117 No 3 in c#m

265

Amaj C#m G#m Bmaj F#maj Amaj

M4m L m7m RL m3M R M7M LR M3M PR

Brahms: Intermezzo Op 117 No 2 in Bbm

271

♩ = 45

C#m Co Bbm Co Bbm Bbm7

276

Chords:  $E\flat m7$ ,  $A\flat 7$ ,  $D\flat M7$ ,  $G\flat M7$ ,  $C\emptyset 7$ ,  $F7$ ,  $G\flat m$ ,  $M1m$  RPL

Brahms: Intermezzo  
Op 117 No 3 in c#m

282

Chords:  $C\emptyset$ ,  $B\flat m$ ,  $G\sharp maj/d\sharp m$

287

Chords:  $G\sharp \emptyset 7$ ,  $A\sharp \flat 9$

$\text{♩} = 90$

Brahms: Intermezzo Op 118 No 2 in A

291

Chords:  $A\emptyset 7$ ,  $D\sharp 7$ ,  $E maj$ ,  $C maj$ ,  $C\sharp o$ ,  $E7$

$\text{♩} = 90$

$M8M$  PL

297

Musical score for Brahms: Intermezzo Op 118 No 2 in A, measures 297-302. The score is in A major (three sharps). The bass line features a steady eighth-note accompaniment. Chords are indicated above the staff: Amaj, Fmaj, F7, and D#o7. Performance markings include M8M and PL.

Amaj Fmaj F7 D#o7

M8M PL

Brahms: Intermezzo Op 118 No 2 in A

302

Musical score for Brahms: Intermezzo Op 118 No 2 in A, measures 302-308. The score continues in A major. Chords include Emaj, F#maj, A#m, D#m, A#m, D#m, A#m, D#m, A#m, and C#o7. Performance markings include M4m L, m5m LR, and m7m RL.

Emaj F#maj A#m D#m A#m D#m A#m D#m A#m C#o7

M4m L m5m LR m7m RL

308

Musical score for Brahms: Ballade Op 118 No 3 in g minor, measures 308-314. The score changes to g minor (three flats). Chords include F, A#m, C#7, F#maj, A#m, D#o, C#m, G#7, C#maj, G#m7, C#7, F#maj, and C#7. Performance markings include M5m RLP, m3M R, m7M RLP, M5M RL, M7m LRP, and m5M LRP. The tempo is marked as quarter note = 130.

F A#m C#7 F#maj A#m D#o C#m G#7 C#maj G#m7 C#7 F#maj C#7

M5m RLP m3M R m7M RLP M5M RL M7m LRP m5M LRP

♩ = 130

314

Musical score for Brahms: Ballade Op 118 No 3 in g minor, measures 314-318. The score continues in g minor. Chords include Ebmaj, Eb7, C7, Dbmaj, Co7, Db, and Bb7. Performance markings include M9M RP and M1M RLPL.

Ebmaj Eb7 C7 Dbmaj Co7 Db Bb7

M9M RP M1M RLPL

318

Musical score for Brahms: Ballade Op 118 No 3 in g minor, measures 318-324. The score continues in g minor. Chords include Eb, Gm, Eb7, Gm, and D7. Performance markings include M4m L.

Eb Gm Eb7 Gm D7

M4m L



♩ = 110

Brahms: Romanze Op 118 No 5 in F

322

Chord progression for measures 322-323:

Measure	Chord	Fingering
322	Fmaj	
322	Cmaj	
322	Dm	M2m' RLR
322	Am	m7m RL
323	B♭maj	m1M LRL
323	Gm	M9m R
323	Amaj	m2M PRLRP

324

Chord progression for measures 324-325:

Measure	Chord	Fingering
324	Dm	
324	C#ø7	
324	Dm	
324	Eø7	
325	Dm	m3M R
325	Fmaj	
325	Amaj	M4M LP

Schoenberg: Transfigured Night

327

Chord progression for measures 327-328:

Measure	Chord	Fingering
327	Dm	
327	Gm	
327	Amaj	
328	F#ø7	
328	G7	
328	C#ø7	
328	F7	

329

Chord progression for measures 329-330:

Measure	Chord	Fingering
329	E♭9	
329	Bø7	
329	C♭9	
329	D♭+	

333

Bo7 G#o7 Dm A7 F#o7 Amaj Emaj C#m F#m Bmaj Emaj Bm

M9m m5m m5M M7m  
R LR LRP LRP

340

Amaj F#m Bm Emaj Amaj Emaj C#m F#m Bmaj Emaj Bmaj Amaj F#m Bm

m10M M9m m5m  
RLR R LR

$\text{♩} = 160$

Holt: I. Mars, the Bringer of War (The Planets)

345

Emaj Amaj Bbm<sub>3</sub> Amaj<sub>3</sub>

m11M  
RPL

349

Dbmaj<sub>3</sub> Bbm Amaj<sub>3</sub> Abmaj<sub>3</sub>

M4M M9m m11M M11M  
LP R RPL LRLP

352

Bbm<sub>3</sub> Abmaj<sub>3</sub> Bbm<sub>3</sub> Dbmaj

M2m m10M m3M  
RLR RLR R

355

Bmaj

3

3

Gb: I

M10M

LRPR

360

IV I IV I V I V I

Eo7

365

Bbm

I

IV I IV I

Bm F#m

Modal Bm

371

Bm F#m Emaj A: I V I IV I IV I Dm Am

Modal dm

377

Dm Am C: V I V I IV I Bbm F: V I V IV V fm: i V

385  $\text{♩} = 60$   
Chopin: Sonata in B minor (1st movement)

i V iv V iv V G7 C A#o Bo7

390

b Cm Ao7 Bbm F#o C#m F#maj Bmaj

392

Bmaj G#m C#m D#maj

394  $\text{♩} = 35$   
Dvorak: II. Largo (Symphony No 9 - The New World)

Emaj Fmaj Bmaj Emaj Bbmaj Emaj C#maj Amaj D#o7

M6M RPRP M9M RP M8M PL

Dvorak: II. Largo (Symphony No 9 - The New World)

400

C#maj

D♭maj Gmaj D♭maj B♭maj G♭maj Cø7 D♭maj

♩ = 80

407 Schumann: Fantasie in C Op 17 - 3rd Movement

409

♩ = 132

Ravel: Piano Trio (3rd movement)

413

416

418

♩ = 120

Measures 418-420 of a musical score in A major (two sharps) and 2/4 time. The tempo is marked as ♩ = 120. Measure 418 features a piano introduction with a 7th fret marker on the bass staff. Measures 419 and 420 contain complex chordal textures with triplets in both staves. A 'Ped.' (pedal) marking is present at the end of measure 418.

421

Measures 421-423 of the musical score. Measure 421 continues the complex chordal texture. Measures 422 and 423 feature prominent triplet patterns in both the treble and bass staves. A 'Ped.' marking is present at the end of measure 421.

424

Measures 424-426 of the musical score. Measure 424 continues the complex chordal texture. Measures 425 and 426 feature prominent triplet patterns in both the treble and bass staves. A 'Ped.' marking is present at the end of measure 424.

427

Measures 427-429 of the musical score. Measure 427 continues the complex chordal texture. Measures 428 and 429 feature prominent triplet patterns in both the treble and bass staves. A 'Ped.' marking is present at the end of measure 427.

R. Strauss: II. September (Four Last Songs)

431  $\text{♩} = 60$

Chords:  $G_b$ ,  $E_b\text{ø}7$ ,  $F^\#\text{m}$ ,  $A^\#\text{maj}$

M3M  
PR

433

Chords:  $D^\#\text{7}$ ,  $G^\#\text{m}$

M6M

435

Chords:  $D7\ 3$ ,  $G^\#\text{maj}$

m6M  
RPR

R. Strauss: II. September (Four Last Songs)

439

Chords:  $F^\#\text{maj}$ ,  $A^\#\text{maj}$ ,  $F^\#\text{maj}$ ,  $A^\#\text{o}7$

M3M  
PR

M9M  
RP

441

Chords:  $E^\#\text{maj}^3$ ,  $G^\#\text{maj}$ ,  $E^\#\text{maj}^3$ ,  $G^\#\text{maj}$

M3M  
PR

M9M  
RP

M3M  
PR

443

Emaj C#m B7 D#7 Emaj (Am/B)

M9M RP M9m R m10M RLR M4M LP M1M RLPL

R. Strauss: III. Beim Schlafengehn (Four Last Songs)

446

Bbmaj Ebmaj Dbmaj

M6M RPRP

$\text{♩} = 50$

451

Bbm Cb7 Fbmaj (Fø7) Bbmaj Ebm Ebø7 Dbmaj Ab9 Db

M9m R m2M PRLRP M6M RPRP

457

Db7/E Cmaj Fmaj

$\text{♩} = 80$

R. Strauss: Elektra

Liszt: Chapelle de Guillaume Tell



462

Cmaj Am G7 C Am Gmaj Cmaj Am

466

Emaj Abmaj Ebmaj Gm Dmaj Gmaj

M4M LP M4m L

470 Debussy: Claire de Lune

Dbmaj Fm Emaj Db Fm Emaj

M4m L m11M RPL M9M RP

J = 120

472 Brian Wilson: God Only Knows

Dbmaj F#m

J = 120

Bartok: III. Allegro Molto (Suite Op 14)

479

Am Cm

m3m RP m3m RP

487  $\text{♩} = 120$

Bbmaj Emaj Bbmaj Emaj Bbmaj

M6M  
RPRP

493

Emaj Bbmaj Abm F#m Cmaj F#m

M10m RLRLP m10m RLRLP m6M RPR M6m RPR

499

Cmaj D#m D#m C#m Bmaj

M3m PRP

505  $\text{♩} = 112$  Shostakovich: Piano Trio No. 2 in E minor (Op. 67) Liszt: Vallée d'Obermann

Bbm Fmaj Cmaj Ao7 G/F# Gm(M7) Am Bo Bbm B7

m7M RLP M0m P m2m LRPR

516

Chords:  $E_b m$ ,  $Do7$ ,  $G_b m7+$ ,  $E_b m$ ,  $F7$ ,  $A m$ ,  $G\# o7$ ,  $CM7+Am$ ,  $B7$

Fingerings/Articulations:  $M3m$  L,  $M9m$  R,  $M3m$  L,  $M9m$  R,  $m2M$  PRLRP

525

Liszt: XI. Harmonies du Soir (Transcendental Etudes)

Chords:  $Gmaj$ ,  $Dmaj$ ,  $A m$

Fingerings/Articulations:  $M7m$  LRP

530

Chords:  $E maj$ ,  $C maj$

Fingerings/Articulations:  $m7M$  RLP,  $M8M$  PL

535

Chords:  $Gmaj$ ,  $E m$ ,  $Bmaj$ ,  $Bmaj7$ ,  $Gmaj7+$ ,  $Bmaj7$

Fingerings/Articulations:  $M8M$  PL

540

Liszt: IV. Mazeppa (Transcendental Etudes)

Chords:  $Gmaj7+$ ,  $Gmaj$ ,  $Gmaj7+$ ,  $B\flat maj$ ,  $C\emptyset7$

Fingerings/Articulations:  $M8M$  PL

547

Chords: B $\flat$ maj, Gm, C7, Fmaj, D $\flat$ maj, A $\flat$ maj, Emaj, Bmaj

556

Chords: C $\times$ o7, G $\sharp$ m, C $\times$ o7, G $\sharp$ m, B $\flat$ o7, Cmaj, D $\flat$ maj, Gmaj

♩ = 130

Liszt: I. Preludio (Transcendental Etudes)

564

Chords: Cmaj, E $\flat$ 7, D $\flat$ maj, A $\flat$ 7, D $\flat$ maj, F $\sharp$ 7, Bmaj, E7, Amaj, Dmaj

M3M  
PR

570

Lyrics: Ich bin der chrome din-ette.

Chords: Cmaj, Dm, Fmaj, Em

Zappa: Sofa

m3M  
R

Ravel: Une Barque sur l'Océan (Miroirs)

576

Chords: Am, Dm, F, Gmaj

582

585

8

590

♩ = 100

Debussy: Danse Styrienne

Emaj

G#m

M4m

L

595

Abmaj

Eb7

Bmaj

m0M

P

M8M

PL

600

F#7

Bmaj

Amaj

G#m

Amaj

Bmaj

Amaj

Ddbussy: La plus que lente

606

Gmaj Ebmaj Gmaj

M10M LRPR M4M LP M4M LP

ASG: Florida Sleep

612

B7 Bb7 Ebmaj Bb Cmaj Ab

M4M LP M11M LRLP M2M RLRP M8M PL

619

F7 Cm Gm Cm Fmaj M7m

M9M RP M7m LPR

♩ = 66

Rimsky-Korsakov: I. Largo (Symphony No 2 - Antar)

625

F#m Dm Bbm F#m F+

m8m LP m8m LP m8m LP

♩ = 50

Beethoven: II. Variations (Sonata in E Op 109)

631

Emaj B7 Amaj

M10M  
LRPR

634

Emaj Em C7

M0m  
P m8M  
L

♩ = 90

Beethoven: II. Variations  
(Sonata in E Op 109)

635

Bm Emaj Emaj

M11m  
LRL

639

B7 G#m G#o Amaj F#o7 B7 Emaj E+ A A#o

♩ = 140

Nirvana: The Man Who Sold the World

645

C7 Bmaj Emaj Dm Amaj

651

Fmaj Cmaj Amaj

M8M PL M9M RP

658

Dm Cmaj

M8M PL M9M RP

663

Fmaj Dbmaj Fmaj Cmaj Fmaj Dbmaj

M8M PL M4M LP

669

$\text{♩} = 80$   
Ravel: Menuet Antique

F#m Bm F#m G#ø7 C#sus

$\text{♩} = 100$   
Ravel: IV. Rigaudon (Le Tombeau de Couperin)

674

C#m F#maj Abmaj F Bb F Bb Cm7/Bb Bbm7

Minor chord as dominant



679

Chords:  $D\flat$ ,  $B\flat$ ,  $F\sharp$ ,  $Em$ ,  $F\sharp$ ,  $D\sharp$ ,  $B$ ,  $E$ ,  $G\sharp9$ ,  $C\sharp$ ,  $G\sharp m7$ ,  $C\sharp$

Performance markings: M8M PL, M9M RP, M8M PL, M4M LP

683

Chords:  $Emaj$ ,  $C\sharp$ ,  $F\sharp$ ,  $C\sharp$ ,  $F\sharp$ ,  $G\sharp m/F\sharp$ ,  $A\sharp m$ ,  $F\sharp/C\sharp$ ,  $G\sharp m$ ,  $F\sharp$

Performance markings: M9M RP, m8M L

687

Chords:  $F\sharp m M7$ ,  $Bmaj$ ,  $Em M7$ ,  $Em7$ ,  $Em7$ ,  $Amaj$ ,  $Dm M7$ ,  $Dm7$

691

$\text{♩} = 140$   
Ravel: I. Modéré (Sonatine)

Chords:  $Dm7$ ,  $C$ ,  $F\sharp m$ ,  $F\sharp9$ ,  $F\sharp b9$

696

Chords:  $E7$ ,  $B9$ ,  $D9$

699

E13 B9 D9 E13 Bm C#7 Emaj

704

Bm C#7 C#m Bm7 B7 Bm7 B7 C#m

711

F#m B7 A F#9 E9 AmajEm7

♩ = 130  
Debussy: I. Andante con moto (Deux Arabesques)

716

Amaj A#ø7 F#7 A#ø7 F#7

719

A#ø7 F#9 Am<sub>3</sub>

M3m  
PRP

722

F#m 3 Emaj 3 D#7 3 C#m7 3

724

D#7 3 AM7 3 B7 3 F#m7 3 G#7 3 F#m7 3

727

G#7 3 Bm7 3 E7 3 B7 3 E7 3

♩ = 110 Liszt: IV. Mazeppa (Transcendental Etudes)

731

Dmaj 3 C#o7 3 Dmaj C#o7 3 D C#o7 3

735

D C#o7 3 D C#o7 3 D C#o7 3 D C#o7 3 G#o7 3 D#9 3

♩ = 60

Mussorgsky: Catacombs (Pictures at an Exhibition)

739

Musical score for measures 739-744. The key signature is one flat (B-flat). The tempo is marked as ♩ = 60. The score is written for piano with treble and bass staves. Chord labels are provided below the bass staff: C#o7, G#o7, Db9, C#o7, G#o7, F#m, and Dmaj.

745

Musical score for measures 745-751. The key signature changes to three sharps (F#, C#, G#). The tempo is marked as ♩ = 60. The score is written for piano with treble and bass staves. Chord labels are provided below the bass staff: D#o7, G#o, F#m, Dmaj, F#m, G#7, C#m, Dmaj, G#7, C#m, D#o7, C#m, and D#o7.

♩ = 90

Mussorgsky: VIII. Catacombs (Pictures at an Exhibition)

752

Musical score for measures 752-761. The key signature is three sharps (F#, C#, G#). The tempo is marked as ♩ = 90. The score is written for piano with treble and bass staves. Chord labels are provided below the bass staff: D#7, G#m, C#m, D#7, G#m, GM7/D, and a final chord with F# and G#.

762

Musical score for measures 762-771. The key signature is three sharps (F#, C#, G#). The tempo is marked as ♩ = 90. The score is written for piano with treble and bass staves. Chord labels are provided below the bass staff: C7b5, Em9, Gb9/Bb, D/A, GM7, F#5, Em/G, Gm, Asus4, A, and F+.

774

Dm/A D7/A Gm/A  $E_b/G$  C/G  $F\#b9$  Bm/ $F\#$   $C\#m/F\#$

$\text{♩} = 120$

Brahms: IV. Allegro con spirito (Symphony No 2)

784

$E\#o7/F\#$   $E\#o7+bm$

791

797

801

805

809

815  $\text{♩} = 55$

820  $\text{♩} = 80$   
Debussy: I. Allegro vivo (Sonata for Violin)

826  $\text{♩} = 80$   
R. Strauss: IV. Im Abendrot (Four Last Songs)

833

Measures 833-841 of the piano accompaniment. The music is in B-flat major (three flats). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and moving bass lines. Measure 841 ends with a double bar line.

*tr**tr**tr**tr*

842

Measures 842-851. This system includes trills marked above measures 843, 845, 847, and 849. The piano accompaniment continues with complex chordal textures and moving lines in both hands. Measure 851 ends with a double bar line.

R. Strauss: IV. Im Abendrot (Four Last Songs)

852

Measures 852-858. The piano accompaniment features dense, sustained chords in the left hand and a more active melodic line in the right hand. Measure 858 ends with a double bar line.

859

Measures 859-861. The piano accompaniment continues with sustained chords in the left hand and a melodic line in the right hand. Measure 861 ends with a double bar line.

862

Measures 862-868. The piano accompaniment features sustained chords in the left hand and a melodic line in the right hand. Measure 868 ends with a double bar line.

Mahler: V. Im Tempo des Scherzos (Syphony No 2 - Ressurection)

868  $\text{♩} = 80$  Etwas drägend. Langsam steigern.

Chords:  $A\flat\text{maj}$ ,  $G\text{maj}$ ,  $D\text{maj}$ ,  $G9/D$ ,  $D7$ ,  $G11/D$

874

Chords:  $D7$ ,  $G\text{sus}$ ,  $G$ ,  $D\text{maj}$ ,  $G13/D$ ,  $D\text{maj}$ ,  $E\flat\text{maj}$

880 Wieder etwas zurückhaltend. Più mosso.

Chords:  $C9$ ,  $B\flat/F$ ,  $F\sharp+$ ,  $Gm$ ,  $E\flat$ ,  $A\flat\sharp 11$

891 Pesante

Chords:  $E\flat+$ ,  $G7/D\flat$ ,  $C\text{sus}4$ ,  $C$ ,  $A\flat7/C$ ,  $F9/C\flat$ ,  $Gm$ ,  $B\flat7$



902  $\text{♩} = 50$  Mahler: V. Im Tempo des Scherzos (Syphony No 2 - Ressurrection)

Chord progression for measures 902-908:

- Measure 902:  $E\flat$  maj
- Measure 903:  $D\flat$  maj
- Measure 904:  $G\flat$  maj
- Measure 905:  $B\flat 9/F$
- Measure 906: F maj
- Measure 907:  $B\flat 9$
- Measure 908:  $B\flat 9$

910 Etwas bewegter.

Chord progression for measures 910-915:

- Measure 910:  $E\emptyset 7$
- Measure 911:  $A\flat 9$  (triplets) and  $D\flat M7$  (triplets)
- Measure 912:  $A\emptyset 7$  and  $B7/A$
- Measure 913:  $B\flat$  sus4
- Measure 914:  $B\flat m7$
- Measure 915:  $E\flat$