

# 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

$\text{♩} = 90$  M4m L m7m RL m3M R M4m L

m7m RL M7M LR M8m PLP m8M L M8m PLP



Chopin: Etude Op 25 No 12 in cm

42

m7M  
RLP

M8M  
PL

44

8

$\text{♩} = 80$

R. Strauss: Elektra

47

8

$\text{♩} = 160$

R. Strauss: Elektra

m4m  
PL

m3m  
RP

m6m  
RPRP

Debussy: Etude pour accords

51

$\text{♩} = 170$

m6m  
RPRP

m4M  
PLP

M3m  
PRP

m4M  
PLP

58

M3M  
PR

M3M  
PR

The Beatles: I Am the Walrus

62

M1M  
Chopin: Etude Op 10 No 12 in cm RLPL  
'Revolutionary' M6M  
RPRP

66

♩ = 120

68

♩ = 90 Wagner: Tarnhelm motif from The Ring cycle

M10m  
RLRLP m8m m4m  
LP LP

73

♩ = 75 Wagner: Twins' Love motif from Die Walküre

M6M  
RPRP

82

Wagner: Magic Sleep motif from Die Walküre

M3M M11M M4M M11M  
PR LRLP LP LRLP

90

Wagner: Wotan the Wanderer motif from Die Walküre

Bmaj Dmaj Bbmaj Emaj Amaj Cmaj Abmaj Dmaj

M3M PR M8M PL M6M RPRP (progression repeated)

Wagner: Destiny motif from  
Die Walküre Act III

♩ = 120 Liszt: Sposalizio

94

Cm Bmaj Gbmaj

m11M RPL

Liszt: Sposalizio

Liszt: Sposalizio

100

F#m Bbmaj Dbmaj Bbmaj

M10m RLRLP M3M PR

105

F7 Dbmaj Ab7 Dbmaj Ab7

M8M PL

♩ = 80  
Liszt: Sonetto del Petrarca 104

110

Emaj B7 G#maj

M8M PL

114

F#m7 F#7 D#7

6 6 6 6

M9M RP

117

Liszt: Ils Penseroso

B+ Gbmaj Fmaj Emaj Ebmaj Dmaj

♩ = 95

Liszt: Sonata in B minor

M11M LRLP M11M LRLP M11M LRLP M11M LRLP

121

Bm C#maj Dbmaj Abmaj Bm C#maj Bm A#o7

m2M M3m

♩ = 120

PRLRP PRP

Liszt: Sonata in B minor

Em Bbmaj Em Bbmaj

m6M RPR M6m RPR



Liszt: Sonata in B minor

155

C7

G#m

M1M  
RLPL

M8m  
PLP

160

Fmaj

B7

Gm

M6M  
RPRP

M8m  
PLP

163

Liszt: Sonata in B minor

Ebm

167

F#dim7

Ab7

♩ = 115



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

169

Cmaj Gdim7 A♭m G♭maj

M4M LP

$\text{♩} = 80$   
Liszt: Sonata in B minor

172

Amaj Cmaj F♯7 C♯m

M3M PR M6M RPRP

175

D♯maj Bm C♯maj A♭m B♭maj

M8M PL M7m LRP

178

Fmaj A♭m B♭maj Fmaj Gm

M3m PRP

181

Dmaj Gm Dmaj Gm F♯7

m11M RPL

Liszt: Sonata in B minor

185

Chords: C#7, Cmaj, C#7

Fingerings: M11M LRLP, M1M RLPL

Chords: Cmaj, Gmaj

Measure rest: 8

Chords: Bbmaj, Fmaj, Abmaj, G#m

Fingerings: M3M PR

Chords: D#m, G#m7, C#7

Measure rest: 8

Brahms: Rhapsody, Op 79 No 2 in gm

203

♩ = 100

Chords: Gmaj, Bm, G7, E7

Fingerings: M4m L, m8M L, M9M RP

206

Dm E7 Dm

M10m  
RLRLP

♩ = 80

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

209

Gm F#m G#m C#m7 F#m E7 F7 Aø Dmaj F7

M1M  
RLPL M3M  
PR

♩ = 95

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

216

D7 Em Bmaj Emaj G#m D#7 G#m Emaj

M9M  
RP M4m  
L m8M  
L M9m  
R

223

C#m A#dim F#3 D#7

M9M  
RP

Brahms: Intermezzo Op 117 no 1 in Eb

227

♩ = 70

Chords:  $Ebm$ ,  $Bb7$ ,  $Ebm$ ,  $C\emptyset7$ ,  $Fm7$ ,  $Bbm7$ ,  $Ebm$

m5m

♩ = 60 RPRP

Brahms: Intermezzo Op 117 no 1 in Eb

m5m

RPRP

231

Chords:  $Bbmin$ ,  $F7$ ,  $Bbm$ ,  $Ebmaj$

235

Chords:  $A\emptyset7$ ,  $Ebmaj$ ,  $Cm$ ,  $Ebmaj$ ,  $Bb7$ ,  $Abmaj$ ,  $Ebmaj$

M10M  
RLRLP

♩ = 50

Brahms: Intermezzo Op 117 No 3 in c#m

239

Chords:  $Bbmaj$ ,  $Ebmaj$ ,  $Amaj$ ,  $C\sharp m$ ,  $G\sharp m$ ,  $Bmaj$ ,  $F\sharp maj$ ,  $Amaj$

M4m L  
m7m RL  
m3M R  
M7M LR  
M3M PR

246 Brahms: Intermezzo Op 117 No 2 in Bbm

$\text{♩} = 45$

C#m Co Bbm Co

251

Bbm Bbm7 Ebm7 Ab7 DbM7 Gbm7

254

Cø7 F7 Cø7 Cø7 Cø7

Brahms: Intermezzo  
Op 117 No 3 in c#m

257

Gbm Co Bbm Bbm Bbm

M1m  
RPL

262

G#maj/d#m G#ø7 A#b9 A#b9 A#b9

266  $\text{♩} = 90$  Brahms: Intermezzo Op 118 No 2 in A

A $\emptyset$ 7 D $\sharp$ 7 E $\text{maj}$  C $\text{maj}$  C $\sharp$ o

M8M PL

272

E7 A $\text{maj}$  F $\text{maj}$  F7 D $\sharp$ o7

M8M PL

277 Brahms: Intermezzo Op 118 No 2 in A

E $\text{maj}$  F $\sharp$ ma $\text{j}$  A $\sharp$ m D $\sharp$ m A $\sharp$ m D $\sharp$ m A $\sharp$ m

M4m L m5m LR m7m RL

283

D $\sharp$ m A $\sharp$ m C $\emptyset$ 7 F A $\sharp$ m C $\sharp$ 7 F $\sharp$ ma $\text{j}$  A $\sharp$ m D $\sharp$ o C $\sharp$ m G $\sharp$ 7 C $\sharp$ ma $\text{j}$  G $\sharp$ m7 C $\sharp$ 7

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

288  $\text{♩} = 130$  Brahms: Ballade Op 118 No 3 in g $\text{m}$

F $\sharp$ ma $\text{j}$  C $\sharp$ 7 E $\flat$ ma $\text{j}$  E $\flat$ 7 C7 D $\flat$ ma $\text{j}$  C $\emptyset$ 7

M9M RP M1M RLPL

293

Chords:  $D\flat$ ,  $B\flat 7$ ,  $E\flat$ ,  $Gm$ ,  $E\flat 7$ ,  $Gm$ ,  $D7$

Fingerings: M9M RP, M4m L

$\text{♩} = 110$

Brahms: Romanze Op 118 No 5 in F

297

Chords:  $Fmaj$ ,  $Cmaj$ ,  $Dm$ ,  $Am$ ,  $B\flat maj$ ,  $Gm$ ,  $Amaj$

Fingerings: M2m RLR, m7m RL, m1M LRL, M9m R, m2M PRLRP

300

Chords:  $Dm$ ,  $C\sharp o7$ ,  $Dm$ ,  $Eo7$ ,  $Dm$ ,  $Fmaj$ ,  $Amaj$

Fingerings: m3M R, M4M LP

Schoenberg: Transfigured Night

303

Chords:  $Dm$ ,  $Gm$ ,  $Amaj$ ,  $F\sharp o7$ ,  $G7$ ,  $C\sharp o7$ ,  $F7$

Fingerings: 3, 3, 3

305

3

33

6

E $\flat$ 9 B $\emptyset$ 7 C $\flat$ 9 D $\flat$ +

Schumann: VI. An Important Event (Kinderszenen Op 15)

309

B $\emptyset$ 7 G $\sharp$ 7 Dm A7 F $\sharp$ 7

A $\sharp$  E $\sharp$  C $\sharp$  F $\sharp$  B $\sharp$  E $\sharp$  Bm

M9m m5m m5M M7m  
R LR LRP LRP

316

A $\sharp$  F $\sharp$  Bm E $\sharp$  A $\sharp$  E $\sharp$  C $\sharp$  F $\sharp$  B $\sharp$  E $\sharp$  Bm A $\sharp$  F $\sharp$  Bm

m10M m9m m5m  
RLR R LR

$\text{♩} = 160$

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

321

E $\sharp$  A $\sharp$  B $\flat$ m A $\sharp$  B $\flat$ m A $\sharp$  B $\flat$ m

m11M  
RPL

325

D $\flat$ m B $\flat$ m A $\sharp$  A $\flat$ m

M4M M9m m11M M11M  
LP R RPL LRLP



328

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

M2m RLR m10M RLR m3M R

331

Bmaj<sub>3</sub> Gb: I

M10M LRPR

Brahms: Symphony No 1 in cm

336

IV I IV I V I V Eo7

341

Bbm I IV I IV I Bm F#m

Modal Bm

347

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

Modal dm

353

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

$\text{♩} = 60$

361

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

Chopin: Sonata in B minor (1st movement)

366

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

368

Bmaj G#m C#m D#maj

$\text{♩} = 35$

370

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

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

M6M RPRP M9M RP M8M PL

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

376

C#maj

Dbmaj Gmaj Dbmaj Bbmaj Gbmaj Cø7 Dbmaj

♩ = 80

383

Schumann: Fantasie in C Op 17 - 3rd Movement

385

♩ = 132

389

Ravel: Piano Trio (3rd movement)

392

394

♩ = 120

Measures 394-396 of a musical score in D major (two sharps) and 2/4 time. The tempo is marked as ♩ = 120. Measure 394 features a descending eighth-note scale in the right hand and a descending eighth-note scale in the left hand, with a fermata over the final notes. Measure 395 shows a continuation of the descending scale in the right hand and a descending eighth-note scale in the left hand, with a fermata over the final notes. Measure 396 features a descending eighth-note scale in the right hand and a descending eighth-note scale in the left hand, with a fermata over the final notes.

397

Measures 397-399 of a musical score in D major (two sharps) and 2/4 time. Measure 397 features a descending eighth-note scale in the right hand and a descending eighth-note scale in the left hand, with a fermata over the final notes. Measure 398 shows a continuation of the descending scale in the right hand and a descending eighth-note scale in the left hand, with a fermata over the final notes. Measure 399 features a descending eighth-note scale in the right hand and a descending eighth-note scale in the left hand, with a fermata over the final notes.

400

Measures 400-402 of a musical score in D major (two sharps) and 2/4 time. Measure 400 features a descending eighth-note scale in the right hand and a descending eighth-note scale in the left hand, with a fermata over the final notes. Measure 401 shows a continuation of the descending scale in the right hand and a descending eighth-note scale in the left hand, with a fermata over the final notes. Measure 402 features a descending eighth-note scale in the right hand and a descending eighth-note scale in the left hand, with a fermata over the final notes.

403

Measures 403-405 of a musical score in D major (two sharps) and 2/4 time. Measure 403 features a descending eighth-note scale in the right hand and a descending eighth-note scale in the left hand, with a fermata over the final notes. Measure 404 shows a continuation of the descending scale in the right hand and a descending eighth-note scale in the left hand, with a fermata over the final notes. Measure 405 features a descending eighth-note scale in the right hand and a descending eighth-note scale in the left hand, with a fermata over the final notes.

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

407  $\text{♩} = 60$

Chords:  $G^b$ ,  $E^b\emptyset 7$   $F^\#m$ ,  $A^{maj}$

409

Chords:  $D^\#7$ ,  $G^\#m$

M6M  
PR

411

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

m6M  
RPR

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

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

M3M  
PR

M9M  
RP

417

Chords:  $E^{maj3}$ ,  $G^{maj}$ ,  $E^{maj3}$ ,  $G^{maj}$

M3M  
PR

M9M  
RP

M3M  
PR

419

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)

422

Bbmaj Ebmaj Dbmaj

♩ = 50

M6M RPRP

427

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

M9m R m2M PRLRP M6M RPRP

♩ = 80

433

R. Strauss: Elektra

Liszt: Chapelle de Guillaume Tell

Db7/E Cmaj Fmaj

438

Cmaj Am G7 C Am Gmaj Cmaj Am

3

442

Emaj Abmaj Ebmaj Gm Dmaj Gmaj

M4M LP M4m L

446 Debussy: Claire de Lune

Dbmaj Fm Emaj Db Fm Emaj

M4m L m11M RPL M9M RP

$\text{♩} = 120$

448 Brian Wilson: God Only Knows

Dbmaj F#m

$\text{♩} = 120$

Bartok: III. Allegro Molto (Suite Op 14)

455

Am Cm

m3m RP m3m RP

463  $\text{♩} = 120$

Bbmaj Emaj Bbmaj Emaj Bbmaj

M6M  
RPRP

469

Emaj Bbmaj Abm F#m Cmaj F#m

M10m RLRLP m10m RLRLP m6M RPR M6m RPR

475

Cmaj D#m D#m C#m Bmaj

M3m PRP

481  $\text{♩} = 112$  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



492

Ebm Do7 Gbm7+ Ebm F7 Am G#o7 CM7+Am B7  
 M3m L M9m R M3m L M9m R m2M PRLRP

501

Gmaj Dmaj Am  
 M7m LRP

506

Emaj Cmaj Gmaj  
 m7M RLP M8M PL

511

Gmaj Em Bmaj Bmaj7 Gmaj7+ Bmaj7  
 M8M PL

516

Gmaj7+ Gmaj Gmaj7+

526

A musical staff system for measures 526 to 543. It consists of a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#). Each measure contains a whole rest in both the treble and bass staves. The system is divided into 18 measures by vertical bar lines.

544

A musical staff system for measures 544 to 551. It consists of a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#). Each measure contains a whole rest in both the treble and bass staves. The system is divided into 8 measures by vertical bar lines, ending with a double bar line.