

# Riemann Sequence Examples

Greg Sandell (collector)

**I1**

♩ = 80

Debussy - II. Sarabande (Pour le Piano)

**I2**

Debussy - II. Sarabande (Pour le Piano)

Chords for I1: A, F#, D#m. Riemann symbols: RP M9M, R M9m, RPR m6M.

Chords for I2: G#9sus4, F#maj, G#9.

**I3**

Debussy - II. Sarabande (Pour le Piano)

Chords for I3: G#maj, F#, A#m, D, E, G#m, Dmaj. Riemann symbols: L M4m, L M4m, RPR m6M.

**R1**

**I4** Debussy - II. Sarabande (Pour le Piano)

Wagner - Parsifal - Vorspiel

Chords for I4: Emaj, D#maj. Riemann symbols: M11M, LRLP.

Chords for R1: Ab, Fm, Db. Riemann symbols: M9m R, m8M L.

**R2**

♩ = 90

Wagner - Parsifal - Vorspiel

Chords for R2: Eb7, Ab, D, F#m, B7, C#m, E, F#7. Riemann symbols: M9m R, M4m L, m7m RL, m3M R.

**R3**

21

Wagner - Parsifal - Act III

Abm Fø7 Ebm Cbmaj Fø7

m7m RL M7M LR

Eb M8m PLP Bm m8M L Gmaj

$\text{♩} = 160$

Stravinsky: mvt 1, Symphony in Three Movements

**M1**

25

M8m PLP Ebm Ab Db

Aø7 Eb7/A

**R4**

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

8

29

M9M RP C7/A

FM7/A

32

Bø Bø7/A E7

**R5**

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

34

Am Am7 F7

M3m PRP

38

Abm/Cb Bb7

m2M PRLRP

**R6**

Chopin: Etude Op 10 No 1 in C

40

BbFr6 Emaj

44

G7 C

M3M PR

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

**R7**

46

F/C

49

Cmaj

Abmaj

m7M RLP

M8M PL

8

51

M2 ♩ = 80

R. Strauss: Elektra

Cm

55

M2a ♩ = 160

R. Strauss: Elektra

Fm

Am

Cm

Bm

Fm

m4m PL

m3m RP

m6m RPRP

59

I5 ♩ = 170

Debussy: XII. Pour les accords (Etudes) m. 1

Bm

Fm

Fm

Amaj

Fm

Amaj

Cm

Emaj

FmajG7

Fm

Amaj

m6m RPRP

m4M PLP

M3m m4M PRP PLP

Debussy: XII. Pour les accords (Etudes) m. 1

68 **I6**

Chords: G#m F#m G#m/C# Bmaj E D Fmaj A♭maj A9/B E D F A♭ D♭ Amaj

Fingerings: m10m RLRP m2m LRPR m3M R M10M LRPR M3M PR M3M PR M1M RLPL M8M PL

72 **P1** Led Zeppelin: Kashmir Dmaj Fmaj Am Amaj Gmaj B♭maj Dm **P2** The Beatles: I Am the Wa

Chords: Dmaj Fmaj Am Amaj Gmaj B♭maj Dm Bmaj Amaj

Fingerings: M3M PR M3M PR

77

Chords: Gmaj Fmaj Emaj Fmaj Bmaj

Fingerings: M11M LRLP M1M RLPL M6M RPRP

**R8** Chopin: Etude Op 10 No 12 in cm 'Revolutionary' ♩ = 120

81

Chords: B♭maj/F F7 B♭maj

83 **R9**  
♩ = 90 Wagner: Tarnhelm motif from The Ring cycle

G#m D#m G#m Em G#m

M10m RLRLP m8m LP m4m LP

88

B5 Em B5 B5 Emaj D#maj G#m

**R10**  
♩ = 75

95 Wagner: Twins' Love motif from Die Walküre **R11** Wagner: Magic Sleep motif from Die Walküre

Ab7 Dbmaj G7 Cm Abmaj Bmaj

M6M RPRP M3M PR

100

Bbmaj D7 Emaj Eb/G Ebmb11 Bø7 Cmaj

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)

**R12**

**R13****R14**

♩ = 120

Wagner: Destiny motif from  
Die Walküre Act III

Liszt: Sposalizio

110

Chords: Cm, Bmaj, G#maj, F#m

Rhythmic patterns: m11M, RPL, Red., M10m, RLRLP

116

Chords: Em, Cmaj

Rhythmic patterns: m8M

119

Chords: Bbmaj, Dbmaj

Rhythmic patterns: M3M, PR

**R15**

Liszt: Sposalizio

121

Chords: Abmaj, Bmaj, Bbmaj

Rhythmic patterns: M3M

126

F7 Dbmaj Ab7 Dbmaj Ab7

M8M PL

131

**R16**

♩ = 80

Liszt: Sonetto del Petrarca 104

Emaj B7 G#maj

M8M PL

135

F#m7 F#7 D#7

M9M RP

138

**R17**

Liszt: Ils Penseroso

B+ Gbmaj Fmaj Emaj Ebmaj Dmaj

M11M LRLP M11M LRLP M11M LRLP M11M LRLP



# R18

♩ = 95

Liszt: Sonata in B minor m. 115

142

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

m2M M3m

PRLRP PRP

# R19

♩ = 120

Liszt: Sonata in B minor m. 161

148

Em Bbmaj Em Bbmaj

m6M M6m

RPR RPR

# R20

♩ = 120

Liszt: Sonata in B minor m. 192

154

A7 G7 C7 B7 A7

3 3 3 3 3

# R21

♩ = 120

"Omnibus" progression

157

B7 D7 F#maj G7 Bm G7 E7

3 3 3 3 3 3 3

M3M M4M M4m m8M M9M

PR LP L L RP

♩ = 110 ♩ = 100 ♩ = 80 ♩ = 100 tr

**R22**

Liszt: Sonata in B minor m. 315

162

Chords: G#m, E7, Db7, Fm, Cm, Bbmaj

Rhythmic patterns: M4m L, m8M L, M9M RP, etc..., m10M RLR

167

Chords: F#m, C7, B7

Rhythmic patterns: M8m PLP, m6M RPR, M11M LRLP

**R23**

Liszt: Sonata in B minor m. 324

171

Chords: B7, C7, G#m

Rhythmic patterns: M1M RLPL, M8m PLP

**R24**

Liszt: Sonata in B minor m. 368

179

Chords: Gmaj, A#o7, Eo7

Rhythmic patterns: 3, 3

182 R25 Liszt: Sonata

Fmaj B7 Gm A#m7

8 tr 3 3

M6M RPRP M8m PLP

187

Ebm

8

189 ♩ = 115    ♩ = 110    ♩ = 100

F#dim7 Ab7 Cmaj Gdim7

8

M4M LP

♩ = 115    ♩ = 110    ♩ = 100

191 R26 Liszt: Sonata in B minor m 604

Abm Gbmaj Amaj Cmaj

8

M3M PR

♩ = 110

195

F#7 C#m D#maj Bm C#maj Abm Bbmaj

M6M RPRP M8M PL M7m LRP

199

Fmaj Abm Bbmaj Fmaj Gm Dmaj Gm

M3m PRP

203

**R27** Liszt: Sonata in B minor m. 415

Dmaj Gm F#7 C#7

m11M RPL

208

Cmaj C#7 C#7 C#7 C#7

M11M LRLP M1M RLPL

213

Cmaj Gmaj Bbmaj Fmaj

M3M PR

217 8

Abmaj G#m D#m G#m7

M3M  
PR

**R28**

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

C#7 Gmaj Bm G7

M4m  
L

m8M  
L

226

E7 Dm E7

M9M  
RP

M10m  
RLRLP

**R29**

229  $\text{♩} = 80$  Brahms: VI. Intermezzo in E (Fantasien Op 1

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

M9M  
RP

235

235

F7

Dmaj F7

M1M M1M  
RLPL RLPL

M3M  
PR

**R30**

♩ = 95

240

247

The image shows a musical score for the piano introduction of 'The Sound of Silence' by Simon & Garfunkel. The score is written for piano (p) and includes a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The introduction consists of two measures of music, followed by a double bar line and a key signature change to three flats (Bb, Eb, Ab). The chords are labeled as C#m, A#dim, F#3, and D#7. The bass line includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure, with a '3' above the notes. The treble line includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure, with a '3' above the notes. The score is labeled 'M9M' and 'RP' at the bottom.

R31

Brahms: Intermezzo Op 117 no 1 in Eb

**♩ = 70**

251  $\text{♩} = 70$

$E^b m$   $B^b 7$   $E^b m$   $C \emptyset 7$   $F m 7$   $B^b m 7$   $E^b m$

m5m RPRP m5m RPRP

♩ = 60

Brahms: Intermezzo Op 117 no 1 in Eb

**R32**

255

B $\flat$ min F7 B $\flat$ m E $\flat$ maj

259

A $\emptyset$ 7 E $\flat$ maj Cm E $\flat$ maj B $\flat$ 7 A $\flat$ maj E $\flat$ maj

M10M  
RLRLP

♩ = 50

Brahms: Intermezzo Op 117 No 3 in c#m

**R33**

263

B $\flat$ maj E $\flat$ maj A $\sharp$ maj C $\sharp$ m G $\sharp$ m B $\sharp$ maj F $\sharp$ maj A $\sharp$ maj

M4m L m7m RL m3M R M7M LR M3M PR

**R34**

Brahms: Intermezzo Op 117 No 2 in Bbm

♩ = 45

270

C $\sharp$ m Co B $\flat$ m Co

275

Bbm Bbm7 Ebm7 Ab7 DbM7 Gbm7

278

Cø7 F7

Brahms: Intermezzo  
Op 117 No 3 in c#m

281

Gbm Co Bbm

R35

M1m  
RPL

286

G#maj/d#m G#ø7 A#b9

290

A#ø7 D#7 Emaj Cmaj C#o

R36 ♩ = 90

Brahms: Intermezzo Op 118 No 2 in A

M8M  
PL



296

Chords: E7, Amaj, Fmaj, F7, D#o7

Fingering: M8M PL

**R37**

Brahms: Intermezzo Op 118 No 2 in A

302

Chords: Emaj, F#maj, A#m, D#m, A#m, D#m, A#m, D#m, A#m, Cø7

Fingering: M4m L, m5m LR, m7m RL

308

Chords: 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

Fingering: M5m RLP, m3M R, m7M RLP, M5M RL, M7m LRP, m5M LRP

**R38**

♩ = 130

314

Brahms: Ballade Op 118 No 3 in gm

Chords: Ebmaj, Eb7, C7, Dbmaj, Co7, Db, Bb7

Fingering: M9M RP, M1M RLPL, M9M RP

318

Chords: Eb, Gm, Eb7, Gm, D7

Fingering: M4m, L

Time signature: 6/4

♩ = 110

322 **R39** Brahms: Romanze Op 118 No 5 in F

Chords: Fmaj, Cmaj, Dm, Am, Bbmaj, Gm, Amaj, Dm, C#o7, Dm, Eo7

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

Time signature: 6/4

Schoenberg: Transfigured Night

325 **R40**

Chords: Dm, Fmaj, Amaj, E7, Dm, Gm, Amaj

Fingering: m3M, M4M, R, LP

Time signature: 4/4

328

Chords: F#o7, G7, C#o7, F7, Bo7, Bb7, Bo7, Dm, A

Fingering: 3, 3, 3, 6

Time signature: 4/4

331

**R41**

Chords: Eb9 Bø7 Cb9 Db+ Bo7 G#o7 Dm A7 F#o7 Amaj Emaj C#m F#m

Fingerings: M6M RPRP M9m m5m R LR

339

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

Fingerings: m5M LRP M7m LRP m10M RLR M9m m5m LR

**M3**

♩ = 160

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

344

Chords: Amaj F#m Bm Emaj Amaj Bbm 3 Amaj 3

Fingerings: m11M RPL

349

Chords: Dbmaj 3 Bbm Amaj 3 Abmaj 3 Bbm 3

Fingerings: M4M LP M9m R m11M RPL M11M LRLP M2m RLR

353

Abmaj  
3

Bbm  
3

Dbmaj

Bmaj  
3

m10M  
RLR

m3M  
R

M10M  
LRPR

Brahms: Symphony No 1 in cm

[illegible]

364

Eo7 Bbm Gb I IV I IV I

m9M  
PRP

370

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

(Modal Bm?)

376

Modal dm

♩ = 60

Chopin: Sonata in B minor (1st movement)

**R43**

384

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

390

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

392

Bmaj G#m C#m D#maj Emaj Fmaj Bmaj

M1M RLPL M1M M6M RLPL RPRP

**R44**

♩ = 35

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

395

A#o7 Emaj Bbmaj Emaj C#maj Amaj D#o7 C#maj

M6M RPRP M9M RP M8M PL

402

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

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

D $\flat$  maj G maj D $\flat$  maj B $\flat$  maj G $\flat$  maj C $\emptyset$ 7 D $\flat$  maj

407

**R45** 80

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

Chord progression for Schumann: Fantasie in C Op 17 - 3rd Movement:

C maj A maj

M9M RP M8M PL

409

Chord progression for Schumann: Fantasie in C Op 17 - 3rd Movement:

F maj Dm/F G7 C

413

**M4** ♩ = 132

## Ravel: Piano Trio (3rd movement)

Chord progression for Ravel: Piano Trio (3rd movement):

E maj C $\sharp$ m Bm Dm/E E C $\sharp$  C G $\sharp$ m

m3m RP M9M RP M8m PLP{

8

416

Bbmaj Bm Bbm Dm Emaj D+ Cmaj C#maj

M1m RPL m4m PL

418

♩ = 120

Dmaj F#m E D Em G A

M4m L

7

421

Fmaj Eb Amaj C#maj B Am Dm Cmaj Am Em F#maj

M8M PL M6M M4M RPRP LP M8m PLP

424

A+ D Bm D+ A+ D+ E+ F+ Dmaj Gm F# G G#

3 3 3

427

D+ Bm A Bbmaj Bm D+ Dm A

M1m  
RPL

♩ = 60

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

**R46**

Gb Ebø7 F#m Amaj

M3M  
PR

433

D#7 G#m

M6M  
PR

435

D7 Gmaj

m6M  
RPR



439 **R47** R. Strauss: II. September (Four Last Songs)

F#maj Amaj F#maj A#o7

M3M PR M9M RP

441

Emaj<sub>3</sub> Gmaj Emaj<sub>3</sub> Gmaj

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

446 **R48** R. Strauss: III. Beim Schlafengehn (Four Last Songs)

♩ = 50

Bbmaj Ebmaj Dbmaj

M6M RPRP

451

3 3 3

B $\flat$ m C $\flat$ 7 F $\flat$ maj (F $\phi$ 7) B $\flat$ maj E $\flat$ m E $\flat$  $\phi$ 7 D $\flat$ maj A $\flat$ 9 D $\flat$

M9m m2M M6M  
R PRLRP RPRP

457  $\text{♩} = 80$  **M5** R. Strauss: Elektra **R49** Liszt: Chapelle de Guillaume Tell

D $\flat$ 7/E Cmaj Fmaj

462

Cmaj Am G7 C Am Gmaj Cmaj Am Emaj A $\flat$ maj

m7M M4M  
RLP LP

467 **I7** Debussy: III. Claire de Lune (Suite Bergamasque)

E $\flat$ maj Gm Dmaj Gmaj D $\flat$ maj Fm Emaj

M4m M4m m11M  
L L RPL

471 P3 120 Brian Wilson: God Only Knows

Chords:  $D\flat$ ,  $Fm$ ,  $E^{maj}$ ,  $D\flat^{maj}$ ,  $C/E$

M9M  
RP

475 M6  $\text{♩} = 120$  Bartok: III. Allegro Molto (Suite Op 14)

Chords:  $G^{M7}$ ,  $F/C$ ,  $Dm$ ,  $C$ ,  $D$ ,  $F\sharp m$ ,  $A^{m3}$

$\text{♩} = 120$  M7 m3m  
RP

Bartok: I. Allegretto (Suite Op 14)

483

Chords:  $C^{m3}$ ,  $B\flat^{maj}$ ,  $E^{maj}$

m3m  
RP

M6M  
RPRP

490

Chords:  $B\flat^{maj}$ ,  $E^{maj}$ ,  $B\flat^{maj}$ ,  $E^{maj}$ ,  $B\flat^{maj}$ ,  $A\flat^{m3}$

M10m  
RLRLP

496

F#m Cmaj F#m Cmaj D#m

m10m RLRP m6M RPR M6m RPR M3m PRP

502

**M8** = 112 Shostakovich: Piano Trio No. 2 in E minor (Op. 67)

D#m C#m Bmaj Bbm Fmaj Cmaj Ao7 G/F# Gm(M7) Am Bo

m7M RLP M0m P m2m LRPR

513

Liszt: Vallée d'Obermann

**R50**

Bbm B7 Ebm Do7 Gbm7+ Ebm F7 Am G#o7 CM7+ Am

M3m L M9m R M3m L M9m R

522

Liszt: XI. Harmonies du Soir (Transcendental Etudes, reduced)

**R51**

B7 Gmaj Dmaj Am

m2M PRLRP M7m LRP

530

Emaj Cmaj

m7M RLP M8M PL

535

Gmaj Em Bmaj Bmaj7 Gmaj7+ Bmaj7

M8M PL

540

**R52** Liszt: IV. Mazeppa  
(Transcendental Etudes, reduced)

Gmaj7+ Gmaj Gmaj7+ Bbmaj Cø7

M8M PL

547

Bbmaj Gm C(b9) Fmaj Dbmaj Abmaj Emaj Bmaj Cxø7

M8M PL M8M PL

557

G#m Cxø7 G#m Bø7 Cmaj Dbmaj Gmaj

M1M RLPL M6M RPRP

**R53**

♩ = 130

Liszt: I. Preludio (Transcendental Etudes)

8

**P4**

Frank Zappa: Sofa

566

Cmaj Eb7 Dbmaj Ab7 Dbmaj F#7 Bmaj E7 Amaj Dmaj

M3M  
PR

Ich bin der

571

chrome din-ette.

Cmaj Dm Fmaj Em Am Dm F Gmaj

m3M  
R

Ravel: Une Barque sur l'Océan (Miroirs)

579

Bb7b9 Ab7 F#7 Eø7 Fm Abm

M9

583

Bbmaj Bm Ab7 F#7 Eo7 F7 B13 Bb7b9 Ab Bb

587 8 ♩. = 100  
Debussy: Danse Styrienne

Emaj

593

G#m  
Abmaj  
M4m L  
m0M P

598

Eb7  
Bmaj  
F#7  
Bmaj Amaj  
M8M  
PL

604 Ddbussy: La plus que lente

G#m Amaj Bmaj Amaj Gmaj  
Ebmaj  
M10M  
LRPR

611 ASG: Florida Sleep

Gmaj B7 Bb7 Ebmaj Bb Cmaj  
M4M LP M11M LRLP M2M RLPR

618

Ab F7 Cm Gm Cm Fmaj

M8M PL M9M RP

M7m LPR

♩ = 66

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

624

F#m Dm Bbm F#m F+

m8m LP m8m LP m8m LP

M7m LPR

♩ = 50

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

631

Emaj B7 Amaj

M10M LRPR

634

Emaj Em C7 Bm

M0m P m8M L M11m LRL



♩ = 90  
 Beethoven: II. Variations  
 (Sonata in E Op 109)

636

Emaj B7 G#m G#o Amaj F#o7

642

B7 Emaj E+ A A#o C7 Bmaj Emaj

♩ = 140

647

Nirvana: The Man Who Sold the World

Dm Amaj Fmaj

M8M  
PL

654

Cmaj Amaj Dm Cmaj

M9M  
RP

661

Fmaj Dbmaj Fmaj Cmaj

M8M  
PL M4M  
LP

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

Fmaj Dbmaj Amaj F#m Bm F#m

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

G#ø7 C#sus C#m F#maj Abmaj F Bb F Bb

Minor chord as dominant

678

Cm7/Bb Bbm7 Db Bb F# Em F# D# B E G#9

M8M PL M9M RP M8M PL M4M LP

682

C# G#m7 C# Emaj C# F# C# F# G#m/F# A#m

M9M RP

686

F#/C# G#m F#

F#mM7 Bmaj EmM7 Em7 Em7 Amaj

m8M  
L

♩ = 140

Ravel: I. Modéré (Sonatine)

690

DmM7 Dm7 Dm7 C

F#m F#9 F#9

696

E7 B9 D9

699

E13 B9 D9 E13 Bm C#7 Emaj

704

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

711

F#m B7 A F#9 E9 Amaj Em7

♩ = 130

Debussy: I. Andante con moto (Deux Arabesques)

716

Amaj A#ø7 F#7 A#ø7 F#7 A#ø7

720

F#9 Am F#m Emaj

M3m  
PRP

723

D#7 C#m7 D#7 AM7

725

B7 F#m7 G#7 F#m7 G#7 Bm7

728

E7 B7 E7

3 3 3 3 3 3 3 3

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

732

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

3 3 3 3 3 3 3 3

735

D C#o7 D C#o7 D C#o7 D C#o7 G#o7 Db9

8

♩ = 60 Mussorgsky: IV. The Oxcart (Pictures at an Exhibition)

739

C#o7 G#o7 Db9 C#o7 G#o7 F#m Dmaj

745

Chord labels: D#o7 G#o F#m Dmaj F#m G#7 C#m Dmaj G#7 C#m D#o7 C#m D#o7

♩ = 90

Mussorgsky: VIII. Catacombs (Pictures at an Exhibition)

752

Chord labels: D#7 G#m C#m D#7 G#m GM7/D

762

Chord labels: C7b5 Em9 Gb9/Bb D/A GM7 F#5 Em/G Gm Asus4 A F+ Dm/A

775

Chord labels: D7/A Gm/A Eb/G Cmaj/G F#b9 Bm/F# C#m/F# E#o7/F#

$\text{♩} = 120$

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

785

Measures 785-791. The score is in G major (one sharp). Measure 785 features a piano introduction with a sustained E#7+bm chord in the left hand and a melodic line in the right hand. Measures 786-791 show a continuation of the melodic line with various chords including G, E7, A7, G#o7, E#o7, and F#7. There are triplets and an 8-measure rest indicated.

792

Measures 792-797. The score continues with a melodic line in the right hand and chords in the left hand including E7, A7, G#o7, E#o7, and F#7. There are triplets and an 8-measure rest indicated.

798

Measures 798-801. The score continues with a melodic line in the right hand and chords in the left hand including G#o7, D7, G7, C, C7, A7, D7, and B7. There are triplets and an 8-measure rest indicated.

802

Measures 802-805. The score continues with a melodic line in the right hand and chords in the left hand including E, E7, C#7, and F#m. There are triplets and an 8-measure rest indicated.

806

Measures 806-809. The score continues with a melodic line in the right hand and chords in the left hand including Dm and E7. There are triplets and an 8-measure rest indicated.

♩. = 55

Debussy: I. Allegro vivo (Sonata for Violin)  
check to be sure

810

8

A7 D Gm Bo

♩. = 80

Debussy: I. Allegro vivo (Sonata for Violin)

817

8

Fm Eb D Cm Bb E5 D5 F5

823

8

G5 F5 Bb5 C5

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

829

♩. = 80

Cbmaj Fø7 A#b9 Ebm

837

Dmaj Fmaj Abmaj Dm Eb/Bb Cb/Gb Eb/Bb



846

Chords: Cb/Gb, Cm, Bbmaj, Ebmaj, Ebmaj

Trills (tr) are marked above notes in measures 848 and 849.

856

Chords: Cm, Abm

861

Chords: Gb7, Cbmaj, Bb/F, G(b9), Cm, F#o7

♩ = 80

Mahler: V. Im Tempo des Scherzos (Symphony No 2 - Ressurrection)

866

Etwas drägend. Langsam steigern.

Chords: Eb, Abmaj, Gmaj, Dmaj, G9/D, D7

873

G11/D D7 Gsus G Dmaj G13/D Dmaj

Mahler: V. Im Tempo des Scherzos  
(Symphony No 2 - Resurrection)

879

8 Wieder etwas zurückhaltend.

Più mosso.

Ebmaj C9 Bb/F F#+ Gm Eb Ab#11 Eb+

$\text{♩} = 50$

Mahler: V. Im Tempo des Scherzos  
(Symphony No 2 - Resurrection)

890

8

G7/D<sub>b</sub> C<sub>sus</sub>4 C A<sub>o</sub>7/C F9/C<sub>b</sub> G<sub>m</sub> B<sub>b</sub>7 Ebmaj

902

D<sub>b</sub>maj G<sub>b</sub>maj B<sub>b</sub>9/F Fmaj B<sub>b</sub>9 Eø7

Etwas bewegter. ♩ = 90

Liszt: Sonetto 47 del Petrarca

909

Musical score for measures 909-915. The key signature is B-flat major (two flats). The tempo is marked 'Etwas bewegter. ♩ = 90'. The score is for piano. Measures 909-915 show a sequence of chords: Ab9, Dbm7, Ao7, B7/A, Bbm7, Eb, and Amaj. There are triplets in measures 909 and 910. A double bar line is present after measure 915.

♩ = 80

Liszt: Sonetto 47 del Petrarca

916

Musical score for measures 916-920. The key signature changes to C major (no sharps or flats). The tempo is marked '♩ = 80'. The score is for piano. Measures 916-920 show a sequence of chords: C#maj, Fmaj, Bø7, Amaj, and Gmaj. There is a double bar line after measure 920.

921

Musical score for measures 921-922. The key signature is C major. The score is for piano. Measures 921-922 show a sequence of chords: Em and Cm. There is a double bar line after measure 922.

923

Musical score for measures 923-925. The key signature is C major. The score is for piano. Measures 923-925 show a sequence of chords: Abmaj, Fmaj, and Dmaj. There is a double bar line after measure 925.

926

Musical score for measures 926-928. The key signature is C major. The score is for piano. Measures 926-928 show a sequence of chords: G/D, Amaj, and Dmaj. There is a double bar line after measure 928.

Liszt: Après une Lecture du Dante

929

$\text{♩} = 60$

Measures 929-930. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked  $\text{♩} = 60$ . The score features a complex texture with triplets in both hands. Chord labels include F#maj and Emaj. The bass line includes a 'Red.' (Reduction) bracket under the first measure.

931

Measures 931-933. The key signature remains three sharps. The score continues with triplets and complex chordal textures. Chord labels include F#maj, C#sus4, and C#maj. The bass line includes a 'Red.' (Reduction) bracket under the first measure of measure 931.

934

Measures 934-935. The key signature changes to two sharps (F#, C#). The score features a change in texture with a D#m chord in measure 934 and a Bbmaj chord in measure 935. The bass line includes a 'Red.' (Reduction) bracket under the first measure of measure 934.

936 ♩ = 100  
Sibelius: V. In a Mournful Mood (Five Characters)

Chords: F11, F7, Bbmaj, Cm, F#ø7, Cm

941

Chords: Dbmaj, Cmaj, C#ø, Gsus4, G

946

Chords: G, F#ø7, G7

951 Liszt: III. Paysage (Transcendental)

Chords: Bo7, Cmaj, Fmaj

957

Chords: F7

963

Amaj

M4M  
PR

968

E7

Abmaj

Eb7

Gbmaj

M4M  
PR

$\text{♩} = 100$

Ravel: II. Pantoum (Piano Trio)

972

C#b9

Gb

Db#11

Bb7 G9

Eb7 C7

M4M  
PR

978

8

Bbm

Abm

F#9

E9#11

Bbmaj

Cmaj

Bb#11

M4M  
PR

983

♩ = 120

Prokofiev: II. March (Two Pieces from the Love for Three Oranges Op 33)

988

Ab E7 Ab E7 Abm E7 Abmaj E7 Ab E7 Abm E7

991

Ebm Gm Cm Gm Eb Bm Eb Bm Gmaj Ebm Gmaj Ebm

994

F#o7 C9 Dmaj C#m

M8m  
PLP

Chopin: I. Allegro Maestoso (Piano Concerto No 1)

998

D#maj

Red. \_\_\_\_\_

1000 8

Emaj Bsus4 Bm

Red. Red. Red. Red. Red.

1003

F#m C#7 Dmaj

Red. Red. Red.

1005

Emaj F#7 Bm Cmaj D7

Red.

1008

Gmaj A7 B7 Em

Red. Red. Red. Red.

1011

F#7 Bm C#7

Red. Red. Red.



1014

F#m F#m7/E Dmaj

1017

F#m B#o7 Cmaj Em

♩ = 80

Liszt: Misirere d'après Palestrina  
(Harmonies poetiques et religieuses)

1020

A#o7 Bmaj E

1026

Am B Am B G D Am B E

M8M  
PL

1031

E7 A D E F# Dmaj E Am B7 E

M8M  
PL

♩ = 60

Gesualdo: Moro Lasso

Gesualdo: Moro Lasso

1037

Musical score for Gesualdo: Moro Lasso, measures 1037-1049. The score is in 3/4 time with a tempo of 60 beats per minute. It features a piano accompaniment with chords and a vocal line. The chords are: C#maj, Am, B, G, E7, Cm, Em, Amaj, C#maj, Bmaj. The key signature has two sharps (F# and C#).

Debussy: II. Pour les tierces

1050

Musical score for Debussy: II. Pour les tierces, measures 1050-1059. The score is in 3/4 time. It features a piano accompaniment with chords and a vocal line. The chords are: Gmaj, Bm, Dsus4 D, Bmaj, Bm, Dsus4 D, Dø7. The key signature has two flats (Bb and Eb).

1057

Musical score for Debussy: II. Pour les tierces, measures 1057-1060. The score is in 3/4 time. It features a piano accompaniment with chords and a vocal line. The chords are: Ebmaj, Dø7. The key signature has two flats (Bb and Eb).

1060

Musical score for Debussy: II. Pour les tierces, measures 1060-1063. The score is in 3/4 time. It features a piano accompaniment with chords and a vocal line. The chords are: Co7, Dø7. The key signature has two flats (Bb and Eb).

1063

Exercise 1063 is a piano accompaniment piece. The key signature has three flats (B-flat, E-flat, A-flat). The melody consists of eighth-note triplets in the right hand and eighth-note chords in the left hand. The chords are E-flat major, G minor/D, and B-flat minor. The piece ends with a final chord of B-flat minor.

Chords: E $\flat$ maj, Gm/D, B $\flat$ m

♩ = 80

Liszt: Tottentanz

1067

Exercise 1067 is a piano accompaniment piece. The key signature has one sharp (F-sharp). The melody consists of eighth-note chords in the right hand and eighth-note chords in the left hand. The chords are E major, A minor, C major, G major, D minor, E major, D minor 7, C sharp minor, and D minor.

Chords: Emaj, Am, Cmaj, Gmaj, Dm, Emaj, Dm7, C $\sharp$ o, Dm

1072

Exercise 1072 is a piano accompaniment piece. The key signature has two flats (B-flat, E-flat). The melody consists of eighth-note chords in the right hand and eighth-note chords in the left hand. The chords are D7(b9), G minor, A7, D minor, A minor, Bb minor, G minor, D minor, G major, D minor, G, D minor, G, D minor, G.

Chords: D7 $\flat$ 9, Gm, A7, Dm, Am, B $\flat$ o, Gm, Dm, Gmaj, Dm, G, Dm, G, Dm, G

1076

Exercise 1076 is a piano accompaniment piece. The key signature has one sharp (F-sharp). The melody consists of eighth-note chords in the right hand and eighth-note chords in the left hand. The chords are B-flat 7, D minor, and G minor 7.

Chords: B $\flat$ 7, Dm, Gm7

$\text{♩} = 50$   $\text{♩} = 120$   
Liszt: Mephisto Waltz No 1

1079 8

Bmaj<sup>6</sup> 6 6 E7

m4M PLP

1082

D#<sup>+</sup> E7/D C#7 G7

1086

Bm G7 E7 C#7/B F#m

1091

A7/G F7 Amaj/E F7/E<sup>b</sup> B<sup>b</sup>/D C#7 G#o7

1098

Emaj Amaj F7/E<sup>b</sup> B<sup>b</sup>/D C#7 G#o7

1107

8

F#7/E Eb7 Gm/D C#ø7 C7<sub>2</sub>

♩ = 100

2 2 2 2

Debussy: D'un Cahier d'Esquisses

1116

E7 A Ebm Gbm9 Ab7 Bbm Gbmaj Ebm Gbm9 Ab7 Bbm

Mahler: Symphony No 4  
Schwungvoll.

1122

♩ = 95

G#ø7/B D7 Em G9

1127

1133

Ravel: I. Ondine (Gaspard de la Nuit)

1136  $\text{♩} = 48$

7 6 7 6

6 6 5 5

1137

7 6 6 6

5 6 5 5

1138

6 5 6 5

6 5 6 5

1139

6 5 6 5

6 6 5 5

♩ = 100

## Seals &amp; Crofts: Summer Breeze

1141

Measures 1141-1144. Key: D major, 4/4 time. Chords: Em, Am, Em, Am, Emaj, G/D, D, A/C#.

1145

Measures 1145-1148. Key: D major, 4/4 time. Chords: Emaj, Am7, Emaj, G/D, D, A/C#, Emaj.

1149

Measures 1149-1154. Key: D major, 4/4 time. Chords: Am7, Bm7, Am7, G, G. Measure 1154 ends with a key signature change to B-flat major (2 flats) and a 2/4 time signature change.

## Chopin: Etude in Gb (Op 10 No 5, 'Black Key')

1155


Measures 1155-1157. Key: G-flat major (2 flats), 2/4 time. Chords: Ab7, Bbm7, Ab7, Db, Ab7/C. Measure 1155 has an 8-measure repeat sign over the first two measures.

1158

Measures 1158-1160. Key: G-flat major (2 flats), 2/4 time. Chords: Gb/Db, Gb+.

[illegible]

1170



♩ = 58

Ravel: Ondine (Gaspard de la nuit - reduction)

1183

C#maj C#ø7 G13 C#maj G13 C#maj C#ø7

RPRP

1186

B $\flat$ 9 E13 B $\flat$ 9 G $\sharp$ maj

PRP



1189

F#m Em C#9

1192

Bm9 D13 Gm9 Bb13 Ebm9 F#13

1193

Bm9 D13 Gm9 Bb13 Ebm9 F#13

Bartok: "From the  
Withered Branch" (song)

1195

Am F Bb Go Am G7 Gm7 Dm C Eb7 A7 C# E7 Bb7

Rimsky-Korsakov - Scherezade

M3M M6M M4M  
PR RPRP LP

1201

Gesualdo: Moro Lasso

Gesualdo: Moro Lasso

D F7 B7 C#maj Am Bmaj Gmaj Cm Em

M8m m2M M8M  
PLP PRLRP PL

m4m  
PL

1211

Cmaj7 Amaj C#maj Bmaj Bm Gmaj Dmaj Am E+ Am

m8M L M9M RP M4M LP M10M LRPR M0m P m8M L M7M LR

1219

$\text{♩} = 65$  Finale, Symphony No 9 - Beethoven

Gm Gmaj F7 A7 Fmaj7 Dm7 Gm Gmaj Csus9 Cmaj

m10m RLPR m0M P M10M LRPR M4M LP M8M PL M9m R

1227

Am D7 Gm Dmaj Gm Cmaj Am D7 gm

1234

8

1246

3

1250

1252

Beethoven: Leonore Overture No. 3

$\text{♩} = 120$

B7

1256

E G#m7 C#m B/E A C#m7 F#m7 F/am B7 E

1261

Wagner: Parsifal Act III m. 456

$\text{♩} = 120$

F#m B7 Gb A7 G#o7 G7 Eb F#7 G#o7 E7

1269

Chopin: Ballade in fm m. 195

$\text{♩} = 80$

Db Db7 Gb Cmaj C7

1274

Fm G7 Bmaj F#7 B E7 F# C#7 F# A7 Fm Gø7 Csus4

1277

♩ = 105

Debussy: I. Pagodes (Estampes)

The image shows a musical score for Debussy's 'I. Pagodes (Estampes)'. It features a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 105. The score is divided into two systems. The first system contains a measure with a whole note chord, followed by a double bar line. The second system contains a measure with a whole note chord, followed by a double bar line. The chords are labeled as Cmaj, G7, and C in the first system, and Eb and Ebø7 in the second system. The bass line in the second system features a triplet of eighth notes.

1280

$\text{Eb sus4}$   $\text{Eb7}$   $\text{Eb o}$   $\text{Eb7}$   $\text{Eb sus4}$   $\text{Eb7}$   $\text{Bbm7}$   $\text{Eb7 sus4}$   $\text{Ebm}$   $\text{Dbm}$

$\text{♩} = 60$

1283

Liszt: VI. "Vision" (Transcendental Etude)

Bm C#7 Bm Emaj Bm Cmaj E#o7 Bm F#maj Bm C#7 Bm

1289

Bm Emaj B $\flat$ 7 Dmaj GmM7/A A13 Dmaj B $\flat$ maj B $\flat$ m B $\flat$ maj D

1294

Bm F $\sharp$ sus4 Bm B $\flat$  Gm D Bo G $\flat$  E $\flat$ m B $\flat$  Gm D G $\flat$  D

Debussy: VI. General Lavine, Eccentric (Preludes Book 2)

1299  $\text{♩} = 80$

E $\flat$ m Gmaj B $\flat$ m Gmaj E $\flat$ m Cmaj A $\flat$ 7 G $\flat$ m Bmaj A $\flat$  B

M3m PRP M8m PLP

1306

D $\flat$  B G B $\flat$ m Fmaj E $\flat$ m B $\flat$ maj D $\flat$ m Gmaj B $\flat$ m

$\text{♩} = 100$

Debussy: II. Jeux de vagues  
(La Mer, reh 21)

1311

E $\flat$ m7/G $\sharp$  G/G $\sharp$  E $\flat$ m7/A $\flat$  A $\flat$ 7 Cmaj

(all augmented triads)

1316

*all whole-tone chords*

1321

A7(b5) G#ø7 C#7 G#ø7 A7(b5) G#ø7 C#7 D9 G#9 G7 F# G7 G#9 G7 F#

Debussy: II. Jeux de vagues  
(La Mer, reh 32)

1325

$\text{♩} = 130$  *tr* *tr<sub>b</sub>* *tr* *tr<sub>b</sub>*

D#9 C+ Bb9 C+ Bb9

1336

$\text{♩} = 60$  Ravel: I. Supir (Trois Poemes de Stephane Mallarme)

1341

1346

Chords: F+7, F#7(b5), F+M7, F#7(b5), F+M7, Dm7, C#o7

1349

Chords: G(b9b13)

1352

Chords: C(b9#913)

Tempo: = 160

Rachmaninoff: Etude Tableau in f#m Op 39 No 3

1355

Chords: C#b9, DM7b5, C#b9

1359

Chords: G9

1362

♩ = 140

Rachmaninoff: Etude Tableau in f#m Op 39 No 3

Chords: C#7b9, F#m9, F#ø7, D7

Handwritten notes: Red. \*

1367

♩ = 100

R. Strauss: Friedenstag

Chords: B7, Em9, C#, A#m, C#, Emaj, A#m Amaj

Handwritten notes: (Red.) \* Red. \*

1374

♩ = 140

Ravel: Introduction and Allegro

Chords: C#, B7, Ebm

1382

Chords: B7, Abmaj, D(b9)

1389

Chords: F(b9), D(b9)

Handwritten notes: 3, 3



Ravel: Introduction and Allegro

1393

1393

C7 Bb13 C7

1399

1399

F9/Bb A#m7

1403

1403

E7b5

1406

1406

C#m Eb7 3

1409

1409

Gb7 3 Eb7 3 C13 3 C#o7 3

1412

1412

3

3

E $\flat$ (b9)

1416

## Liszt: Piano Concerto No 1 in Eb

1416 Liszt: Piano Concerto No 1 in Eb

The image shows a musical score for Liszt's Piano Concerto No. 1 in E-flat major, measures 1416-1421. The score is in 4/4 time and E-flat major. It features a piano introduction with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The melody consists of eighth and quarter notes, while the accompaniment features a steady eighth-note pattern. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

1422

[illegible]

1425

1425

3

8

B $\flat$ 7

Do7

F $\sharp$ o

F $\sharp$ m

Do

D $\flat$

$\text{♩} = 85$

**$\mathcal{J} = 85$**

Beethoven: Symphony No 2 (1st mvt)

1430

1430

Beethoven: Symphony No 2 (1st mvmt)

The image shows a musical score for Beethoven's Symphony No. 2, first movement, measures 1430-1437. The score is in B-flat major (two flats) and 4/4 time. It features a piano introduction with a treble and bass staff. The key signature changes to D major (two sharps) at measure 1434. The bass staff has a 'D7' chord marking at measure 1437.

1437

Chords: D#o7, Am F7, F#o7, Cm Ab7, F#o7, F#maj B7, D#o7

1444

Chords: F#m Bm7, Bmaj B7, Em9 A7, D9 Bm, Em7, A7, D

♩ = 160 Liszt: II. St. Francis of Paul Walking on the Waters  
(Two Legends)

1452

Chords: B7

1454

Chords: B7, C#m, Dmaj, C#m, D#o, D, F#m7, B7

1457

Chords: B7, C#m, Dmaj, C#m, D#o, D, F#m7, B7

♩ = 60 Debussy: XI. Pour les arpegges composes (Etudes)

1459

1459

1460

Db9

G7

Red.

\*

1460

1460

1461

Db9

Fm 6

6

6

6

Red.

\*

1462

1462

1463

6

6

6

6

6

6

Red.

\*

1464

1464

1465

6

6

6

6

6

6

Red.

\*

1465

1465

1466

Eb(#9)

C9

Red.

\*

1466

14

15

14

F9

Bb9

Red.

\* Red.

\*

1467

12

15

15

Eb(#9)

C9

Red.

\*

Red.

\*

1468

17

17

17

Bbø7

Red.

\* Red.

\* Red.

\*

1469

C9

Red.

\*

1470

7

8

Fm7

Red.

Eb9

Red.

\*

Red.

\*

Debussy: XI. Pour les arpegges composes (Etudes)

1473

Measures 1473-1474. The score is in B-flat major (two flats). Measure 1473 features a Db9 chord in the left hand and a 7th arpeggio in the right hand. Measure 1474 features a G7 chord in the left hand and a 10th arpeggio in the right hand. A treble clef is present in the right hand of measure 1474.

$\text{♩} = 176$

1474

Measures 1474-1477. Measure 1474 continues with a Db9 chord and a 7th arpeggio. Measure 1475 features a 7th arpeggio and a 6th arpeggio. Measure 1476 features a 6th arpeggio. Measure 1477 features an F9 chord and a Bm7 chord. A treble clef is present in the right hand of measure 1477.

Ravel: I. Modere (Valses Nobles et Sentimentals)

1478

Measures 1478-1481. The score is in B-flat major. Measure 1478 features Eb9 and Am7 chords. Measure 1479 features F9 and G#m7 G9 chords. Measure 1480 features A#m7 A9 and Cm7 chords. Measure 1481 features C9 and D#m7 chords.

1482

Measures 1482-1486. Measure 1482 features Bb9 and C#o7 chords. Measure 1483 features C9 and GbM7 D9 chords. Measure 1484 features G#(b9) and C#(#9) E(#9) AM7 F#(#9) chords. Measure 1485 features G#(#9) and G#(#9) chords. Measure 1486 features G#(#9) and G#(#9) chords.

1487

Measures 1487-1490. Measure 1487 features D9 and G(#9) chords. Measure 1488 features Fm7 Bb(#9) and G#m7 C#(#9) chords. Measure 1489 features Bm7 and Bm7 chords. Measure 1490 features Bm7 and Bm7 chords.

1492

♩ = 50 Ravel: II. Le Gibet (Gaspard de la Nuit)

1492

1493

1494

Fø7 C#m7 Dø7 G#ø7

1495

1495

1496

1497

1498

Fø7 C#m7 Dø7 G#ø7 C#+ Fø7 Gb+ Dø7

1499

1499

1500

1501

Bbø7 F#ø7 Gø7 C#ø7 C#m7 F#ø7 Gø7 C#ø7 F#+ Bbø7 Eb+ Gø7

1502

Ravel: II. Le Gibet (Gaspard de la Nuit)

1502

1503

1504

G13 C13 F#9 Bb13 Eb(#9) Ab13 G13 C13 F#9 Bb13 Eb(#9) Ab13

1506 ♩ = 80 Debussy: II. Pour les Tierces (Etudes)

Chords: C#(b9), Bb13, Gb7, Gbm7

1509

Chords: Bbm9/Eb, Gb7

♩ = 90  
Debussy: II. Pour les Tierces (Etudes)

1511

Chords: F7, Bb7, E7, Gb7

Red. \* Red. \* Red. \* Red. = 80 \*

1512

Chords: F7, Bb7, E7, Gb7

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. = 80 \*

Liszt: VIII: Wilde Jagd  
(Transcendental Etudes)



♩ = 120

Debussy: Reverie

1515

Am Bmaj G7 C Cm

Red. \* Red. \* Red. \*

1521

Dmaj Cm

(Red.) \* Red. \* Red. \* Red. \*

1526

C+ Am7

Red. \*

1530

♩ = 80

Debussy: III. Jardins sous la pluie (Estampes)

Db

Red. \*

1532

Db Bmaj Gmaj Emaj

Red. \* Red. \* Red. \* Red. \*

1534

♩ = 80 Red. \* Red. \* Red. \* Red. \*

1538

Ravel: I. Prelude (Ma Mere L'Oye)

Ravel: I. Prelude (Ma Mere L'Oye)

♩ = 60

M3m PLP M3m PLP

Sibelius: V. Scene Romantique (Five Romantic Pieces Op 101)

1546

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

1549

Red. \* Red. \* Red. \*

1552

♩ = 80

Chopin: Barcarolle Op 60

Red. \* Red. \*

1553

C#7 E7 G#m D#7

Red. \*

1554

G#m D#7 G#m G#7 C#maj

Red. \*

♩ = 120

Beethoven: Concerto No 5 "Emperor" 1st mvt

8

1557

Cbmaj Gb7 Cbmaj Gb7

Red. \*

1560

Gb Bb Fmaj Bb

Red. \*

♩. = 120 Beethoven: Symphony No 7, 1st mvt

1565

A E7 A E A

1570

Bm7 Am C7 F A

Beethoven: Symphony No 7, 1st mvt

1575

E

*f*

1577

F#m7

Red.

1579

Fmaj Bmaj E

*p* *f*

Red.

♩ = 80

Prokofiev: Sonata No 4 (2nd mvt)

1582

Measures 1582-1584. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes, and some rests.

1585

Measures 1585-1586. The key signature is two sharps. The music continues with rapid sixteenth-note passages in both hands.

1586

Measures 1587-1588. The key signature changes to one flat (Bb). The music features a mix of eighth and sixteenth notes.

1587

Measures 1589-1590. The key signature changes to two sharps. The music features a mix of eighth and sixteenth notes, with some rests.

♩ = 65

Debussy: Lisle joyeuse

1590

Measures 1590-1592. The key signature is two sharps. The music features a mix of eighth and sixteenth notes, with some rests. Chord labels E5, C#5, and E5 are present below the bass staff.

1593

C5

1598

Debussy: L'isle joyeuse

Bm/A

1604

Fmaj

Bb9

1610

F

Debussy: I. Reflets dans l'eau (Images Set 1) - simplified

1616

E7

Red.

1618

Ab

M4M  
LP

(Red.)\*

Red.

1620

♩ = 90

Wagner: Parsifal Act 1 - Kundry's Seduction Mo

Gø7

Gb

(Red.)\*

1624

Gø7

Gb

Bb

Ab

Eø7

G#ø7

A7

(Red.)\*

$\text{♩} = 110$  Beethoven: II. Gloria (Mass in C Op 86)

1629

Lau - da - mus te ben-e- we  
We praise you, G C G

1638

dic - i-mus te a-dor a-mus te glo - ri-fi ca-mus te, glo - ri - fi - ca-mus  
bless you, we a - dore you, we glo ri - fy you, we glo ri fy

C Bbmaj G7 F G

M10M LRPR M9M RP

$\text{♩} = 100$

Chopin: Nocturne in Db Op 27 No 2

1646

te you

C C#m

3 3 3 3 5 2nd

1649

G#7 B7 B7

2nd 2nd 2nd 2nd 2nd



1651

Measures 1651-1653. The key signature is D minor (three flats). Measure 1651 features a treble clef with a melodic line and a bass clef with a chordal accompaniment. Chords Ebm and B7 are indicated. Measure 1652 continues the melodic and harmonic development. Measure 1653 shows further progression. The score includes triplets and various accidentals. Below the staff, there are markings: Red. and \* Red. repeated across the measures.

1653

Measures 1653-1655. The key signature changes to D major (two sharps). Measure 1653 features a treble clef with a melodic line and a bass clef with a chordal accompaniment. Chords Ao7, F#m, D7, and Ab7 are indicated. Measure 1654 continues the melodic and harmonic development. Measure 1655 shows further progression. The score includes triplets and various accidentals. Below the staff, there are markings: Red. and \* Red. repeated across the measures. A tempo marking of quarter note = 70 is present.

Scriabin: Etude in d#m Op 8 No 12

1655

Measures 1655-1659. The key signature is D major (two sharps). Measure 1655 features a treble clef with a melodic line and a bass clef with a chordal accompaniment. Chords Db, B, and Fø7 are indicated. Measure 1656 continues the melodic and harmonic development. Measure 1657 shows further progression. Measure 1658 continues the melodic and harmonic development. Measure 1659 shows further progression. The score includes triplets and various accidentals. Below the staff, there are markings: Red. and \* Red. repeated across the measures.

1659

Measures 1659-1663. The key signature is D major (two sharps). Measure 1659 features a treble clef with a melodic line and a bass clef with a chordal accompaniment. Chords B and Fø7 are indicated. Measure 1660 continues the melodic and harmonic development. Measure 1661 shows further progression. Measure 1662 continues the melodic and harmonic development. Measure 1663 shows further progression. The score includes triplets and various accidentals. Below the staff, there are markings: Red. and \* Red. repeated across the measures.

1661

Bm 3 Bø 3 E5 3 G#m 3 Fø7 3 Dø7

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

1663

G#ø7 3 B 3 G+7 3 A#ø 3 A#ø7 3 E 3 E/A 3 G#m7 3

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

1665

D#m 3 B7 3 G#m7 3 A#7 3

Red. \* Red. \* Red. \* Red. \*

♩ = 120

Brahms: Rhapsody in Eb Op 119 No 4

1667

D#m 3 Ab 3 Ab7 3

Red. \*

1673

1684

1691

1699

1705

♩ = 130

Debussy: VII. Ce qu'a vu le vent

1709

Musical score for Debussy's VII. Ce qu'a vu le vent, measures 1709-1714. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a series of chords and a melodic line, while the left hand plays a rhythmic accompaniment. Chords labeled include CbM7, Cb7, Eb, and F#maj.

1715

Musical score for Debussy's VII. Ce qu'a vu le vent d'Ouest (Preludes Book 1), measures 1715-1718. The score is in 4/4 time with a key signature of two sharps (F-sharp and C-sharp). The right hand features a series of chords and a melodic line, while the left hand plays a rhythmic accompaniment. Chords labeled include Ebmaj, Amaj, Ebmaj, F#maj, Ebmaj, and Amaj. Fingering and articulation markings like M9M RP, M6M RPRP, and M3M PR are present.

Debussy: VII. Ce qu'a vu le vent d'Ouest (Preludes Book 1)

1718

Musical score for Liszt's Sonetto del Petrarca 104 (Annees del Pelerinage - Italie), measures 1718-1719. The score is in 4/4 time with a key signature of two sharps (F-sharp and C-sharp). The right hand features a series of chords and a melodic line, while the left hand plays a rhythmic accompaniment. Chords labeled include Bb7, Gb7, Ab7, Bb7, C7, and Ab7. A sixteenth-note triplet is marked with a '6'.

Liszt: Sonetto del Petrarca 104  
(Annees del Pelerinage - Italie)

1719

Musical score for Liszt's Sonetto del Petrarca 104 (Annees del Pelerinage - Italie), measures 1719-1720. The score is in 4/4 time with a key signature of two sharps (F-sharp and C-sharp). The right hand features a series of chords and a melodic line, while the left hand plays a rhythmic accompaniment. Chords labeled include Bb7, F#+7, D+7, F+7, C+7, and F#7. A sixteenth-note triplet is marked with a '6'.

1724

A7 C7 Eb7 F#7

♩ = 80

Liszt: Sonetto del Petrarca 104  
(Annees del Pelerinage - Italie)

1727

E C+ C#m F#

Red. \* Red. \* Red. \* Red. \* Red. \*

1733

D Bb+ Gmaj B7 E

M8M PL Red. \* Red. \* Red. \* M4M LP Red. \* Red. \*

Liszt: Sonetto del Petrarca 104  
(Annees del Pelerinage - Italie)

1737

E7 A#o7 F#o7 E G# E#o7

M4M LP

1741

5 3

F# F#m C#7 A#o7 B7 E

Liszt: Polonaise No 2 S223 - 1851

1744

C#7 F#m Ab7(b5) Cm F7 Am F7 D7 Cm G(b9)

♩. = 80

1748

Chopin: Ballade No 2 in F

F E/G# Eb/G D/F#

1750

Db/F C/E Bø7/D E7 F E/G#

1753

Eb/G D/F# Db/F

1756

F7 Ab7 Eb+ C#7 G#+ F#m

1758

A7(b5) C7 Em F#7 Eb7 Bm F7 Am F7 B7 F

Liszt: X. Appassionata  
(Transcendental Etudes)

♩ = 80

1761

Red. Gø7 \* Red. C7 \* Red. Gø7 \*

1765

Red. C7 \* Red. Gb \* Red. C7 \*

[illegible]

1771

Bbm/F F#7/E Fm Fm/Ab Gø7

Ped. Ped. Ped. Ped. Ped. Ped.

1774

Chopin: Grande Polonaise Brillante Op 22

$\text{♩} = 100$

Fm

8 3 3 3 3

1777

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a grand staff with a treble and bass clef. The treble staff contains a melody with several triplet markings (indicated by a '3' above the notes). The bass staff contains a bass line with some triplet markings. The second system continues the melody in the treble staff and the bass line in the bass staff. The key signature is one flat (B-flat), and the time signature is 3/4.

1779

Fø7 Ebm Eb7 Ab B7 Bb Eb



1781

8

Db/Bb Dø Eb C#ø

Red. \*

1783

8

Chopin: Polonaise in f#m Op 44

1785

Bb B7 E C7 Cø7 F7 Bb7 Eb D G#o7

1790

D 3 D7 G C#7 F#m

1793

3 8 5 5

Bbm F7 Bbm

m4m PL

Brahms: Intermezzo in ebm Op 118 No 6

1797  $\text{♩} = 80$

Chords:  $Ebm$ ,  $Cb$ ,  $Gb$ ,  $Ebm$ ,  $Bb$ ,  $Bb7$ ,  $Do7$ ,  $Eb\emptyset7$

1800

Chords:  $F7$ ,  $Bb$ ,  $Ab$ ,  $Do$ ,  $Ebm$ ,  $Eb\emptyset7$

Mozart: String Quartet K 465  
"Dissonant" - 1st mvt.

1803  $\text{♩} = 60$

Chords:  $Ab7$ ,  $Ab$ ,  $A\emptyset7$ ,  $D7$

1809

Chords:  $G$ ,  $Bm$ ,  $G$ ,  $Gm$ ,  $Gb$ ,  $G\emptyset7$ ,  $C7$ ,  $F$ ,  $Fm$

1815

Chords: Gm7 Eb Fm7 EbM7 Gmaj Cm

1819

Chords: G7 F+7 Gm7 G7 C Cm7 G Gm Am7 AbM7 Fm Ab7 G Cm

1823

Chords: G Cm G Cm F#o G C#o7 G7 C#o7 G7

1827

♩ = 75

Brahms: Intermezzo in ebm Op 118 No 6

Chords: Ebm Bb5 Abm Ao

1834

Chords: Ebm Abm7 Ebm Fm F7 Ebm Bb7 Ebm

♩. = 80

Chopin: Ballade No 4 in Ab

1841

Measures 1841-1845. The score is in 3/4 time with a key signature of three flats (Ab major/C minor). The right hand features a complex melodic line with many accidentals, while the left hand provides a steady accompaniment. Below the staff, there are five instances of the word "Red." separated by asterisks.

1846

Measures 1846-1850. Measure 1846 includes a "Do7" chord label. Measure 1847 includes an "Eø7" chord label. Measure 1848 includes an "F#ø7" chord label. A bracket with the number "8" spans measures 1846 and 1847. Below the staff, there are five instances of the word "Red." separated by asterisks.

1850

Measures 1850-1854. Measure 1850 includes a "B7" chord label. Measure 1851 includes an "E7" chord label. Measure 1852 includes an "Ab" chord label. Below the staff, there are five instances of the word "Red." separated by asterisks.

1854

Measures 1854-1858. Measure 1854 includes an "Eb7" chord label. The piece concludes with a double bar line and a key signature change to one sharp (F#). Below the staff, there are five instances of the word "Red." separated by asterisks.

$\text{♩} = 50$

Debussy: IX. Pour les notes repetees (Etudes)

1858

Musical score for measures 1858-1859. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble clef consists of eighth-note triplets. The bass clef accompaniment features chords labeled F#7, D7, Gb7(b5), and D7(b5). Measure 1859 contains a whole rest in the bass.

1859

Musical score for measures 1860-1861. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble clef continues with eighth-note triplets. The bass clef accompaniment features chords labeled A7, D7(b5), Cø7, and E7. Measure 1861 contains a whole rest in the bass.

1860

Musical score for measures 1861-1862. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble clef continues with eighth-note triplets. The bass clef accompaniment features chords labeled A7, Eb, A7, and Eb. Measure 1862 contains a whole rest in the bass.

1861

Musical score for measures 1862-1863. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble clef continues with eighth-note triplets. The bass clef accompaniment features chords labeled A7, Eb, A7, and Eb. Measure 1863 contains a whole rest in the bass. The score ends with a double bar line and a repeat sign.

Ravel: Jeux d'Eau

1863

♩ = 144

8

Am7 Eb E G9 AM7 D9(b5)

1866

8

AM7 D9(b5) AM7 D9(b5)

1867

Bb9(b5) G9(b5) E9(b5) C#9(b5) Bb9(b5) C#9(b5)

1868

Bb9(b5) C#9(b5) Bb9(b5) C#9(b5)

1869

Chord labels: G#9(b5), F#9(b5), F9(b5), EM7

1871

Ravel: Jeux d'Eau

Chord labels: Eb7, G13, Eb9, G13

Une Corde

8

1872

Chord labels: Eb7, G13, Eb7, G13

3 Cordes

Ravel: Jeux d'Eau

1873

Chord labels: EbM7, Ab9, Gb9

Red.

Red.

Red.

1876

Chords: E9, Bbmaj

1877

Ravel: Jeux d'Eau

1879

Chords: Gø7, Bbø7, CM7

1880

Chords: Gø7, Bbø7, Gø7, Bbø7

Fingerings: 6, 3



1881

Chords: Aø7, Cø7, Aø7, Cø7

1882

Chords: Cø7, D $\flat$ 9(b5), D9(b5), E $\flat$ 9(b5)

1883

1884

## Tchaikovsky - Concerto No 1 - 1st mvt

Tempo: ♩ = 80

Chords: B $\flat$ m7, Gø7, Cø7, B $\flat$ m7, G $\flat$ ø7, E $\flat$ 7, A $\flat$ 7, D $\flat$

Schumann: Etude 1, Variation 1 (Symphonic Etudes)

1892

1892

Chord progression: G# (first measure), G#7 Co7 C#m G#7 (second measure), C#m (third measure), G#m A7 D7 G (fourth measure).

1895

1895

Chord progression: F#ø7 (first measure), G#m Go7 G#m (second measure), A Bm F#m C#7 F#m Go7 C#m G#7 (third measure).

1897

1897

Tempo: ♩ = 100

Chord progression: C#m (first measure), A♭ (second measure), Eo7 (third measure).

Red. (first measure), \* Red. (third measure), \* (fourth measure).

1901

1901

Chord progression: G♭7 (first measure), B♭m (second measure), C(♭9) (third measure), Fm (fourth measure).

Red. (first measure), \* Red. (second measure), \* Red. (third measure), \* (fourth measure).

R. Strauss: Der Rosenkavalier concert waltz

1905

1905

Tempo: ♩ = 180

Chord progression: E#o7 (first measure), B7 (second measure).

1912

8

Amaj Dmaj Fmaj B7

Liszt - III. Mephistopheles (A Faust Symphony)

1919

E Eb

1923

Gb A C

1926

Eb Gb A

1929

C Eb Gb A C

1932

1936

1940

1943

1945

1947

3 3 3 3 8 8 8 3 3

Fm 3 Do7 Bb7 D7<sup>3</sup> Ab7(b5) Cmaj<sup>3</sup> 3

1949

Rantok XI. Allegretto (15 Hungarian Rhapsody Song)

Bartok: XIII. Allegretto (15 Hungarian Peasant Songs)

1955

$\text{♩} = 70$

Am E Am E Am FM7(#9) Bø7 Am D9 E

1959

M3m  
PRP  
Gm A E Gm A F#m C7 F G9 A

1963 ♩ = 100 Blondie: Heart of Glass

E C#m E C#maj

Prokofiev  
Sonata No 3

1969

C#m

Am

F#m

LP m8m

LP m8m

1974

Prokofiev Sonata No. 3

Allegretto

1974

LP m8m

Cm

Am

Am

Db

m4M  
PLP

M8m  
PLP

## Prokofiev Sonata No 3

1980

Friedrich Schütz: Sonata in G

Am

C#m

Fm

m4m

PL

1983

Act 1, p. 55

m8m  
LP

C#m Cb Ebm Gb

M8M  
PL

Wagner: Parsifal

1988

Dmaj Bb7 Cb Bm Gm

M8M PL m8m LP

1993

Gm D#m Bm F# C# C#7 B D F#m G#

m8m LP

1999

B F# D C#7 Bb7 Bb7

♩ = 40

2003

C#7 Bb7 Ab7 Bb7 C#7 Bb7 Ab7 Bb7 F#7 F7

2005

Fm Ab

♩ = 115

2009

2009

Chord progression: Cm, Eb, Gm

Triplet figures in the right hand.

2012

2012

Chord progression: Bb7

Triplet figures in the right hand.

2016

2016

Chord progression: Ebm, Gb

Triplet figures in the left hand.

2020

2020

Chord progression: Bbm, Db, Fm

Triplet figures in the right hand.

2023

2023

Chord progression: Fm/G, Fm/Bb, Fm/G, Fm, Fm/Eb

Triplet figures in the right hand.



2026

8

3 3 3 3 3 3 3 3

Db7

2029

$\text{♩} = 140$   
Chopin: Fantasie in Fm

C(b9) Bo7

3 3 3 3

2032

6 6 6 6

2034

C Ab Eb7 Ab

6 6 3 3 3 3

$\text{♩} = 100$

2038

Donny Hathaway: This Christmas

Bb EbM7 Am Dm AbM9 BbM7 EbM7 F9

Debussy: No 8. Ondine (Preludes Book 2)

2041

2042

2043

2044

2045

2046

Musical score for 2046, featuring a piano accompaniment in 4/4 time. The key signature is three sharps (F#, C#, G#). The score consists of two measures. The first measure contains a descending eighth-note melody in the right hand and a descending eighth-note bass line in the left hand, with a bracket underneath. The second measure contains a descending eighth-note melody in the right hand and a descending eighth-note bass line in the left hand, also with a bracket underneath. Chord labels are F#13(b9) and 9 for the first measure, and Eb13 and 9 for the second measure.

2048

George Harrison: Beware of Darkness

Musical score for 2048, featuring a piano accompaniment in 4/4 time. The key signature is three sharps (F#, C#, G#). The score consists of two measures. The first measure contains a descending eighth-note melody in the right hand and a descending eighth-note bass line in the left hand, with a bracket underneath. The second measure contains a descending eighth-note melody in the right hand and a descending eighth-note bass line in the left hand, also with a bracket underneath. Chord labels are B and A for the first measure, and A for the second measure.

2052

Debussy: II. Hommage a Rameau (Images Set 1)

Musical score for 2052, featuring a piano accompaniment in 6/4 time. The key signature is three sharps (F#, C#, G#). The score consists of two measures. The first measure contains a descending eighth-note melody in the right hand and a descending eighth-note bass line in the left hand, with a bracket underneath. The second measure contains a descending eighth-note melody in the right hand and a descending eighth-note bass line in the left hand, also with a bracket underneath. Chord labels are Bø7 and G#9 for the first measure, and G#9 for the second measure.

2054

Musical score for 2054, featuring a piano accompaniment in 6/4 time. The key signature is three sharps (F#, C#, G#). The score consists of two measures. The first measure contains a descending eighth-note melody in the right hand and a descending eighth-note bass line in the left hand, with a bracket underneath. The second measure contains a descending eighth-note melody in the right hand and a descending eighth-note bass line in the left hand, also with a bracket underneath. Chord labels are C#+ and G#9 for the first measure, and G#9 for the second measure.

2056

G9

2058

7 8

2060

D13 CM7 D13

6 6

2063

♩ = 80 Beethoven: First movement, Symphony No 9

B7 A

6

2067

Dm/A

3 6 6 6 6

2070

Dm

6 3

2077  $\text{♩} = 120$  Liszt: Grosses Konzertsolo S176 mm.129-144

G C G

9

2081

D Em D

2084

C E Am

2087

F Fm

2090

Liszt: Liszt: Grosses Konzertsolo S176 mm.407-09

2095

Debussy: No 1. Danseuses de Delphes (Preludes Book 1)

♩ = 92

Bartok: I. Zadal mamka (Four Slovak Folksongs SZ 70)

2101

Gm7 Bb Abm Fm Dbm Bbmaj Fø7 Bb Fø7 Bb

m9M PRP

♩ = 100 Chopin: Scherzo No 1 in bm

2113

F#7 B#ø7/F# E+/F# F#9 B D7/C

♩ = 130

Beethoven: Fourth movement, String Quartet in F Op 18

2120

Measures 2120-2127. The score is in F major, 2/4 time. The key signature has two sharps (F# and C#). The tempo is marked as 130 beats per minute. The music features a series of chords and melodic lines. Chords labeled include F#/C#, C#, C#ø7, Db, Ab7, and Bb.

2128

Measures 2128-2135. The score continues with various chords and melodic lines. Chords labeled include Ab7, Db, Bbm, Gb, Ebm, and B.

2136

Measures 2136-2143. The score is in B minor, 4/4 time. The tempo is marked as 80 beats per minute. The music features a series of chords and melodic lines. Chords labeled include Em, F#, GM7, and F#. The dynamic marking *sf* (sforzando) is present.

Liszt: Ballade No 2 in Bm S 170

2146

Measures 2146-2150. The score is in E major, 3/4 time. The tempo is marked as 120 beats per minute. The music features a series of chords and melodic lines. Chords labeled include GM7, E, C#ø7, and A#ø7. The dynamic marking *sf* (sforzando) is present.

R. Strauss: II. Cacilie (Four Songs Op 27)

2151

Measures 2151-2155. The score continues with various chords and melodic lines. Chords labeled include G, D#ø7, E, B, and E. The dynamic marking *sf* (sforzando) is present.

Chopin: Sonata No 3 in bm (first movement)

2155

F#7 Bm G/F# Cm/F# Ab/F# C#m A7/F# F#7

Wagner: Lohengrin Act II p. 116

2158

B<sub>b</sub> F# C#/F# F#(b9)B D F#m G#7 B F# D G#7 G#o7/F# F#(b9)

Wagner: Lohengrin Act II p. 186

2168

E<sub>b</sub> C<sub>m</sub> A<sub>b</sub> E<sub>b</sub> B<sub>b</sub> B<sub>b</sub>7

2173

E<sub>b</sub> E<sub>b</sub>m D<sub>b</sub> D<sub>b</sub>m E B7 E

Liszt: Liebestraum No. 3

♩. = 60

2178

E G#7 E#o7 D<sub>b</sub>7



2180

Fm Db/Cb Bb7

2182

$\text{♩} = 80$  Menken: That's How You Know (Disney Enchanted)

Eb9 D G D G D G D A5 B E

2187

Vince Guaraldi: Linus and Lucy

EM7/F# G/A A Ab

2192

J.S. Bach: V.  
Fugue in D (WTC II)

CbM7 Ab M3M

2197

A D#o7 E F Bb7 E A

2201

