

# 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



Chopin: Etude Op 25 No 12 in cm

42

m7M  
RLP

44

8

$\text{♩} = 80$

R. Strauss: Elektra

M8M  
PL

47

8

$\text{♩} = 160$

R. Strauss: Elektra

m4m  
PL

m3m  
RP

Debussy: Etude pour accords

m6m  
RPRP

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'

66

♩ = 120

68

♩ = 90

Wagner: Tarnhelm motif from The Ring cycle

M10m  
RLRLP

m8m  
LP

m4m  
LP

73

♩ = 75

Wagner: Twins' Love motif from Die Walküre

M6M  
RPRP

82

Wagner: Magic Sleep motif from Die Walküre

M3M  
PR

M11M  
LRLP

M4M  
LP

M11M  
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 Red.

Liszt: Sposalizio

Liszt: Sposalizio

100

F#m Bbmaj Dbmaj Bbmaj

M10m RLRLP M3M PR Red.

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

♩ = 120  
Liszt: Sonata in B minor

133

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

135

♩ = 120  
"Omnibus" progression

138

M3M PR   M4M LP   Liszt: Sonata in B minor

m10M RLR

145

Bbmaj   F#m   C7

M8m PLP   m6M RPR   M11M LRLP

Liszt: Sonata in B minor

148

B7   B7   B7   B7

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



169

♩ = 110    ♩ = 100    ♩ = 110

8

Cmaj    Gdim7    A♭m    G♭maj

M4M  
LP

172

♩ = 80

Liszt: Sonata in B minor

8

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

185

C#7

Cmaj

C#7

M11M LRLP

M1M RLPL

190

Cmaj

Gmaj

194

Bbmaj

Fmaj

Abmaj

G#m

M3M PR

M3M PR

198

D#m

G#m7

C#7

Brahms: Rhapsody, Op 79 No 2 in gm

203

♩ = 100

203

Gmaj

Bm

G7

E7

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 F#3

M9M  
RP

Brahms: Intermezzo Op 117 no 1 in Eb

227

♩ = 70

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

Intervals:  $m5m$ ,  $m5m$

♩ = 60 RPRP

Brahms: Intermezzo Op 117 no 1 in Eb

231

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

235

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

Section:  $M10M$   $RLRLP$

♩ = 50

Brahms: Intermezzo Op 117 No 3 in c#m

239

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

Fingerings:  $M4m$   $L$ ,  $m7m$   $RL$ ,  $m3M$   $R$ ,  $M7M$   $LR$ ,  $M3M$   $PR$

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 F7 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

Db Bb7 Eb Gm Eb7 Gm D7

M9M RP M4m L M9m R

♩ = 110

Brahms: Romanze Op 118 No 5 in F

297

Fmaj Cmaj Dm Am Bbmaj Gm Amaj

M2m RLR m7m RL m1M LRL M9m R m2M PRLRP

300

Dm C#ø7 Dm Eø7 Dm Fmaj Amaj

m3M R M4M LP

Schoenberg: Transfigured Night

303

Dm Gm Amaj F#ø7 G7 C#ø7 F7

3 3

305

3 3 3 6

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

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

309

B $\flat$ o7 G $\sharp$ o7 Dm A7 F $\sharp$ o7 Amaj Emaj C $\sharp$ m F $\sharp$ m Bmaj Emaj Bm

M9m m5m m5M M7m  
R LR LRP LRP

316

Amaj F $\sharp$ m Bm Emaj Amaj Emaj C $\sharp$ m F $\sharp$ m Bmaj Emaj Bmaj Amaj F $\sharp$ m Bm

m10M RLR M9m R m5m LR

$\text{♩} = 160$

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

321

Emaj Amaj B $\flat$ m Amaj

m11M RPL

325

D $\flat$ maj B $\flat$ m Amaj A $\flat$ maj

M4M LP M9m R m11M RPL M11M LRLP



328

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

M2m RLR m10M RLR m3M R

Brahms: Symphony No 1 in cm

331

Bmaj<sub>3</sub> Gb: I Eo7

M10M LRPR

336

IV I IV I V I V I Eo7

M10M LRPR

341

Bbm I IV I IV I Bm F#m

M10M LRPR

347

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

M10M LRPR

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

♩ = 80

385

♩ = 132

389

Ravel: Piano Trio (3rd movement)

♩ = 132

392

♩ = 132

394

♩ = 120

Measures 394-396 of a musical score in D major (two sharps) and 2/4 time. The tempo is marked as quarter note = 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 contains 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 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 contains 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 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 contains 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 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 contains 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 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:  $G_b$ ,  $E_b\phi 7$ ,  $F\#m$ ,  $A\text{maj}$

Annotations: M3M PR

409

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

Annotations: M6M

411

Chords:  $D7$ ,  $G\text{maj}$

Annotations: m6M RPR

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

415

Chords:  $F\#maj$ ,  $A\#o7$

Annotations: M3M PR, M9M RP

417

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

Annotations: 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

M6M RPRP

$\text{♩} = 50$

427

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

M9m R m2M PRLRP M6M RPRP

433

Db7/E Cmaj Fmaj

$\text{♩} = 80$

R. Strauss: Elektra

Liszt: Chapelle de Guillaume Tell

438

Cmaj Am G7 C Am Gmaj Cmaj Am

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

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

501

Liszt: XI. Harmonies du Soir (Transcendental Etudes)

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

Fingerings/Articulations:  $M7m$  LRP

506

Chords:  $E maj$ ,  $C maj$

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

511

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

Fingerings/Articulations:  $M8M$  PL

516

Liszt: IV. Mazeppa (Transcendental Etudes)

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

Fingerings/Articulations:  $M8M$  PL

523

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

532

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)

540

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

M3M  
PR

546

Chords: Cmaj, Dm, Fmaj, Em

Zappa: Sofa

m3M  
R

Ravel: Une Barque sur l'Océan (Miroirs)

552

Chords: Am, Dm, F, Gmaj

558

561

8

566

♩. = 100

Debussy: Danse Styrienne

Emaj

G#m

M4m

L

571

Abmaj

Eb7

Bmaj

m0M

P

M8M

PL

576

F#7

Bmaj

Amaj

G#m

Ama

Bmaj

Amaj

Ddbussy: La plus que lente

582

Gmaj Ebmaj Gmaj

M10M LRPR M4M LP

ASG: Florida Sleep

588

B7 Bb7 Ebmaj Bb Cmaj Ab

M4M LP M11M LRLP M2M RL RP M8M PL

595

F7 Cm Gm Cm Fmaj M7m

M9M RP M7m LPR

♩ = 66

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

601

F#m Dm Bbm F#m F+

m8m LP m8m LP m8m LP

♩ = 50

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

607

Measures 607-610. The key signature is E major (three sharps). The time signature is 9/8. The music features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. Chord labels: Emaj (measure 607), B7 (measure 608), Amaj (measure 609), and Emaj (measure 610).

610

Measures 610-611. The key signature is E major. The music continues with complex rhythmic patterns. Chord labels: Emaj (measure 610), M10M LRPR (measure 610), Em (measure 611), C7 (measure 611), M0m P (measure 611), and m8M L (measure 611).

611

Measures 611-615. The key signature changes to E minor (three sharps). The music features complex rhythmic patterns. Chord labels: Bm (measure 611), Emaj (measure 611), M11m LRL (measure 611), B7 (measure 612), G#m G#o (measure 612), Amaj F#o7 (measure 612), B7 (measure 613), Emaj (measure 613), E+ A A#o (measure 613), and Emaj (measure 614).

615

Measures 615-621. The key signature is E minor. The music features complex rhythmic patterns. Chord labels: B7 (measure 615), G#m G#o (measure 615), Amaj F#o7 (measure 615), B7 (measure 616), Emaj (measure 616), E+ A A#o (measure 616), and Emaj (measure 617).

621

♩ = 140

Nirvana: The Man Who Sold the World

Measures 621-625. The key signature is E minor. The time signature is 4/4. The music features a simpler rhythmic pattern. Chord labels: C7 (measure 621), Bmaj (measure 621), Emaj (measure 621), Dm (measure 622), and Amaj (measure 623).

627

Musical score for measures 627-633. The score is in 4/4 time with a key signature of one flat (Bb). The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the bass line: Fmaj, Cmaj, and Amaj. Performance markings 'M8M PL' and 'M9M RP' are placed below the bass line.

634

Musical score for measures 634-638. The score is in 4/4 time with a key signature of one flat (Bb). The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the bass line: Dm and Cmaj. The bass line features a continuous eighth-note pattern starting from measure 635.

639

Musical score for measures 639-644. The score is in 4/4 time with a key signature of one flat (Bb). The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the bass line: Fmaj, Dbmaj, Fmaj, Cmaj, Fmaj, and Dbmaj. Performance markings 'M8M PL' and 'M4M LP' are placed below the bass line.

645

Musical score for measures 645-647. The score is in 4/4 time with a key signature of one flat (Bb). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of a single half note in measure 645, followed by two measures of whole rests. The bass line consists of a single chord in measure 645, followed by two measures of whole rests.