

# 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

♩ = 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 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**

G#m F#m G#m/C# Bmaj E D Fmaj Abmaj A9/B E D F Ab Db Amaj

m10m m2m m3M M10M M3M M3M M1M M8M

RLRP LRPR R LRPR PR PR RLPL PL

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

M3M PR M3M PR Bmaj Amaj

77

Gmaj Fmaj Emaj Fmaj Bmaj

M11M M1M M6M

LRLP RLPL RPRP

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

81

Bbmaj/F F7 Bbmaj

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

Measures 110-115. Measure 110: Treble clef, key of D major, 3/4 time. Bass clef, key of D major, 3/4 time. Chords: Cm, Bmaj. Measure 111: Treble clef, key of D major, 3/4 time. Bass clef, key of D major, 3/4 time. Chords: G#maj. Measure 112: Treble clef, key of D major, 3/4 time. Bass clef, key of D major, 3/4 time. Chords: F#m. Measure 113: Treble clef, key of D major, 3/4 time. Bass clef, key of D major, 3/4 time. Chords: F#m. Measure 114: Treble clef, key of D major, 3/4 time. Bass clef, key of D major, 3/4 time. Chords: F#m. Measure 115: Treble clef, key of D major, 3/4 time. Bass clef, key of D major, 3/4 time. Chords: F#m. Fingerings: m11M, RPL, Red., M10m, RLRLP.

116

Measures 116-118. Measure 116: Treble clef, key of D major, 3/4 time. Bass clef, key of D major, 3/4 time. Chords: Em. Measure 117: Treble clef, key of D major, 3/4 time. Bass clef, key of D major, 3/4 time. Chords: Cmaj. Measure 118: Treble clef, key of D major, 3/4 time. Bass clef, key of D major, 3/4 time. Chords: Cmaj. Fingerings: m8M.

119

Measures 119-120. Measure 119: Treble clef, key of D major, 3/4 time. Bass clef, key of D major, 3/4 time. Chords: Bbmaj, Dbmaj. Measure 120: Treble clef, key of D major, 3/4 time. Bass clef, key of D major, 3/4 time. Chords: Bbmaj, Dbmaj. Fingerings: M3M, PR.

**R15**

Liszt: Sposalizio

121

Measures 121-124. Measure 121: Treble clef, key of D major, 3/4 time. Bass clef, key of D major, 3/4 time. Chords: Abmaj, Bmaj. Measure 122: Treble clef, key of D major, 3/4 time. Bass clef, key of D major, 3/4 time. Chords: Abmaj, Bmaj. Measure 123: Treble clef, key of D major, 3/4 time. Bass clef, key of D major, 3/4 time. Chords: Abmaj, Bmaj. Measure 124: Treble clef, key of D major, 3/4 time. Bass clef, key of D major, 3/4 time. Chords: Bbmaj. Fingerings: 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 PRLRP M3m PRP

# R19

♩ = 120

Liszt: Sonata in B minor m. 161

148

Em Bbmaj Em Bbmaj

m6M RPR M6m RPR

# R20

♩ = 120

Liszt: Sonata in B minor m. 192

154

A7 G7 C7 B7 A7

# R21

♩ = 120  
"Omnibus" progression

157

B7 D7 F#maj G7 Bm G7 E7

M3M PR M4M LP M4m L m8M L M9M RP

**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

Chords: Fmaj, B7, Gm, A#m7

Rhythmic patterns: M6M RPRP, M8m PLP

Trill: 8 tr

187

Chords: Ebm

189

Chords: F#dim7, Ab7, Cmaj, Gdim7

Rhythmic patterns: M4M LP

Tempos: ♩ = 115, ♩ = 110, ♩ = 100, ♩ = 80

Trill: 8

191 R26 Liszt: Sonata in B minor m 604

Chords: Abm, Gbmaj, Amaj, Cmaj

Rhythmic patterns: M3M PR

Trill: 8

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

M11M LRLP M1M RLPL

213

Cmaj Gmaj Bbmaj Fmaj

M3M PR

217 8

Abmaj G#m D#m G#m7

M3M  
PR

**R28**

222 ♩ = 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 ♩ = 80 Brahms: VI. Intermezzo in E (Fantasien Op 1

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

M9M  
RP

235

F7

Dmaj F7

M3M PR

**R30**

M1M RLPL M1M RLPL

♩ = 95

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

240

F+7

D7

G+9 Em

Bmaj Emaj G#m

D#7

G#m Emaj

3 m8M L

3 M9m R

247

C#m

A#dim

F#3

D#7

M9M RP

**R31**

Brahms: Intermezzo Op 117 no 1 in Eb

251

Ebm

Bb7

Ebm

Cø7

Fm7

Bbm7

Ebm

m5m RPRP

m5m RPRP

♩ = 70

♩ = 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

R36 ♩ = 90

A#ø7 D#7 Emaj Cmaj C#o

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, C#7

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:  $E_b9$   $B\emptyset7$   $C_b9$   $D_b+ B\emptyset7$   $G\#o7$   $Dm$   $A7$   $F\#o7$   $A_{maj}$   $E_{maj}$   $C\#m$   $F\#m$

Fingerings: M6M RPRP, M9m m5m R LR

339

Chords:  $B_{maj}$   $E_{maj}$   $Bm$   $A_{maj}$   $F\#m$   $Bm$   $E_{maj}$   $A_{maj}$   $E_{maj}$   $C\#m$   $F\#m$   $B_{maj}$   $E_{maj}$   $B_{maj}$

Fingerings: m5M LRP, M7m LRP, m10M RLR, M9m m5m R LR

**M3**

$\text{♩} = 160$

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

344

Chords:  $A_{maj}$   $F\#m$   $Bm$   $E_{maj}$   $A_{maj}$   $B_b m_3$   $A_{maj}_3$   $m11M$   $RPL$

Fingerings: m11M RPL

349

Chords:  $D_b maj_3$   $B_b m$   $A_{maj}_3$   $A_b maj_3$   $B_b m_3$   $M4M$   $LP$   $M9m$   $R$   $m11M$   $RPL$   $M11M$   $LRLP$   $M2m$   $RLR$

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

353

Abmaj 3 Bbm 3 Dbmaj Bmaj 3 3

m10M RLR m3M R M10M LRPR

Brahms: Symphony No 1 in cm

357 **R42**

357 **R42** Gb:I IV I IV I V I V I

364

364 Eo7 Bbm Gb:I IV I IV I

m9M PRP

370

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

(Modal Bm?)

376

376 Dm Am Dm Am C: V I V I IV I Bbm F:V I V IV V

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

421

Fmaj Eb Amaj C#maj B Am Dm C#maj 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#

M8m PLP

427

D+ Bm A Bbmaj Bm D+ Dm A

M1m  
RPL

♩ = 60

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

**R46**

431

432

3

3

3

M3M  
PR

433

434

3

3

M6M

435

436

437

438

3

3

m6M  
RPR



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

Chords: F#maj, Amaj, F#maj, A#o7

Rhythmic notation: M3M PR, M9M RP

441

Chords: Emaj<sub>3</sub>, Gmaj, Emaj<sub>3</sub>, Gmaj

Rhythmic notation: M3M PR, M9M RP, M3M PR

443

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

Rhythmic notation: M9M RP, M9m R, m10M RLR, M4M LP, M1M RLPL

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

♩ = 50

Chords: Bbmaj, Ebmaj, Dbmaj

Rhythmic notation: M6M RPRP

451

3 3 3

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

M9m R m2M PRLRP M6M RPRP

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

Db7/E Cmaj Fmaj

462

Cmaj Am G7 C Am Gmaj Cmaj Am Emaj Abmaj

m7M RLP M4M LP

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

Ebmaj Gm Dmaj Gmaj Dbmaj Fm Emaj

M4m L m11M 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:  $G^{m7}$ ,  $F/C$ ,  $Dm$ ,  $C$ ,  $D$ ,  $F\#m$ ,  $A^{m7}$

$\text{♩} = 120$  **M7** m3m  
RP

Bartok: I. Allegretto (Suite Op 14)

483

Chords:  $C^{m7}$ ,  $B\flat^{maj}$ ,  $E^{maj}$

m3m  
RP

M6M  
RPRP

490

Chords:  $B\flat^{maj}$ ,  $E^{maj}$ ,  $B\flat^{maj}$ ,  $E^{maj}$ ,  $B\flat^{maj}$ ,  $A\flat^{m7}$

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** 8

B7 Gmaj Dmaj Am M7m LRP

m2M PRLRP

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

547

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

M8M PL M8M PL

557

G#m Cxø7 G#m Bo7 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

Ich bin der

M3M PR

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 Eo7 Fm Abm

M9

583

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

M9

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 RLRP

618

Ab F7 Cm Gm Cm Fmaj

M8M PL M9M RP

$\text{♩} = 66$

M7m LPR

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

624

F#m Dm Bbm F#m F+

m8m LP m8m LP m8m LP

$\text{♩} = 50$

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#b9

696

E7 B9 D9

699

E13 B9 D9 E13 Bm C#7 Emaj

704

Bm C#7 C#m Bm7 B7 Bm

711

F#m B7 A F#9 E9 Amaj Em7

♩ = 130

Debussy: I. Andanto 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

8

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

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

739

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

745

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

D#7 G#m C#m D#7 G#m GM7/D

762

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

775

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 low E#7+bm chord in the bass and a G chord in the treble. Measures 786-791 show a melodic line in the treble with triplets and an eighth-note pattern, accompanied by a bass line with eighth notes. A dashed line with an '8' indicates an 8-measure phrase.

792

Measures 792-797. The score continues with piano accompaniment. Chords labeled include E7, A7, G#o7, and E#o7 F#7. The treble staff has a melodic line with eighth notes and slurs. A dashed line with an '8' indicates an 8-measure phrase.

798

Measures 798-801. The score continues with piano accompaniment. Chords labeled include G#o7, D7, G7, C, C7, A7, D7, and B7. The treble staff has a melodic line with eighth notes and slurs. A dashed line with an '8' indicates an 8-measure phrase.

802

Measures 802-805. The score continues with piano accompaniment. Chords labeled include E, E7, C#7, and F#m. The treble staff has a melodic line with eighth notes and slurs. A dashed line with an '8' indicates an 8-measure phrase.

806

Measures 806-809. The score continues with piano accompaniment. Chords labeled include Dm and E7. The treble staff has a melodic line with eighth notes and slurs. A dashed line with an '8' indicates an 8-measure phrase.

♩. = 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:  $Cb/Gb$ ,  $Cm$ ,  $Bbmaj$ ,  $Ebmaj$ ,  $Ebmaj$

856

Chords:  $Cm$ ,  $Abm$

861

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

$\text{♩} = 80$

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 - Ressurection)

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 - Ressurection)

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 series of chords and arpeggios. Chord labels include: 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 series of chords and arpeggios. Chord labels include: 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 series of chords and arpeggios. Chord labels include: 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 series of chords and arpeggios. Chord labels include: 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 series of chords and arpeggios. Chord labels include: 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#). The time signature is 4/4. The tempo is marked  $\text{♩} = 60$ . The score features a complex texture with multiple triplets in both hands. Chord labels include F#maj and Emaj. The bass line includes a 'Red.' (Reduction) marking.

931

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

934

Measures 934-935. The key signature changes to two sharps (F#, C#). The time signature remains 4/4. The score features a complex texture with multiple triplets in both hands. Chord labels include D#m, Fmaj, and Bbmaj. The bass line includes a 'Red.' (Reduction) marking.

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

978

Bbm

Abm

F#9

E9#11

Bbmaj

Cmaj

Bb#11

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

$\text{♩} = 80$

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 labeled as E♭maj, Gm/D, and B♭m. The piece ends with a final chord of B♭m.

♩ = 80

Liszt: Tottentanz

1067

Exercise 1067 is a piano accompaniment piece for Liszt's 'Totentanz'. The key signature has one sharp (F-sharp). The melody is in the right hand, and the accompaniment is in the left hand. The chords are labeled as E♭maj, Am, C♯maj, G♯maj, Dm, E♭maj, Dm7, C♯o, and Dm. The piece ends with a final chord of Dm.

1072

Exercise 1072 is a piano accompaniment piece. The key signature has two flats (B-flat, E-flat). The melody is in the right hand, and the accompaniment is in the left hand. The chords are labeled as D7♭9, Gm, A7, Dm, Am, B♭o, Gm, Dm, G♯maj, Dm, G, Dm, G, Dm, G, and Dm. The piece ends with a final chord of Dm.

1076

Exercise 1076 is a piano accompaniment piece. The key signature has one sharp (F-sharp). The melody is in the right hand, and the accompaniment is in the left hand. The chords are labeled as B♭7, Dm, and Gm7. The piece ends with a final chord of Gm7.



1107

8

F#7/E Eb7 Gm/D C#ø7 C7<sub>2</sub>

♩ = 100

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 6 6 6

5 5 5 5

1139

6 6 6 6

5 5 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 includes 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+.

1161

3 3 3 3 3 3 3 3 3 3 3 3

Ebm Gb7/Fb Bbm/F

8 8 8 8 8 8 8 8 8 8 8 8

Chopin: Etude in Gb  
(Op 10 No 5, 'Black Key')  
- harmonic reduction

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

1219

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

Gm Gmaj F7 A7 Fmaj7 Dm7 Gm Gmaj Csus9 Cmaj

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

1227

Am D7 Gm Dmaj Gm Cmaj Am D7

gm

1234

1246

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

$\text{♩} = 80$

3 3 3 3 3 3 3 3

Db Db7 Gb Cmaj C7

1272

Fm Db Db7 Gb C C7

1274

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

1277

♩ = 105 Debussy: I. Pagodes (Estampes)

Cmaj G7 C Eb Ebø7

1280

♩ = 60

Eb7sus4 Eb7 Ebo Eb7 Eb7sus4 Eb7 Bbm7 Eb7sus4 Eb7 Ebm Dbm

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 Gm 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 b* *tr* *tr b*

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

Chord: G(b9b13)

1352

Chord: C(b9#913)

= 160

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

1355

Chords: C#b9, DM7b5, C#b9

1359

Chord: G9

1362

♩ = 140

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

Measures 1362-1367. The score is in 3/8 time. Measure 1362 features a treble staff with triplets of eighth notes and a bass staff with a C#7b9 chord. Measures 1363-1367 show a treble staff with eighth-note patterns and a bass staff with chords F#m9, F#ø7, and D7. There are also some ledger line notes in the bass staff.

1367

♩ = 100

R. Strauss: Friedenstag

Measures 1367-1374. The score is in 4/4 time. Measure 1367 has a treble staff with eighth-note patterns and a bass staff with a B7 chord. Measures 1368-1374 show a treble staff with eighth-note patterns and a bass staff with chords Em9, C#, A#m, C#, Emaj, and A#m Amaj. There are also some ledger line notes in the bass staff.

1374

♩ = 140

Ravel: Introduction and Allegro

Measures 1374-1382. The score is in 3/4 time. Measure 1374 has a treble staff with a C# chord and a bass staff with a C# chord. Measures 1375-1382 show a treble staff with eighth-note patterns and a bass staff with chords B7 and Ebm.

1382

Measures 1382-1389. The score is in 3/4 time. Measure 1382 has a treble staff with eighth-note patterns and a bass staff with a B7 chord. Measures 1383-1389 show a treble staff with eighth-note patterns and a bass staff with chords Abmaj and D(b9).

1389

Measures 1389-1396. The score is in 3/4 time. Measure 1389 has a treble staff with eighth-note patterns and a bass staff with a F(b9) chord. Measures 1390-1396 show a treble staff with eighth-note patterns and a bass staff with chords F(b9) and D(b9). There are also some ledger line notes in the bass staff.



Ravel: Introduction and Allegro

1393

Chords: C7, Bb13, C7

1399

Chords: F9/Bb, A#m7

1403

Chord: E7b5

1406

Chords: C#m, Eb7 3

1409

Chords: Gb7 3, Eb7 3, C13 3, C#o7 3

1412

1412

3

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.

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)

D7

1437

D#o7 Am F7 F#o7 Cm Ab7 F#o7 F#maj B7 D#o7

1444

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

$\text{♩} = 160$  Liszt: II. St. Francis of Paul Walking on the Waters  
(Two Legends)

1452

B7 C#m Dmaj C#m D#o D F#m7 B7

1454

B7 C#m Dmaj C#m D#o D F#m7 B7

1457

(Red.)

$\text{♩} = 60$  Debussy: XI. Pour les arpegges composes (Etudes)

1459

1459

1460

$\text{Db}9$

$\text{G}7$

Red.

\*

1460

1460

1461

$\text{Db}9$

$\text{Fm}$

6

6

6

Red.

\*

1462

1462

1463

6

6

6

6

6

Red.

\*

1464

1464

1465

6

6

6

6

6

Red.

\*

1465

1465

1466

$\text{Eb}(\#9)$

$\text{C}9$

12

15

15

Red.

\*

1466

14

15

14

F9

Bb9

Red.

\* Red.

\*

1467

12

15

15

Eb(#9)

C9

Red.

\* Red.

\*

1468

17

17

17

Bb7

Red.

\* Red.

\* Red.

\*

1469

C9

Red.

\*

1470

8

7

Fm7

Red.

Eb9

Red.

\*

Red.

\*

Debussy: XI. Pour les arpegges composes (Etudes)

1473

7 7 10

Db9 G7

♩ = 176

1474

7 7 6

Db9 F9 Bm7

♩ = 176

Ravel: I. Modere (Valses Nobles et Sentimentals)

1478

Eb9 Am7 F9 G#m7 G9 A#m7 A9 Cm7 C9 D#m7

1482

Bb9 C#o7 C9 GbM7 D9 G#(b9) C#(#9) E(#9) AM7 F#(#9) G#(#9)

1487

D9 G(#9) Fm7 Bb(#9) G#m7 C#(#9) Bm7

1492

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

1492 1493 1494

Chord labels: Fø7, C#m7, Dø7, G#ø7

1495

1495 1496 1497 1498

Chord labels: Fø7, C#m7, Dø7, G#ø7, C#+, Fø7, Gb+, Dø7

1499

1499 1500 1501

Chord labels: 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

Chord labels: G13, C13, F#9, Bb13, Eb(#9), Ab13, G13, C13, F#9, Bb13, Eb(#9), Ab13

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

C#(b9) B $\flat$ 13 G $\flat$ 7 G $\flat$ m7

1509

B $\flat$ m9/E $\flat$  G $\flat$ 7

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

1511

F7 B $\flat$ 7 E7 G $\flat$ 7

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

1512

F7 B $\flat$ 7 E7 G $\flat$ 7 C

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

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

Ped. \*

1554

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

Ped. \*

♩ = 120

Beethoven: Concerto No 5 "Emperor" 1st mvt

8

1557

Cbmaj Gb7 Cbmaj Gb7

Ped. \*

1560

Gb Bb Fmaj Bb

Ped. \*

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

1565

A E7 A E A

1570

Bm7 Am C7 F E

Beethoven: Symphony No 7, 1st mvt

1575

E

*f*

1577

F#m7 Bmaj

1579

Fmaj E

*p* *f*

$\text{♩} = 80$

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. Measure 1582 features a whole rest in the right hand and a half note G#4 in the left hand. Measure 1583 has a whole rest in the right hand and a half note A#4 in the left hand. Measure 1584 begins with a right hand melody starting on B#4 and a left hand accompaniment of eighth notes.

1585

Measures 1585-1586. Measure 1585 continues the right hand melody from the previous measure. Measure 1586 features a right hand melody starting on C#5 and a left hand accompaniment of eighth notes.

1586

Measures 1587-1588. Measure 1587 features a right hand melody starting on B#4 and a left hand accompaniment of eighth notes. Measure 1588 features a right hand melody starting on A#4 and a left hand accompaniment of eighth notes.

1587

Measures 1589-1590. Measure 1589 features a right hand melody starting on G#4 and a left hand accompaniment of eighth notes. Measure 1590 features a right hand melody starting on F#4 and a left hand accompaniment of eighth notes.

$\text{♩} = 65$

Debussy: Lisle joyeuse

1590

Measures 1590-1592. The key signature is two sharps (F# and C#). The time signature is 3/4. Measure 1590 features a right hand melody starting on E5 and a left hand accompaniment of eighth notes. Measure 1591 features a right hand melody starting on C#5 and a left hand accompaniment of eighth notes. Measure 1592 features a right hand melody starting on E5 and a left hand accompaniment of eighth notes.

1593

C5

1598

Debussy: L'isle joyeuse

Bm/A

1604

Fmaj

Bb9

1610

F

Bb9

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

1616

E7

F#d.

1618

Ab

M4M  
LP

(F#d.)\*

F#d.

1620

Gø7

Gb

(F#d.)\*

♩ = 90

Wagner: Parsifal Act 1 - Kundry's Seduction Mo

1624

Gø7

Gb

Bb

Ab

Eø7

G#ø7

A7

$\text{♩} = 110$  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 3 3 3 5

1649

G#7 B7 B7

3 3 3 3 5



1651

Measures 1651-1653. The key signature is D minor (three flats). Measure 1651 features a right-hand melody with a trill and a left-hand accompaniment with triplets. Chords Ebm and B7 are indicated. Measure 1652 continues the right-hand melody with a trill and a left-hand accompaniment with triplets. Measure 1653 continues the right-hand melody with a trill and a left-hand accompaniment with triplets. The tempo is marked as 70.

Chords: Ebm, B7, Ao7, F#m, D7, Ab7.

Tempo: 70.

1653

Measures 1653-1655. The key signature is D minor (three flats). Measure 1653 features a right-hand melody with a trill and a left-hand accompaniment with triplets. Chords Ao7, F#m, D7, and Ab7 are indicated. Measure 1654 continues the right-hand melody with a trill and a left-hand accompaniment with triplets. Measure 1655 continues the right-hand melody with a trill and a left-hand accompaniment with triplets. The tempo is marked as 70.

Chords: Ao7, F#m, D7, Ab7.

Tempo: 70.

Scriabin: Etude in d#m Op 8 No 12

1655

Measures 1655-1659. The key signature is D minor (three flats). Measure 1655 features a right-hand melody with a trill and a left-hand accompaniment with triplets. Chords Db, B, and Fø7 are indicated. Measure 1656 continues the right-hand melody with a trill and a left-hand accompaniment with triplets. Measure 1657 continues the right-hand melody with a trill and a left-hand accompaniment with triplets. Measure 1658 continues the right-hand melody with a trill and a left-hand accompaniment with triplets. Measure 1659 continues the right-hand melody with a trill and a left-hand accompaniment with triplets. The tempo is marked as 70.

Chords: Db, B, Fø7.

Tempo: 70.

1659

Measures 1659-1663. The key signature is D minor (three flats). Measure 1659 features a right-hand melody with a trill and a left-hand accompaniment with triplets. Chords B and Fø7 are indicated. Measure 1660 continues the right-hand melody with a trill and a left-hand accompaniment with triplets. Measure 1661 continues the right-hand melody with a trill and a left-hand accompaniment with triplets. Measure 1662 continues the right-hand melody with a trill and a left-hand accompaniment with triplets. Measure 1663 continues the right-hand melody with a trill and a left-hand accompaniment with triplets. The tempo is marked as 70.

Chords: B, Fø7.

Tempo: 70.

1661

Bm Bø E5 G#m Fø7 Dø7

Red. \*

1663

G#ø7 B G+7 A#ø A#ø7 E E/A G#m7

Red. \*

1665

D#m B7 G#m7 A#7

Red. \*

♩ = 120

Brahms: Rhapsody in Eb Op 119 No 4

1667

D#m Ab7

Red. \*

1673

Chords:  $D_b$ ,  $D_b m$ ,  $A_b$ ,  $C m$ ,  $A_b 7$ ,  $C m_3$ ,  $G$ ,  $C m_3$ ,  $G$ ,  $C$ ,  $B 7$ ,  $B_b$

1684

Chords:  $B$ ,  $G^\# m$ ,  $E$ ,  $B$

1691

Chords:  $B 7$ ,  $E$ ,  $D 7$ ,  $D_b$ ,  $G_b m$ ,  $E_b m$ ,  $C_b$ ,  $A_b m$ ,  $B_b$

1699

Chords:  $E_b m$ ,  $B_b$ ,  $C_b$ ,  $D_b$ ,  $G_b$ ,  $D_b$

1705

Chords:  $D_b m$ ,  $G_b m 9$ ,  $G_b m 7$ ,  $G_b m 7$ ,  $C_b$

♩ = 130

Debussy: VII. Ce qu'a vu le vent

1709

Chords:  $CbM7$ ,  $Cb7$ ,  $Eb$ ,  $F\#maj$

1715

Chords:  $Ebmaj$ ,  $Amaj$ ,  $Ebmaj$ ,  $F\#maj$ ,  $Ebmaj$ ,  $Amaj$

Fingerings:  $M9M$  RP,  $M6M$  RPRP,  $M3M$  PR

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

1718

Chords:  $Bb7$ ,  $Gb7$ ,  $Ab7$ ,  $Bb7$ ,  $C7$ ,  $Ab7$

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

1719

Chords:  $Bb7$ ,  $F\#+7$ ,  $D+7$ ,  $F+7$ ,  $C+7$ ,  $F\#7$

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 \*

1768

8

Gb A7 Db/Ab A7/G Gb7

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

1771

6

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

3 3 3 3 3 3 3

3

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:  $Ebm$ ,  $Cb$ ,  $Gb$ ,  $Ebm$ ,  $Bb$ ,  $Bb7$ ,  $Do7$

1800

Chords:  $F7$ ,  $Bb$ ,  $Ab$ ,  $Do$ ,  $Ebm$ ,  $Ebø7$

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

1803  $\text{♩} = 60$

Chords:  $Ab7$ ,  $Ab$ ,  $Aø7$ ,  $D7$

1809

Chords:  $G$ ,  $Bm$ ,  $G$ ,  $Gm$ ,  $Gb$ ,  $Gø7$   $C7$ ,  $F$ ,  $Fm$

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 "Red." markings, each preceded by a flower-like symbol.

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 "Red." markings, each preceded by a flower-like symbol.

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 "Red." markings, each preceded by a flower-like symbol.

1854

Measures 1854-1858. Measure 1854 includes an "Eb7" chord label. The score ends with a double bar line and a key signature change to one sharp (F#). Below the staff, there are five "Red." markings, each preceded by a flower-like symbol.

$\text{♩} = 50$

Debussy: IX. Pour les notes repetees (Etudes)

1858

Measures 1858-1859. The key signature is one sharp (F#). The time signature is 4/4. The music features a series of eighth-note triplets in the right hand. The left hand provides harmonic support with chords: F#7, D7, Gb7(b5), and D7(b5). The bass line consists of a descending eighth-note scale: F#4, E4, D4, C#4, B3, A3, G3, F#3.

1859

Measures 1859-1860. The key signature is one sharp (F#). The time signature is 4/4. The music features a series of eighth-note triplets in the right hand. The left hand provides harmonic support with chords: A7, D7(b5), Cø7, and E7. The bass line consists of a descending eighth-note scale: F#4, E4, D4, C#4, B3, A3, G3, F#3.

1860

Measures 1860-1861. The key signature is one sharp (F#). The time signature is 4/4. The music features a series of eighth-note triplets in the right hand. The left hand provides harmonic support with chords: A7, E♭, A7, and E♭. The bass line consists of a descending eighth-note scale: F#4, E4, D4, C#4, B3, A3, G3, F#3.

1861

Measures 1861-1862. The key signature is one sharp (F#). The time signature is 4/4. The music features a series of eighth-note triplets in the right hand. The left hand provides harmonic support with chords: A7, E♭, A7, and E♭. The bass line consists of a descending eighth-note scale: F#4, E4, D4, C#4, B3, A3, G3, F#3. The final measure (1862) features a Cmaj chord and a final triplet of eighth notes: B♭, B, F#.

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

Text: Une Corde

1872

Chord labels: Eb7, G13, Eb7, G13

Text: 3 Cordes

1873

Chord labels: EbM7, Ab9, Gb9

Text: 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:  $\text{♩} = 80$

Chords: B $\flat$ m7, Gø7, Cø7, B $\flat$ m7, G $\flat$ o7, 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:  $\text{♩} = 100$

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

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

1901

1901

Chord progression: G $\flat$ 7 (first measure), B $\flat$ m (second measure), C(b9) (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:  $\text{♩} = 180$

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

[illegible]

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

Piano Sonata No. 3

1974

Ebm Cm Am Am Db

LP m8m m4M PLP M8m PLP

1980

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 C#7 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

F#13(b9)

2042

Eb13

2043

C13

Eb13

2044

F#13(b9)

Eb13

2045

C13

9

A13

9

2046

2046

Key: F# major (three sharps: F#, C#, G#). Time signature: 4/4.

Chords: F#13(b9) 9, Eb13 9.

The score shows a piano accompaniment with a treble and bass staff. The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with similar rhythmic values. The piece concludes with a double bar line and a repeat sign.

2048

George Harrison: Beware of Darkness

2048

George Harrison: Beware of Darkness

Key: F# major (three sharps: F#, C#, G#). Time signature: 4/4.

Chords: B, A.

The score features a piano accompaniment with a treble and bass staff. The melody in the treble staff is characterized by a series of eighth notes, while the bass staff provides a harmonic accompaniment with similar rhythmic values. The piece concludes with a double bar line and a repeat sign.

2052

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

2052

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

Key: F# major (three sharps: F#, C#, G#). Time signature: 6/4.

Chords: Bø7, G#9.

The score shows a piano accompaniment with a treble and bass staff. The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with similar rhythmic values. The piece concludes with a double bar line and a repeat sign.

2054

2054

Key: F# major (three sharps: F#, C#, G#). Time signature: 6/4.

Chord: C#+.

The score shows a piano accompaniment with a treble and bass staff. The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with similar rhythmic values. The piece concludes with a double bar line and a repeat sign.

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

6 3

Dm

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

G C G

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)

$\text{♩} = 47$

E C A E B $\flat$  Em/A F+/G B $\flat$  Em/A F+/G

 $\text{♩} = 92$ 

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

2101

Gm7 B $\flat$  A $\flat$ m Fm D $\flat$ m B $\flat$ maj F $\emptyset$ 7 B $\flat$  F $\emptyset$ 7 B $\flat$

m9M PRP

 $\text{♩} = 100$  Chopin: Scherzo No 1 in bm

2113

F $\sharp$ 7 B $\sharp$  $\emptyset$ 7/F $\sharp$  E+/F $\sharp$  F $\sharp$ 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 in F major, 2/4 time. Chords labeled include Ab7, Db, Bbm, Gb, Ebm, and B. The music features a series of chords and melodic lines.

2136

Measures 2136-2143. The score is in B minor, 4/4 time. The key signature has two sharps (F# and C#). 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 dynamics *sf* (sforzando) are indicated.

Liszt: Ballade No 2 in Bm S 170

♩ = 80

2146

Measures 2146-2150. The score is in B minor, 4/4 time. The key signature has two sharps (F# and C#). 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 dynamics *sf* (sforzando) are indicated.

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

♩ = 120

2151

Measures 2151-2155. The score continues in B minor, 4/4 time. Chords labeled include G, D#ø7, E, B, and E. The music features a series of chords and melodic lines. The dynamics *sf* (sforzando) are indicated.

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

♩ = 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

## John Barry: Goldfinger

Measures 2201-2205 of John Barry's Goldfinger. The score is in 8/8 time (M8M). The key signature has two sharps (F# and C#). The melody in the right hand features a series of chords and eighth notes, while the left hand provides a steady eighth-note accompaniment. A double bar line is present after measure 2201.

2206

Measures 2206-2210 of John Barry's Goldfinger. The score continues in 8/8 time. The right hand features a more active melody with eighth and sixteenth notes, while the left hand continues with a steady eighth-note accompaniment. A double bar line is present after measure 2210.

2210

Measures 2210-2214 of John Barry's Goldfinger. The score continues in 8/8 time. The right hand features a series of chords and eighth notes, while the left hand provides a steady eighth-note accompaniment. A double bar line is present after measure 2214.