

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

Stravinsky: mvt 1, Symphony in Three Movements

[illegible]

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

M9M
RP

33

8

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. The melody is written in the treble clef, and the bass line is in the bass clef. The score includes a repeat sign with a first ending bracket labeled '8'. The piece ends with a double bar line and repeat signs.

39

B \flat 7

B \flat Fr6

B \flat 6

42 Chopin: Etude Op 10 No 1 in C

M3M
PR

45

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

48

m7M
RLP

M8M
PL

50

54 R. Strauss: Elektra

$\text{♩} = 80$

m4m
PL

m3m
RP

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

m6m RPRP m6m RPRP m4M PLP M3m PRP m4M PLP

65

m4M PLP

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

M3M PR M3M PR M3M PR

77

M1M RLPL M6M RPRP M6M RPRP

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

M1M RLPL M6M RPRP M6M RPRP

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

M10m
RLRLP

m8m
LP

m4m
LP

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

M6M
RPRP

97 Wagner: Magic Sleep motif from Die Walküre

M3M
PR

M11M
LRLP

M4M
LP

M11M
LRLP

105 Wagner: Wotan the Wanderer motif from Die Walküre

Bmaj Dmaj Bbmaj Emaj Amaj Cmaj Abmaj Dmaj

M3M
PR

M8M
PL

M6M
RPRP

(progression repeated)

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

Cm Bmaj Gbmaj

m11M
RPL

115

F#m

M10m

RLRLP

Red.

118

Bbmaj

Dbmaj

M3M

PR

Red.

120

Bbmaj

F7

Dbmaj

Liszt: Sposalizio

122

Bbmaj

F7

Dbmaj

M8M

PL

128

Ab7 Dbmaj Ab7 Emaj B7

M8M PL

♩ = 80

134 Liszt: Sonetto del Petrarca 104

G#maj F#m7 F#7

136 Liszt: Ils Penseroso

D#7 B+ Gbmaj Fmaj

M9M RP M11M LRLP M11M LRLP

♩ = 95

140 Liszt: Sonata in B minor m. 115

Emaj Ebmaj Dmaj Bm C#maj Dbmaj

M11M LRLP M11M LRLP m2M PRLRP M11M LRLP

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

Abmaj Bm C#maj Bm A#o7

M3m PRP

150

Bbmaj Em Bbmaj

m6M RPR M6m RPR

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

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

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

M4m L m8M L M9M RP M4m L m8M L M9M RP etc... M3M PR M4M LP Cm m10M RLR

166

B \flat maj
F \sharp m
C7

M8m
PLP
m6M
RPR
M11M
LRLP

169

Liszt: Sonata in B minor m. 324

B7
B7

Liszt: Sonata in B minor m. 368

176

C7
G \sharp m

M1M
RLPL
M8m
PLP

181

Fmaj
B7
Gm

M6M
RPRP
M8m
PLP

184 Liszt: Sonata in B minor m. 390

8 3 3

E \flat m

$\text{♩} = 115$

188

8

F \sharp dim7 A \flat 7

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

190

8

Cmaj Gdim7 A \flat m G \flat maj

M4M LP $\text{♩} = 80$

Liszt: Sonata in B minor p 604

193

8

Amaj Cmaj F \sharp 7 C \sharp m

M3M PR M6M RPRP

196

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

M8M PL M7m LRP

199

Fmaj Abm Bbmaj Fmaj Gm

M3m PRP

202

Dmaj Gm Dmaj Gm F#7

m11M RPL

Liszt: Sonata in B minor m. 415

206

C#7 Cmaj C#7

M11M LRLP M1M RLPL

8

211

Cmaj Gmaj

215

Bbmaj Fmaj Abmaj G#m

M3M PR M3M PR

219

8

D#m G#m7 C#7

224

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

Gmaj Bm G7 E7

M4m L m8M L M9M RP

227

Dm E7 Dm

M10m RLRLP

230

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

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

M1M RLPL M1M RLPL

237

Dmaj F7

M3M
PR

242

♩ = 95

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

Bmaj Emaj

D#7

G#m Emaj

C#m

A#dim

3

3

3

3

m8M
L

M9m
R

248

♩ = 70 Brahms: Intermezzo Op 117 no. 1

F#3

D#7

Ebm

3

3

3

M9M
RP

252

Bb7

Ebm

Cø7

Fm7

Bbm7

Ebm

Bbmin

m5m
RPRP

m5m
RPRP

♩ = 60

Brahms: Intermezzo Op 117 no 1 in Eb

256

F7 Bbm Ebmaj

260

Aø7 Ebmaj Cm Ebmaj Bb7 Abmaj Ebmaj Bbmaj Ebmaj

M10M
RLRLP

♩ = 50

Brahms: Intermezzo Op 117 No 3 in c#m

265

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

M4m L m7m RL m3M R M7M LR M3M PR

Brahms: Intermezzo Op 117 No 2 in Bbm

271

♩ = 45

C#m Co Bbm Co Bbm Bbm7

276

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

M1m
RPL

Brahms: Intermezzo
Op 117 No 3 in $c\sharp m$

279

Chords: $F7$, $G\flat m$

M1m
RPL

Brahms: Intermezzo
Op 117 No 3 in $c\sharp m$

282

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

Brahms: Intermezzo
Op 117 No 3 in $c\sharp m$

287

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

$\text{♩} = 90$

Brahms: Intermezzo Op 118 No 2 in A

291

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

M8M
PL

Brahms: Intermezzo Op 118 No 2 in A

297

Amaj Fmaj F7 D#o7

M8M PL

Brahms: Intermezzo Op 118 No 2 in A

302

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

M4m L m5m LR m7m RL

308

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

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

♩ = 130

314

Ebmaj Eb7 C7 Dbmaj Co7 Db Bb7

M9M RP M1M RLPL M9M RP

318

Eb Gm Eb7 Gm D7

M4m L

♩ = 110

Brahms: Romanze Op 118 No 5 in F

322

Chords: Fmaj, Cmaj, Dm, Am, Bbmaj, Gm, Amaj

Rhythmic patterns: M2m' RLR, m7m RL, m1M LRL, M9m R, m2M PRLRP

324

Chords: Dm, C#ø7, Dm, Eø7, Dm, Fmaj, Amaj

Rhythmic patterns: m3M R, M4M LP

Schoenberg: Transfigured Night

327

Chords: Dm, Gm, Amaj, F#o7, G7, C#o7, F7

329

Chords: Eb9, Bø7, Cb9, Db+

333

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

M9m m5m m5M M7m
R LR LRP LRP

♩ = 160

340

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

m10M M9m m5m
RLR R LR

♩ = 160

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

345

Emaj Amaj Bbm 3 Amaj 3

m11M
RPL

349

Dbmaj 3 Bbm Amaj 3 Abmaj 3

M4M M9m m11M M11M
LP R RPL LRLP

352

Bbm 3 Abmaj 3 Bbm 3 Dbmaj

M2m m10M m3M
RLR RLR R

355

Bmaj

3

3

Gb: I

M10M

LRPR

360

IV I IV I V I V I

Eo7

365

Bbm

I

IV I IV I

Bm F#m

Modal Bm

371

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

Modal dm

377

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

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

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

390

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

392

Bmaj G#m C#m D#maj

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

E maj Fmaj Bmaj E maj Bbmaj E maj C#maj A maj D#o7

M6M RPRP M9M RP M8M PL

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

400

C#maj

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

♩ = 80

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

409

♩ = 132

Ravel: Piano Trio (3rd movement)

413

416

418

♩ = 120

Measures 418-420 of a musical score in D major (two sharps) and 2/4 time. The tempo is marked as quarter note = 120. Measure 418 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 419 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 420 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.

421

Measures 421-423 of a musical score in D major (two sharps) and 2/4 time. Measure 421 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 422 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 423 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.

424

Measures 424-426 of a musical score in D major (two sharps) and 2/4 time. Measure 424 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 425 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 426 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.

427

Measures 427-429 of a musical score in D major (two sharps) and 2/4 time. Measure 427 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 428 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 429 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)

431 $\text{♩} = 60$

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

M3M
PR

433

Chords: $D^\#7$, $G^\#\text{m}$, M6M

435

Chords: $D7\ 3$, $m6M$, RPR, G^maj

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

439

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

M3M
PR

M9M
RP

441

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

M3M
PR

M9M
RP

M3M
PR

443

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

M9M RP M9m R m10M RLR M4M LP M1M RLPL

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

446

Bbmaj Ebmaj Dbmaj

M6M RPRP

$\text{♩} = 50$

451

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

M9m R m2M PRLRP M6M RPRP

457

Db7/E Cmaj Fmaj

$\text{♩} = 80$

R. Strauss: Elektra

Liszt: Chapelle de Guillaume Tell

462

Cmaj Am G7 C Am Gmaj Cmaj Am

466

Emaj Abmaj Ebmaj Gm Dmaj Gmaj

M4M LP M4m L

470 Debussy: Claire de Lune

Dbmaj Fm Emaj Db Fm Emaj

M4m L m11M RPL M9M RP

J = 120

472 Brian Wilson: God Only Knows

Dbmaj F#m

J = 120

Bartok: III. Allegro Molto (Suite Op 14)

479

Am Cm

m3m RP m3m RP

487 $\text{♩} = 120$

Bbmaj Emaj Bbmaj Emaj Bbmaj

M6M
RPRP

493

Emaj Bbmaj Abm F#m Cmaj F#m

M10m RLRLP m10m RLRLP m6M RPR M6m RPR

499

Cmaj D#m D#m C#m Bmaj

M3m PRP

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

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

m7M RLP M0m P m2m LRPR

516

Chords: $E_b m$, $Do7$, $G_b m7+$, $E_b m$, $F7$, $A m$, $G\# o7$, $C M7+Am$, $B7$

Fingering/Articulation: $M3m$ L, $M9m$ R, $M3m$ L, $M9m$ R, $m2M$ PRLRP

525

Liszt: XI. Harmonies du Soir (Transcendental Etudes)

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

Fingering/Articulation: $M7m$ LRP

530

Chords: $E maj$, $C maj$, $G maj7+$

Fingering/Articulation: $m7M$ RLP, $M8M$ PL

535

Chords: $Gmaj$, $E m$, $B maj$, $B maj7$, $G maj7+$, $B maj7$

Fingering/Articulation: $M8M$ PL

540

Liszt: IV. Mazeppa (Transcendental Etudes)

Chords: $G maj7+$, $G maj$, $G maj7+$, $B\flat maj$, $C \emptyset 7$

547

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

556

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

♩ = 130

Liszt: I. Preludio (Transcendental Etudes)

564

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

M3M
PR

570

Lyrics: Ich bin der chrome din-ette.

Chords: Cmaj, Dm, Fmaj, Em

Zappa: Sofa

m3M
R

Ravel: Une Barque sur l'Océan (Miroirs)

576

Chords: Am, Dm, F, Gmaj

582

585

♩ = 100

590 Debussy: Danse Styrienne

Emaj

G#m

M4m
L

595

Abmaj

Eb7

Bmaj

m0M
P

M8M
PL

600

F#7

Bmaj

Amaj

G#m

Amaj

Bmaj

Amaj

Ddbussy: La plus que lente

606

Gmaj Ebmaj Gmaj

M10M LRPR M4M LP

ASG: Florida Sleep

612

B7 Bb7 Ebmaj Bb Cmaj Ab

M4M LP M11M LRLP M2M RLRP M8M PL

619

F7 Cm Gm Cm Fmaj M7m

M9M RP M7m LPR

♩ = 66

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

625

F#m Dm Bbm F#m F+

m8m LP m8m LP m8m LP

♩ = 50

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

631

Emaj B7 Amaj

M10M
LRPR

634

Emaj Em C7

M0m
P m8M
L

♩ = 90

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

635

Bm Emaj Emaj

M11m
LRL

639

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

♩ = 140

Nirvana: The Man Who Sold the World

645

C7 Bmaj Emaj Dm Amaj

651

M8M PL

M9M RP

Fmaj

Cmaj

Amaj

658

Dm

Cmaj

663

M8M PL

M4M LP

Fmaj

Dbmaj

Cmaj

♩ = 80

Ravel: Menuet Antique

8

669

F#m

Bm F#m

G#ø7 C#sus

♩ = 100

Ravel: IV. Rigaudon (Le Tombeau de Couperin)

674

Minor chord as dominant

C#m

F#maj

Abmaj

F

Bb F Bb

Cm7/Bb

BbM7

679

Chords: D \flat , B \flat , F \sharp , Em, F \sharp , D \sharp , B, E, G \sharp 9, C \sharp , G \sharp m7, C \sharp

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

683

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

Rhythmic markings: M9M RP, m8M L

687

Chords: F \sharp mM7, Bmaj, EmM7, Em7, Em7, A \sharp maj, DmM7, Dm7

691

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

Chords: Dm7, C, F \sharp m, F \sharp 9, F $\sharp\flat$ 9

696

Chords: E7, B9, D9

699

E13 B9 D9 E13 Bm C#7 Emaj

704

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

711

F#m B7 A F#9 E9 AmajEm7

$\text{♩} = 130$
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

♩ = 110

Liszt: IV. Mazeppa (Transcendental Etudes)

732

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

735

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

♩ = 60

Mussorgsky: Catacombs (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+

774

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

$\text{♩} = 120$

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

784

$E^\sharp o7/F^\sharp$ $E^\sharp o7+bm$

791

797

801

805

809

815 $\text{♩} = 55$

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

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

833

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

842

Measures 842-851. This system includes trills marked 'tr' above measures 842, 844, 846, and 848. The right hand has a more active melodic line with trills and sixteenth notes, while the left hand continues with a steady accompaniment. Measure 851 ends with a double bar line.

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

852

Measures 852-858. The right hand features a complex, rapid melodic passage with many beamed sixteenth and thirty-second notes. The left hand provides a supporting accompaniment with chords and moving lines. Measure 858 ends with a double bar line.

859

Measures 859-861. The right hand continues with a melodic line, while the left hand features a prominent, sustained chordal texture in the lower register. Measure 861 ends with a double bar line.

862

Measures 862-865. The right hand has a melodic line with some rests, while the left hand provides a harmonic accompaniment with chords and moving lines. Measure 865 ends with a double bar line.

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

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

Abmaj Gmaj Dmaj G9/D D7 G11/D

874

D7 Gsus G Dmaj G13/D Dmaj Ebmaj

880 Wieder etwas zurückhaltend. Più mosso.

C9 Bb/F F#+ Gm Eb Ab#11 Eb+ G7/Db

891 $\text{♩} = 50$ Pesante

Csus4 C Ao7/C F9/Cb Gm Bb7 Ebmaj

902

Chords: $D\flat$ maj, $G\flat$ maj, $B\flat 9/F$, Fmaj, $B\flat 9$, $E\phi 7$

Etwas bewegter. ♩ = 90

909

Chords: $A\flat 9$, $D\flat M7$, $A\phi 7$, $B7/A$, $B\flat$ sus4, $B\flat m7$, $E\flat$, Amaj

♩ = 80

916

Chords: $C\sharp$ maj, Fmaj, $B\phi 7$, Amaj, Gmaj

Liszt: Sonetto 47 del Petrarca

921

Chords: Em, Cm, $A\flat$ maj

924

Chords: Fmaj, Dmaj

926

G/D Amaj Dmaj

Liszt: Après une Lecture du Dante

929 $\text{♩} = 60$

F#maj Emaj

Red.

931

F#maj C#sus4

Red.

933

C#maj D#m Fmaj

Red.

8

935

Bbmaj 3 3 3 3 F11 3 F7 Bbmaj

Red.

♩ = 100

938 Sibelius: V. In a Mournful Mood (Five Characteristic Impressions Op 103)

Cm 3 F#ø7 Cm 3 Dbmaj 3 Cmaj

943

C#ø 3 Gsus4 3 G 3 G

948

F#ø7 3 G 3 G7 Bo7 3

Liszt: III. Paysage (Transcendental Etudes)

952

Bo7 3 Cmaj Fmaj

958

8

F7

964

Amaj

968

E7

Abmaj

Eb7

Gbmaj

972

C#b9

Gb

985

1004

