

Riemann Sequence Examples

Greg Sandell (collector)

$\text{♩} = 80$

Debussy - Sarabande

Debussy - Sarabande

RP M9M R M9m RPR m6M

L M4m L M4m RPR m6M

M11M LRLP M9m R m8M L M9m R

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

m7m RL M7M LR M8m PLP m8M L M8m PLP

♩ = 160

Stravinsky: mvt 1, Symphony in Three Movements

26

31

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

33

37

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

39

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

Red.

Liszt: Sposalizio

122

Bbmaj

F7

Dbmaj

M8M

PL

Red.

128

Ab7 Dbmaj Ab7 Emaj B7

M8M PL

♩ = 80

134 Liszt: Sonetto del Petrarca 104

G#maj F#m7 F#7

5 6 6

136 Liszt: Ils Penseroso

D#7 B+ Gbmaj Fmaj

6 6

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

Bbmaj Em Bbmaj

156 ♩ = 110 ♩ = 100 ♩ = 80 ♩ = 100 tr

Bbmaj Em Bbmaj

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

Bbmaj Em Bbmaj

M3M PR M4M LP

M4m L m8M L M9M RP M4m L m8M L M9M RP etc... 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 8 Liszt: Sonata in B minor m. 390

3

E♭m

188 8

F♯dim7 A♭7

♩ = 115

190 8

Cmaj Gdim7 A♭m G♭maj

M4M LP

♩ = 80

Liszt: Sonata in B minor p 604

193 8

Amaj Cmaj F♯7 C♯m

M3M PR M6M RPRP

196

D♯maj Bm C♯maj A♭m B♭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

211

Cmaj Gmaj

8

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

Chords: Dmaj F7, M3M PR

242

♩ = 95

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

Chords: Bmaj Emaj, D#7, G#m Emaj, C#m, A#dim, m8M L, M9m R

248

♩ = 70 Brahms: Intermezzo Op 117 no

Chords: F#3, D#7, M9M RP, Ebm

252

Chords: Bb7, Ebm, Cø7, Fm7, Bbm7, Ebm, Bbmin, 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: $E\flat m7$, $A\flat 7$, $D\flat M7$, $G\flat M7$, $C\emptyset 7$, $F7$, $G\flat m$

279

Chords: $G\flat m$

M1m
RPL

Brahms: Intermezzo
Op 117 No 3 in c#m

282

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

287

Chords: $G\sharp \emptyset 7$, $A\sharp \flat 9$, $G\sharp maj/d\sharp m$

$\text{♩} = 90$

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

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

Brahms: Ballade Op 118 No 3 in gm

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 and Fingerings for measures 322-323:

- Measure 322: Fmaj, Cmaj, Dm, Am, Bbmaj, Gm, Amaj
- Measure 323: M2m' RLR, m7m RL, m1M LRL, M9m R, m2M PRLRP

324

Chords and Fingerings for measures 324-325:

- Measure 324: Dm, C#ø7, Dm, Eø7, Dm, Fmaj, Amaj
- Measure 325: m3M R, M4M LP

Schoenberg: Transfigured Night

327

Chords and Fingerings for measures 327-328:

- Measure 327: Dm, Gm, Amaj
- Measure 328: F#ø7, G7, C#ø7, F7

329

Chords and Fingerings for measures 329-330:

- Measure 329: Eb9, Bø7, Cb9, Db+
- Measure 330: (Chords and fingerings continue)

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

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

$\text{♩} = 160$

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

345

Emaj Amaj Bbm₃ Amaj₃

m11M
RPL

349

Dbmaj₃ Bbm Amaj₃ Abmaj₃

M4M LP M9m R m11M RPL M11M LRLP

352

Bbm₃ Abmaj₃ Bbm₃ Dbmaj

M2m RLR m10M RLR m3M 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 Bb7

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 M9M M8M
RPRP RP PL

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

400

C#maj

Dbmaj Gmaj Dbmaj Bbmaj Gbmaj Cø7 Dbmaj

♩ = 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 ♩ = 120. Measure 418 features a piano introduction with a 7th fret marker on the bass staff. Measure 419 contains a triplet of eighth notes in the right hand. Measure 420 continues the triplet pattern. The score includes treble and bass staves with various musical notations such as chords, triplets, and a 'Ped.' (pedal) marking.

421

Measures 421-423 of the musical score. Measure 421 shows a complex chordal texture. Measure 422 features a triplet of eighth notes in the right hand. Measure 423 continues the triplet pattern. The score includes treble and bass staves with various musical notations such as chords, triplets, and a 'Ped.' (pedal) marking.

424

Measures 424-426 of the musical score. Measure 424 shows a complex chordal texture. Measure 425 features a triplet of eighth notes in the right hand. Measure 426 continues the triplet pattern. The score includes treble and bass staves with various musical notations such as chords, triplets, and a 'Ped.' (pedal) marking.

427

Measures 427-429 of the musical score. Measure 427 shows a complex chordal texture. Measure 428 features a triplet of eighth notes in the right hand. Measure 429 continues the triplet pattern. The score includes treble and bass staves with various musical notations such as chords, triplets, and a 'Ped.' (pedal) marking.

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

431 $\text{♩} = 60$

Chords: G_b , $E_b\text{ø}7$, $F\#m$, $A\text{maj}$

M3M
PR

433

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

M6M

435

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

m6M
RPR

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

439

Chords: $F\#maj$, $A\text{maj}$, $F\#maj$, $A\#o7$

M3M
PR

M9M
RP

441

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

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

451

Bbm Cb7 Fbmaj (Fø7) Bbmaj Ebø7 Dbmaj Ab9 Db

M9m R m2M PRLRP M6M RPRP

457

Db7/E Cmaj Fmaj

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 ♩ = 120

472 Brian Wilson: God Only Knows

Dbmaj F#m

♩ = 120

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

Fingerings/Articulations: $M3m$ 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: $E maj$, $C maj$

Fingerings/Articulations: $m7M$ 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: $G maj7+$, $G maj$, $G maj7+$, $B\flat maj$, $C \emptyset7$

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

8

590

♩ = 100

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

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

Fmaj Cmaj Amaj

M9M RP

658

Dm Cmaj

663

Fmaj Dbmaj Cmaj Fmaj Dbmaj

M8M PL M4M LP

♩ = 80

Ravel: Menuet Antique

8

669

F#m Bm F#m G#ø7 C#sus

♩ = 100

Ravel: IV. Rigaudon (Le Tombeau de Couperin)

674

C#m F#maj Abmaj F Bb F Bb Cm7/Bb Bbm7

Minor chord as dominant

679

Chords: $D\flat$, $B\flat$, $F\sharp$, Em , $F\sharp$, $D\sharp$, B , E , $G\sharp9$, $C\sharp$, $G\sharp m7$, $C\sharp$

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

683

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

Performance markings: M9M RP, m8M L

687

Chords: $F\sharp mM7$, $Bmaj$, $EmM7$, $Em7$, $Em7$, $Amaj$, $DmM7$, $Dm7$

691

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

Chords: $Dm7$, C , $F\sharp m$, $F\sharp9$, $F\sharp b9$

696

Chords: $E7$, $B9$, $D9$

699

E13 B9 D9 E13 Bm C#7 Emaj

704

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

711

F#m B7 A F#9 E9 AmajEm7

♩ = 130
Debussy: I. Andante con moto (Deux Arabesques)

716

720

F#9 Am M3m PRP

723

725

728

♩ = 110

732

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

735

8

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

739

Musical score for measures 739-743. The score is written for piano in B-flat major (one flat). The key signature is B-flat major. The time signature is not explicitly shown but appears to be 4/4 based on the notation. The score consists of five measures. Measures 739 and 740 are marked with C#o7 and G#o7 respectively. Measures 741 and 742 are marked with Db9 and C#o7 respectively. Measure 743 is marked with G#o7. The notation includes chords, single notes, and rests. The final measure (743) ends with a double bar line.

Chord labels: C#o7, G#o7, Db9, C#o7, G#o7.