

# Riemann Sequence Examples

Greg Sandell (collector)

**I1**

♩ = 80

Debussy - II. Sarabande (Pour le Piano)

**I2**

Debussy - II. Sarabande (Pour le Piano)

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

Chords and Riemann symbols for I2: G#9sus4 (L M4m), F#maj (RPR m6M), G#9 (L M4m).

**I3**

Debussy - II. Sarabande (Pour le Piano)

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

**R1**

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

Wagner - Parsifal - Vorspiel

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

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

**R2**

♩ = 90

Wagner - Parsifal - Vorspiel

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

**R3**

21

Wagner - Parsifal - Act III

Abm Fø7 Ebm Cbmaj Fø7

Eb Bmaj Gmaj

M8m PLP m8M L

m7m RL M7M LR

♩ = 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

Bø

32

Bø Bø7/A E7

**R5**

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

34

Am Am7 F7

M3m PRP

38

Abm/Cb Bb7

m2M PRLRP

**R6**

Chopin: Etude Op 10 No 1 in C

40

BbFr6 Emaj

44

G7 C

M3M PR

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

**R7**

46

F/C

49

Cmaj

Abmaj

m7M  
RLP

M8M  
PL

8

51

M2 ♩ = 80

R. Strauss: Elektra

Cm

55

M2a ♩ = 160

R. Strauss: Elektra

Fm

Am

Cm

Bm

Fm

m4m  
PL

m3m  
RP

m6m  
RPRP

59

I5 ♩ = 170

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

Bm

Fm

Fm

Amaj

Fm

Amaj

Cm

Emaj

FmajG7

Fm

Amaj

m6m  
RPRP

m4M  
PLP

M3m m4M  
PRP PLP

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

68 **I6**

Chords: G<sup>#</sup>m F<sup>#</sup>m G<sup>#</sup>m/C<sup>#</sup> Bmaj E D Fmaj A<sup>b</sup>maj A9/B E D F A<sup>b</sup> D<sup>b</sup> Amaj

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

72 **P1** Led Zeppelin: Kashmir Dmaj Fmaj Am Amaj Gmaj B<sup>b</sup>maj Dm **P2** The Beatles: I Am the Wa

Chords: Dmaj Fmaj Am Amaj Gmaj B<sup>b</sup>maj Dm Bmaj Amaj

Patterns: M3M PR M3M PR

77

Chords: Gmaj Fmaj Emaj Fmaj Bmaj

Patterns: M11M LRLP M1M RLPL M6M RPRP

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

81

Chords: B<sup>b</sup>maj/F F7 B<sup>b</sup>maj

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

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

M10m RLRLP m8m LP m4m LP

88

B5 Em B5 B5 Emaj D#maj G#m

**R10** ♩ = 75

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

Ab7 Dbmaj G7 Cm Abmaj Bmaj

M6M RPRP M3M PR

100

Bbmaj D7 Emaj Eb/G Ebmb11 Bø7 Cmaj

M11M LRLP M4M LP M11M LRLP

105 Wagner: Wotan the Wanderer motif from Die Walküre

Bmaj Dmaj Bbmaj Emaj Amaj Cmaj Abmaj Dmaj

M3M PR M8M PL M6M RPRP (progression repeated)

**R12**

**R13****R14**

♩ = 120

Wagner: Destiny motif from  
Die Walküre Act III

Liszt: Sposalizio

110

Cm Bmaj G#maj F#m

m11M RPL Red. M10m RLRLP

116

Em Cmaj Cmaj

119

Bbmaj Dbmaj Bbmaj Dbmaj

M3M PR

**R15**

Liszt: Sposalizio

121

Abmaj Bmaj Abmaj Bmaj Bbmaj

126

Chords: F7, Dbmaj, Ab7, Dbmaj, Ab7

M8M PL

131

**R16**

♩ = 80

Liszt: Sonetto del Petrarca 104

Chords: Emaj, B7, G#maj

M8M PL

135

Chords: F#m7, F#7, D#7

M9M RP

138

**R17**

Liszt: Ils Penseroso

Chords: B+, Gbmaj, Fmaj, Emaj, Ebmaj, Dmaj

M11M LRLP



R18

**♩ = 95**

Liszt: Sonata in B minor m. 115

142

422

The musical score for Example 19 consists of two staves. The top staff is in bass clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains a series of chords and intervals: Bm, C#maj, Dbmaj, Abmaj, Bm, C#maj, Bm, and A#o7. The bottom staff is in bass clef with the same key signature and time signature. It contains a series of intervals: m2M, PRLRP, M3m, and PRP. The chords and intervals are aligned with the measures of the top staff.

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

m2M PRLRP M3m PRP

**R19**

**R19**

**♩ = 120**

Liszt: Sonata in B minor m. 161

148

148 Liszt: Sonata in B minor m. 161

Em Bbmaj Em Bbmaj

R20

m6M RPR M6m RPR

**R20**

**♩ = 120**

Liszt: Sonata in B minor m. 192

154

154

154

155

156

A7

G7

C7

B7

A7

R21

**♩ = 120**  
"Omnibus" progression

157

157

$\text{♩} = 110$   $\text{♩} = 100$   $\text{♩} = 80$   $\text{♩} = 100 \text{ tr}$   $\text{♩} = 120$

"Omnibus" progression

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

Fmaj B7 Gm A#m7

8 tr 3 3

M6M RPRP M8m PLP

187

Ebm

8

189 ♩ = 115    ♩ = 110    ♩ = 100

F#dim7 Ab7 Cmaj Gdim7

8

M4M LP

♩ = 115    ♩ = 110    ♩ = 100

191 R26 Liszt: Sonata in B minor m 604

Abm Gbmaj Amaj Cmaj

8

M3M PR

♩ = 110

195

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

M6M RPRP M8M PL M7m LRP

199

Fmaj Abm Bbmaj Fmaj Gm Dmaj Gm

M3m PRP

203

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

Dmaj Gm F#7 C#7

m11M RPL

208

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

M11M LRLP M1M RLPL

213

Cmaj Gmaj Bbmaj Fmaj

M3M PR

217 8

Abmaj G#m D#m G#m7

M3M  
PR

**R28**

222 ♩ = 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

235

235

F7

Dmaj F7

M1M M1M  
RLPL RLPL

M3M  
PR

**R30**

♩ = 95

240

240

F+7 D7 G+9 Em Bmaj Emaj G#m D#7 G#m Emaj m8M M9m

L R

247

247

3 C#m 3 A#dim 3 F#3 3 D#7 3 M9M RP

R31

Brahms: Intermezzo Op 117 no 1 in Eb

251

**♩ = 70**

251  $\text{♩} = 70$

$E_b m$   $B_b 7$   $E_b m$   $C \emptyset 7$   $F m 7$   $B_b m 7$   $E_b m$

$m5m$   $RPRP$   $m5m$   $RPRP$

♩ = 60

Brahms: Intermezzo Op 117 no 1 in Eb

**R32**

255

Bbmin F7 Bbm Ebmaj

259

Aø7 Ebmaj Cm Ebmaj Bb7 Abmaj Ebmaj

M10M  
RLRLP

♩ = 50

Brahms: Intermezzo Op 117 No 3 in c#m

**R33**

263

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

M4m L m7m RL m3M R M7M LR M3M PR

**R34**

Brahms: Intermezzo Op 117 No 2 in Bbm

♩ = 45

270

C#m Co Bbm 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 LR, R

**M3**

$\text{♩} = 160$

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

344

Chords:  $A_{maj}$   $F\#m$   $Bm$   $E_{maj}$   $A_{maj}$   $Bbm_3$   $A_{maj}_3$

Fingerings: m11M RPL

349

Chords:  $D_b_{maj}_3$   $Bbm$   $A_{maj}_3$   $A_b_{maj}_3$   $Bbm_3$

Fingerings: M4M LP, M9m R, m11M RPL, M11M LRLP, M12m RLR

353

Abmaj 3 Bbm 3 Dbmaj Bmaj 3 3

m10M RLR m3M R M10M LRPR

Brahms: Symphony No 1 in cm

357 **R42**

Gb:I IV I IV I V I V I

364

Eo7 Bbm Gb:I IV I IV I

m9M PRP

370

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

(Modal Bm?)

376

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

7 Red. M4m

421

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

M8M PL M6MM4M RPRP M8m PLP

424

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

3 φ

427

427

60

4/4

D+

Bm

A

Bbmaj

Bm D+

Dm

A

M1m

RPL

**♩ = 60**

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

**R46**

431

**R46**

G $\flat$  Eb $\flat$ 7 F $\sharp$ m Amaj

3

M3M  
PR

433

M6M

435

D7 3

Gmaj

m6M  
RPR



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

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

Rhythm: M3M PR, M9M RP

441

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

Rhythm: M3M PR, M9M RP, M3M PR

443

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

Rhythm: 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

Rhythm: M6M RPRP

451

3 3 3

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

M9m R m2M PRLRP M6M RPRP

457

**M5** R. Strauss: Elektra **R49** Liszt: Chapelle de Guillaume Tell

$\text{♩} = 80$

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

Db Fm Emaj Dbmaj C/E

M9M  
RP

475 M6 ♩ = 120 Bartok: III. Allegro Molto (Suite Op 14)

GM7 F/C Dm C D F#m Am

♩ = 120 M7 m3m  
RP

Bartok: I. Allegretto (Suite Op 14)

483

Cm Bbmaj Emaj

m3m  
RP

M6M  
RPRP

490

Bbmaj Emaj Bbmaj Emaj Bbmaj Abm

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 C7 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 RLPR

618

Ab F7 Cm Gm Cm Fmaj M7m

M8M PL M9M RP

♩ = 66

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

624

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 Bm

M0m P m8M L M11m LRL



$\text{♩} = 90$   
 Beethoven: II. Variations  
 (Sonata in E Op 109)

636

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

B7 Emaj E+ A A#o C7 Bmaj Emaj

642

B7 Emaj E+ A A#o C7 Bmaj Emaj

$\text{♩} = 140$

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 F#m Bm F#m

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

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

$m = 140$

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

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

8

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

739

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

745

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 C/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 key signature is D major (two sharps). Measure 785 features a piano introduction with a sustained E#7+bm chord in the left hand. The right hand begins with a melodic line starting on G, marked with a triplet of eighth notes and an 8-measure rest. The melody continues with eighth-note patterns and rests.

792

Measures 792-797. The piano accompaniment features a series of chords: E7, A7, G#o7, E#o7 F#7. The right hand continues with eighth-note patterns and rests.

798

Measures 798-801. The piano accompaniment features a series of chords: G#o7, D7, G7, C, C7, A7, D7, B7. The right hand continues with eighth-note patterns and rests.

802

Measures 802-805. The piano accompaniment features a series of chords: E, E7, C#7, F#m. The right hand continues with eighth-note patterns and rests.

806

Measures 806-809. The piano accompaniment features a series of chords: Dm, E7. The right hand continues with eighth-note patterns and rests.

♩. = 55

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

810

A7 D Gm

♩. = 80

Debussy: I. Allegro vivo (Sonata for Violin)

817

E5 D5 F5

823

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 - Resurrection)

879

8 Wieder etwas zurückhaltend. Più mosso.

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

$\text{♩} = 50$

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

890

G7/D<sub>b</sub> Csus4 C Ao7/C F9/C<sub>b</sub> Gm 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 E<sub>o</sub>7

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 time signature is common time (C). The score is written for piano. Chords are indicated above the notes: 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 910. The tempo marking 'Etwas bewegter. ♩ = 90' is at the top right.

♩ = 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 time signature is 6/4. The score is written for piano. Chords are indicated above the notes: C#maj, Fmaj, Bø7, Amaj, and Gmaj. A double bar line is present after measure 919.

921

Musical score for measures 921-922. The key signature is C major. The time signature is 6/4. The score is written for piano. Chords are indicated above the notes: Em and Cm. A double bar line is present after measure 921. The letters 'R' and 'LP' are written below the staff in measures 921 and 922 respectively.

923

Musical score for measures 923-925. The key signature is C major. The time signature is 6/4. The score is written for piano. Chords are indicated above the notes: Abmaj, Fmaj, and Dmaj. A double bar line is present after measure 924.

926

Musical score for measures 926-928. The key signature is C major. The time signature is 4/4. The score is written for piano. Chords are indicated above the notes: G/D, Amaj, and Dmaj. A double bar line is present after measure 927. The key signature changes to D major (two sharps) in measure 928.

Liszt: Après une Lecture du Dante

929

$\text{♩} = 60$

Measures 929-930. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 60. The music features a complex texture with triplets and sixteenth notes in both hands. Chord labels include F#maj and Emaj. The bass line includes a 'Red.' (Reduction) bracket.

931

Measures 931-933. The score continues with triplets and sixteenth notes. Chord labels include F#maj, C#sus4, and C#maj. The bass line includes a 'Red.' (Reduction) bracket.

934

Measures 934-935. The score continues with triplets and sixteenth notes. Chord labels include D#m, Fmaj, and Bbmaj. The bass line includes a 'Red.' (Reduction) bracket.

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

PR

968

E7

Abmaj

Eb7

Gbmaj

$\text{♩} = 100$

972

Ravel: II. Pantoum (Piano Trio)

C#b9

Gb

Db#11

Bb7 G9

Eb7 C7

978

8

Bbm

Abm

F#9

E9#11

Bbmaj

Cmaj

Bb#11

983

A

A+

A7

G+

♩ = 120

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

988

Measures 988-990 of Prokofiev's II. March. The music is in 4/4 time with a key signature of one flat (B-flat). The score shows a piano accompaniment with chords and eighth-note patterns. Chords are labeled below the staff: A<sup>b</sup>, E7, A<sup>b</sup>, E7, A<sup>b</sup>m, E7, A<sup>b</sup>maj, E7, A<sup>b</sup>, E7, A<sup>b</sup>m, E7.

991

Measures 991-993 of Prokofiev's II. March. The music continues in 4/4 time with a key signature of one flat. Chords are labeled: E<sup>b</sup>m, Gm, Cm, Gm, E<sup>b</sup>, Bm, E<sup>b</sup>, Bm, Gmaj, E<sup>b</sup>m, Gmaj, E<sup>b</sup>m.

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

994

Measures 994-997 of Chopin's I. Allegro Maestoso. The music is in 3/4 time with a key signature of two sharps (D major). It features triplets and various chords. Chords are labeled: F<sup>#</sup>o7, C9, Dmaj, C<sup>#</sup>m. There are also markings for "Red." (Reduction) at the end of the section.

998

Measures 998-1000 of Chopin's I. Allegro Maestoso. The music continues in 3/4 time with a key signature of two sharps. It features rapid sixteenth-note passages. Chords are labeled: D<sup>#</sup>maj. There are also markings for "Red." (Reduction) at the end of the section.

1000

Measures 1000-1002 of Chopin's I. Allegro Maestoso. The music continues in 3/4 time with a key signature of two sharps. Chords are labeled: Emaj, Bsus4, Bm. There are also markings for "Red." (Reduction) at the end of the section.

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.

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

1031

E7 A D E F# Dmaj E Am B7 E

$\text{♩} = 60$

Gesualdo: Moro Lasso

Gesualdo: Moro Lasso

1037

C#maj Am B G E7 Cm Em Amaj C#maj Bmaj

1050

Gmaj Bm Dsus4 D Bmaj Bm Dsus4 D Dø7 Dø7

1057

Ebmaj Ebmaj Dø7 Dø7

1060

Co7 Co7 Dø7 Dø7

1063

Ebmaj Ebmaj Gm/D Bbm

♩ = 80

Liszt: Tottentanz

1067

Measures 1067-1071 of Liszt's Tottentanz. The score is in 2/4 time with a tempo of 80 beats per minute. The key signature has one sharp (F#). The music features a series of chords and melodic lines. The chords are labeled as E<sup>maj</sup>, A<sup>m</sup>, C<sup>maj</sup>, G<sup>maj</sup>, D<sup>m</sup>, E<sup>maj</sup> D<sup>m</sup>7, C<sup>o</sup>, and D<sup>m</sup>.

1072

Measures 1072-1075 of Liszt's Tottentanz. The score is in 2/4 time. The key signature changes to two flats (Bb, Eb). The chords are labeled as D7<sup>b9</sup>, G<sup>m</sup>, A7, D<sup>m</sup>, A<sup>m</sup>, B<sup>o</sup>, G<sup>m</sup>, D<sup>m</sup>, G<sup>maj</sup>, D<sup>m</sup>, G, D<sup>m</sup>, G, D<sup>m</sup>, and G.

1076

Measures 1076-1078 of Liszt's Tottentanz. The score is in 2/4 time. The key signature changes to three flats (Bbb, Ebb, Abb). The chords are labeled as Bb7, D<sup>m</sup>, and Gm7.

♩ = 50

1079

Measures 1079-1081 of Liszt's Mephisto Waltz No 1. The score is in 3/4 time with a tempo of 50 beats per minute. The key signature has three sharps (F#, C#, G#). The chords are labeled as B<sup>maj</sup> 6, 6, 6, and E7.

♩ = 120

Liszt: Mephisto Waltz No 1

1082

Measures 1082-1085 of Liszt's Mephisto Waltz No 1. The score is in 3/4 time with a tempo of 120 beats per minute. The key signature has three sharps (F#, C#, G#). The chords are labeled as D#+, E7/D, C#7, and G7.

1086

8

Bm G7 E7 C#7/B F#m

1091

8

A7/G F7 Amaj/E F7/Eb Bb/D C#7 G#o7

1098

Emaj Amaj F7/Eb Bb/D C#7 G#o7

1107

8

F#7/E Eb7 Gm/D C#o7 C7

♩ = 100

Debussy: D'un Cahier d'Esquisses

1116

Musical score for Debussy: D'un Cahier d'Esquisses, measures 1116-1121. The score is in 6/8 time and features a complex harmonic structure with many accidentals. The key signature changes from two sharps to two flats. The tempo is marked as ♩ = 100. The score includes a double bar line and a repeat sign. The notes are written in a complex, non-linear fashion, with many accidentals and a high density of notes.

E7 A Ebm Gbm9 Ab7 Bbm Gbmaj Ebm Gbm9 Ab7 Bbm

Mahler: Symphony No 4  
Schwungvoll.

1122

Musical score for Mahler: Symphony No 4, measures 1122-1127. The score is in 4/4 time and features a complex harmonic structure with many accidentals. The key signature changes from two flats to one sharp. The tempo is marked as ♩ = 95. The score includes a double bar line and a repeat sign. The notes are written in a complex, non-linear fashion, with many accidentals and a high density of notes.

G#ø7/B D7 Em G9

1127

Musical score for Mahler: Symphony No 4, measures 1127-1132. The score is in 4/4 time and features a complex harmonic structure with many accidentals. The key signature changes from one sharp to two sharps. The tempo is marked as ♩ = 95. The score includes a double bar line and a repeat sign. The notes are written in a complex, non-linear fashion, with many accidentals and a high density of notes.

1133

Musical score for Mahler: Symphony No 4, measures 1133-1138. The score is in 4/4 time and features a complex harmonic structure with many accidentals. The key signature changes from two sharps to two flats. The tempo is marked as ♩ = 95. The score includes a double bar line and a repeat sign. The notes are written in a complex, non-linear fashion, with many accidentals and a high density of notes.

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

Musical score for 'Summer Breeze' by Seals & Crofts, measures 1141-1144. The score is in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line.

Measures 1141-1144:

- 1141: Em Am
- 1142: Em Am
- 1143: Emaj G/D
- 1144: D A/C#

1145

Musical score for 'Summer Breeze' by Seals & Crofts, measures 1145-1148. The score is in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line.

Measures 1145-1148:

- 1145: Emaj Am7
- 1146: Emaj G/D
- 1147: D A/C#
- 1148: Emaj

1149

Musical score for 'Summer Breeze' by Seals & Crofts, measures 1149-1154. The score is in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line. Measure 1154 ends with a double bar line and a key signature change to two flats (Bb).

Measures 1149-1154:

- 1149: Am7
- 1150: Bm7
- 1151: Am7
- 1152: G
- 1153: G
- 1154: (Key signature change to Bb)

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

1155

Musical score for 'Black Key' by Chopin, measures 1155-1157. The score is in 2/4 time with a key signature of two flats (Bb). The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line. Measure 1155 has an 8-measure repeat sign over the first two measures.

Measures 1155-1157:

- 1155: Ab7 Bbm7
- 1156: Ab7 Db
- 1157: Ab7/C

1158

Musical score for 'Black Key' by Chopin, measures 1158-1160. The score is in 2/4 time with a key signature of two flats (Bb). The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line.

Measures 1158-1160:

- 1158: Gb/Db
- 1159: Gb+
- 1160: (Key signature change to Bb)

[illegible]

1170

♩ = 58

Ravel: Ondine (Gaspard de la nuit - reduction)

1183

C#maj C#ø7 G13 C#maj G13 C#maj C#ø7

RPRP

1186

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

PRP



1189

F#m Em C#9

1192

Bm9 D13 Gm9 Bb13 Ebm9 F#13

1193

Bm9 D13 Gm9 Bb13 Ebm9 F#13

Bartok: "From the  
Withered Branch" (song)

1195

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

Rimsky-Korsakov - Scherezade

M3M M6M M4M  
PR RPRP LP

1201

Gesualdo: Moro Lasso

Gesualdo: Moro Lasso

D F7 B7 C#maj Am Bmaj Gmaj Cm Em

M8m m2M M8M  
PLP PRLRP PL

m4m  
PL

1211

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

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

1219

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

Gm Gmaj F7 A7 Fmaj7 Dm7 Gm Gmaj Csus9 Cmaj

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

1227

Am D7 Gm Dmaj Gm Cmaj Am D7 gm

1234

8

1246

3

1250

1252

Beethoven: Leonore Overture No. 3

$\text{♩} = 120$

B7

1256

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

1261

Wagner: Parsifal Act III m. 456

$\text{♩} = 120$

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

1269

Chopin: Ballade in fm m. 195

$\text{♩} = 80$

Db Db7 Gb Cmaj C7

1274

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

1277

♩ = 105

Debussy: I. Pagodes (Estampes)

Cmaj G7 C

E $\flat$  E $\flat$ ø7

3 3 3 3

[illegible]

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 Bb7 Dmaj GmM7/A A13 Dmaj Bbmaj Bbm Bbmaj D

1294

Bm F#sus4 Bm Bb Gm D Bo Gb Ebm Bb Gm D Gm D D

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

1299 ♩ = 80

Ebm Gmaj Bbm Gmaj Ebm Cmaj Ab7 Gbm Bmaj Ab B

1306

Db B G Bbm Fmaj Ebm Bbmaj Dbm Gmaj Bbm

♩ = 100

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

1311

Em7/G# G/G# Ebm7/Ab Ab7 Cmaj

1316

1321

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

1326

1337  $\text{♩} = 60$  Ravel: I. Supir (Trois Poemes de Stephane Mellarme)

1342

1347

F+M7 C#o7 G(b9b13) C(b9#913)

1350

C(b9#913)

1353

♩ = 160

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

1356

C#b9 DM7b5 C#b9 G9

1359

1362

♩ = 140

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

Chords: C#7b9, F#m9, F#ø7, D7

1367

♩ = 100

R. Strauss: Friedenstag

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

1374

♩ = 140

Ravel: Introduction and Allegro

Chords: C#, B7, Ebm

1382

Chords: B7, Abmaj, D(b9)

1389

Chords: F(b9), D(b9)



Ravel: Introduction and Allegro

1393

Musical score for measures 1393-1398. The key signature is C major. The melody in the right hand features eighth and sixteenth notes. The left hand accompaniment includes chords labeled C7, Bb13, and C7.

1399

Musical score for measures 1399-1402. The key signature is C major. The melody in the right hand features eighth and sixteenth notes. The left hand accompaniment includes chords labeled F9/Bb and A#m7.

1403

Musical score for measures 1403-1405. The key signature is C major. The melody in the right hand features eighth and sixteenth notes. The left hand accompaniment includes a chord labeled E7b5.

1406

Musical score for measures 1406-1408. The key signature is C major. The melody in the right hand features eighth and sixteenth notes. The left hand accompaniment includes chords labeled C#m and Eb7 3.

1409

Musical score for measures 1409-1412. The key signature is C major. The melody in the right hand features eighth and sixteenth notes. The left hand accompaniment includes chords labeled Gb7 3, Eb7 3, C13 3, and C#o7 3.

1412

3

3

3

Eb(b9)

1416 Liszt: Piano Concerto No 1 in Eb

8

1422

8

3

3

3

3

3

3

3

3

1425

3

3

3

3

3

3

3

3

Bb7

Do7

F#o

F#m

Do

Db

♩ = 85

1430 Beethoven: Symphony No 2 (1st mvt)

D7

1437

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

1444

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

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

1452

Chords: B7

Red. 8

1454

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

Red. 3 3 8

1457

Red. 8

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

1459

1460

1462

1464

1465

1466

14

15

14

F9

Bb9

Red.

\* Red.

\*

1467

12

15

15

Eb(#9)

C9

Red.

\*

Red.

\*

1468

17

17

17

Bbø7

Red.

\* Red.

\* Red.

\*

1469

C9

Red.

\*

1470

8

7

Fm7

Red.

Eb9

Red.

\*

Red.

\*

Debussy: XI. Pour les arpegges composes (Etudes)

1473

Measures 1473-1474. The score is in B-flat major (two flats). Measure 1473 features a Db9 chord in the bass and a 7th arpeggio in the treble. Measure 1474 features a G7 chord in the bass and a 10th arpeggio in the treble. A tempo marking of ♩ = 176 is present at the end of the system.

1474

Measures 1474-1477. Measure 1474 continues with a Db9 chord and a 7th arpeggio. Measure 1475 features a 7th arpeggio and a 6th arpeggio. Measure 1476 features a 6th arpeggio. Measure 1477 features an F9 chord and a Bm7 chord. The tempo marking ♩ = 176 is repeated.

Ravel: I. Modere (Valses Nobles et Sentimentals)

1478

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

1482

Measures 1482-1486. Measure 1482 features Bb9 and C#ø7 chords. Measure 1483 features C9 and GbM7 D9 chords. Measure 1484 features G#(b9) and C#(9) E(9) AM7 F#(9) chords. Measure 1485 features G#(9) and G#(9) chords. Measure 1486 features G#(9) and G#(9) chords.

1487

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

1492

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

1492

1493

1494

Fø7 C#m7 Dø7 G#ø7

1495

1495

1496

1497

1498

Fø7 C#m7 Dø7 C#+ Fø7 Gb+ Dø7

1499

1499

1500

1501

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

1502

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

1502

1503

1504

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

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

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. \*

1526

C+ Am7

Red. \*

1530

Debussy: III. Jardins sous la pluie (Estampes)

♩ = 80

Db

Red. \*

1532

Db Bmaj Gmaj Emaj

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

1534

Dmaj Cmaj Ab F

$\text{♩} = 80$  Ded. \* Ded. \* Ded. \* Ded. \*

1538 Ravel: I. Prelude (Ma Mere L'Oye)

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

 $\text{♩} = 60$ 

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

1546

Em A D C F#7

Ded. \* Ded. \* Ded. \* Ded. \*

1549

Bm E7 A

Ded. \* Ded. \* Ded. \*

1552

 $\text{♩} = 80$ 

Chopin: Barcarolle Op 60

G#9 C#maj

Ded. \* Ded. \*

1553

C#7 E7 G#m D#7

Red. \*

1554

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

Red. \*

♩ = 120

Beethoven: Concerto No 5 "Emperor" 1st mvt

8

1557

Cbmaj Gb7 Cbmaj Gb7

Red. \*

1560

Gb Bb Fmaj Bb

Red. \*

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

1565

A E7 A E A

1570

Bm7 Am C7 F A

Beethoven: Symphony No 7, 1st mvt

1575

E

*f*

1577

F#m7

*f*

1579

Fmaj Bmaj E

*p* *f*

♩ = 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 both staves. Measure 1583 begins with a half note in the right hand and a half note in the left hand, followed by a series of eighth notes. Measure 1584 continues the eighth-note pattern in both hands.

1585

Measures 1585-1586. Measure 1585 features a half note in the right hand and a half note in the left hand, followed by a series of eighth notes. Measure 1586 continues the eighth-note pattern in both hands.

1586

Measures 1587-1588. Measure 1587 features a half note in the right hand and a half note in the left hand, followed by a series of eighth notes. Measure 1588 continues the eighth-note pattern in both hands.

1587

Measures 1589-1590. Measure 1589 features a half note in the right hand and a half note in the left hand, followed by a series of eighth notes. Measure 1590 continues the eighth-note pattern in both hands.

♩ = 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 half note in the right hand and a half note in the left hand, followed by a series of eighth notes. Measure 1591 continues the eighth-note pattern in both hands. Measure 1592 features a half note in the right hand and a half note in the left hand, followed by a series of eighth notes.

1593

1593

C5

3

3

3

3

1598

Debussy: L'isle joyeuse

1598

Debussy: L'isle joyeuse

A

Bm/A

1604

1604

Fmaj

Bb9

1610

1610

F

Bb9

2/4

2/4

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

1616

E7

Red.

1618

Ab

(Red.)

Red.

1620

♩ = 90

Wagner: Parsifal Act 1 - Kundry's Seduction Motif

Gø7

Gb

Gø7

(Red.)

1625

Gb

Bb

Ab

Eø7

G#ø7

A7

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

1630

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

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 B $\flat$  maj G7 F G

$\text{♩} = 100$   
Chopin: Nocturne in D $\flat$  Op 27 No 2

1646

te  
you

C C $\sharp$ m

Red. \* Red. \*

1649

G $\sharp$ 7 B7 B7

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



1651

Handwritten musical score for "The Rose Tree" (1651). The score is in E-flat major (three flats) and 3/4 time. It consists of a treble and bass staff. The treble staff has a melody with a long slur over the first two measures and a triplet in the third measure. The bass staff has a bass line with a triplet in the third measure. Chords Ebm and B7 are indicated. The piece ends with a repeat sign.

1653

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody with various chords (A<sup>o</sup>7, F<sup>#</sup>m, D7, A<sup>b</sup>7) and triplets. The bass staff contains a bass line with triplets. The tempo is marked as ♩ = 70. There are 'Red.' and '\*' markers below the bass staff.

Scriabin: Etude in d#m Op 8 No 12

[illegible]

1659

B

Fø7

Fø7

Red.

Red.

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

1673

Db Dbm Ab Cm Ab7 Cm<sub>3</sub> G Cm<sub>3</sub> G

8

1684

1684

8

1692

1692

8

1700

1700

8

1706

1706

8

♩ = 130

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

1710

Measures 1710-1715. The score is in 4/4 time. The right hand features a complex texture of chords and moving lines, while the left hand provides a steady accompaniment. Chord labels: F#maj, Ebmaj, Amaj, Ebmaj.

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

1716

Measures 1716-1723. The score continues with complex harmonic textures. Chord labels: F#maj, Ebmaj, Amaj, Bb7, Gb7, Ab7, Bb7, C7, Ab7.

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

1719

Measures 1719-1723. The score features a series of chords and moving lines. Chord labels: Bb7, F#+7, D+7, F+7, C+7, F#7.

1724

Measures 1724-1728. The score concludes with a series of chords and moving lines. Chord labels: 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

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

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

1737

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

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

Liszt: Polonaise No 2 S223 - 1851

1741

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

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

1745  $\text{♩} = 80$  Chopin: Ballade No 2 in F

F E/G#

1749

E $\flat$ /G D/F# D $\flat$ /F C/E B $\emptyset$ 7/D E7

1752

F E/G# E $\flat$ /G D/F# D $\flat$ /F

1755

1757

Liszt: X. Appassionata  
(Transcendental Etudes)

♩ = 80

1759

8

8

8

8

Red. Gø7

1763

8

8

8

5

1766

8

8

8

5

Red. C7

Red. Gø7

Red. C7

1769

8

8

8

3

3

A7

Db/Ab

A7/G

Gb7

Red.

Red.

Red.

Red.

1771

8

6

Bbm/F F#7/E Fm Fm/Ab Gø7

Red. Red. Red. Red. Red. Red.

1774

♩ = 100

Chopin: Grande Polonaise Brillante Op 22

The image shows a musical score for Chopin's Grande Polonaise Brillante Op 22, measures 1774-1777. The score is in F major, 2/4 time, with a tempo of 100 beats per minute. It features a piano introduction and a complex rhythmic pattern in the right hand. The left hand plays a simple bass line. The right hand has a melody with many beamed sixteenth and thirty-second notes, creating a fast, rhythmic effect. The score is written for piano (p) and includes a key signature of one flat (F major) and a time signature of 2/4.

[illegible][illegible]



1783

8

Chopin: Polonaise in f#m Op 44

1785

D G#o7

1790

D 3 D7 G C#7 F#m 3

1793

3

8

Bbm 3 5 F7 5 Bbm

Brahms: Intermezzo in ebm Op 118 No 6

1797

$\text{♩} = 80$

1800

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

1803

1809

1815

1819

1823

Chords: G, Cm, G, Cm F#o, G, C#ø7 G7, C#ø7 G7

1827

♩ = 75 Brahms: Intermezzo in ebm Op 118 No 6

Chords: Ebm, Bb5, Abm, Ao

1834

♩ = 80

Chords: Ebm Abm7, Ebm Fm F7, Ebm Bb7 Ebm

Chopin: Ballade No 4 in Ab

1841

1846

1850

1854

(Red.)  
♩ = 50

Debussy: IX. Pour les notes repetees (Etudes)

1858

1859

1860

1861

A7 Eb A7 Eb Cmaj Bb B F#

Red. Ravel: Jeux d'Eau

1863

♩ = 144

Am7 Eb E G9 AM7 D9(b5)

Red.

1866

8

AM7 D9(b5) AM7 D9(b5)

1867

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

Red.

1868

1868

B $\flat$ 9(b5) C $\sharp$ 9(b5)

1869

1869

G $\sharp$ 9(b5) F $\sharp$ 9(b5) F9(b5) EM7

1871

## Ravel: Jeux d'Eau

1871

Ravel: Jeux d'Eau

E $\flat$ 7 G13 E $\flat$ 9 G13

Une Corde

1872

1872

E $\flat$ 7 G13 E $\flat$ 7 G13

3 Cordes

Ravel: Jeux d'Eau

1873

1873

1874

1875

Red.

Red.

Red.

Chords:  $E_bM7$ ,  $A_b9$ ,  $G_b9$

1876

1876

1877

Chords:  $E9$ ,  $B_bmaj$

1877

1877

1878

Chord:  $B_bmaj$

Ravel: Jeux d'Eau

1879

1879

1880

1881

Chords:  $G\emptyset7$ ,  $B_b\emptyset7$ ,  $C M7$

1880

Measures 1880-1881. The score is in G major (one sharp). Measure 1880 features a Gø7 chord with a 6th fret indication. Measure 1881 features a Bbø7 chord with a 3rd fret indication. The right hand plays a melodic line with slurs and ties, while the left hand plays a bass line with slurs and ties.

1881

Measures 1882-1883. The score is in G major (one sharp). Measure 1882 features an Aø7 chord. Measure 1883 features a Cø7 chord. The right hand plays a melodic line with slurs and ties, while the left hand plays a bass line with slurs and ties.

1882

Measures 1884-1885. The score is in G major (one sharp). Measure 1884 features a Cø7 chord. Measure 1885 features a D9(b5) chord. The right hand plays a melodic line with slurs and ties, while the left hand plays a bass line with slurs and ties.

1883

Measures 1886-1887. The score is in G major (one sharp). Measure 1886 features a D9(b5) chord. Measure 1887 features an Eb9(b5) chord. The right hand plays a melodic line with slurs and ties, while the left hand plays a bass line with slurs and ties.



1884

Musical score for measures 1884-1900. The key signature is three sharps (F#, C#, G#). The score begins with a treble clef staff containing a whole note chord of F#, C#, G# with an 8-measure rest indicated by a dashed line. The bass clef staff contains a whole note chord of F#, C#, G# with a 1-measure rest. The subsequent measures (1885-1900) are empty staves with a double bar line at the end of measure 1900.

1901

Musical score for measures 1901-1918. The key signature is three sharps (F#, C#, G#). The score consists of 18 empty staves, with a double bar line at the end of measure 1918.

1919

Musical score for measures 1919-1936. The key signature is three sharps (F#, C#, G#). The score consists of 18 empty staves, with a double bar line at the end of measure 1936.