

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 for I1: 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 for I3: 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 for I4: M11M LRLP

Chords for R1: Ab, Fm, Db

Riemann symbols for R1: 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 for R2: M9m R, M4m L, m7m RL, m3M R, 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 M3M PR

44

G7 C M3M PR

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

R7

46

F/C M3M PR

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**

Chords: G#m F#m G#m/C# Bmaj E D Fmaj A♭maj A9/B E D F A♭ D♭ 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♭maj Dm **P2** The Beatles: I Am the Wa

Chords: Dmaj Fmaj Am Amaj Gmaj B♭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♭maj/F F7 B♭maj

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

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

M10m RLRLP m8m m4m LP LP

88

B5 Em B5 B5 Emaj D#maj G#m

95 **R11**
♩ = 75 Wagner: Magic Sleep motif from Die Walküre

Ab7 Dbmaj G7 Cm Abmaj Bmaj

M6M M3M RPRP PR

100

Bbmaj D7 Emaj Eb/G Ebmb11 Bø7 Cmaj

M11M M4M M11M LRLP LP LRLP

105 **R12** Wagner: Wotan the Wanderer motif from Die Walküre

Bmaj Dmaj Bbmaj Emaj Amaj Cmaj Abmaj Dmaj

M3M M8M M6M PR PL RPRP (progression repeated)

R13**R14**

♩ = 120

Wagner: Destiny motif from
Die Walküre Act III

Liszt: Sposalizio

110

Musical score for measures 110-115. The score is in 3/4 time and features a key signature of one sharp (F#). The melody is in the right hand, and the bass line is in the left hand. The chords are Cm, Bmaj, G#maj, and F#m. The bass line includes a sequence of notes: m11M, RPL, and M10m. The right hand includes a sequence of notes: R, L, R, L, P.

116

Musical score for measures 116-118. The score is in 3/4 time and features a key signature of one sharp (F#). The melody is in the right hand, and the bass line is in the left hand. The chords are Em and Cmaj. The bass line includes a sequence of notes: R, L, R, L, P.

119

Musical score for measures 119-120. The score is in 3/4 time and features a key signature of one sharp (F#). The melody is in the right hand, and the bass line is in the left hand. The chords are Bbmaj and Dbmaj. The bass line includes a sequence of notes: M3M, PR.

R15

Liszt: Sposalizio

121

Musical score for measures 121-123. The score is in 3/4 time and features a key signature of one sharp (F#). The melody is in the right hand, and the bass line is in the left hand. The chords are Abmaj, Bmaj, and Bbmaj. The bass line includes a sequence of notes: R, L, R, L, P.

126

126

F7 Dbmaj Ab7 Dbmaj Ab7

M8M PL

131

R16

♩ = 80

Liszt: Sonetto del Petrarca 104

131

Emaj B7 G#maj

M8M PL

6 5

135

135

F#m7 F#7 D#7

M9M RP

6

138

R17

Liszt: Ils Penseroso

138

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

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

M11M LRLP M1M RLPL

213

Cmaj Gmaj Bbmaj Fmaj

M3M PR

217 8

Abmaj G#m D#m G#m7

M3M
PR

R28

222 $\text{♩} = 100$ 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 $\text{♩} = 80$ Brahms: VI. Intermezzo in E (Fantasien Op 1

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

M9M
RP

235

235

M1M M1M
RLPL RLPL

F7

Dmaj F7

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 $\text{♩} = 70$

Ebm $Bb7$ Ebm $C\emptyset7$ $Fm7$ $Bbm7$ Ebm

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

♩ = 60

Brahms: Intermezzo Op 117 no 1 in Eb

R32

255

Measures 255-258 of Brahms' Intermezzo Op 117 no 1 in Eb. The score is in E-flat major (three flats). Measure 255 features a B-flat minor triad (Bb, Dbb, Fbb) in the bass. Measure 256 has an F7 chord (F, Ab, Cb, Eb) in the bass. Measure 257 has a B-flat minor triad (Bb, Dbb, Fbb) in the bass. Measure 258 has an E-flat major triad (Eb, Gb, Bb) in the bass. The right hand has a melodic line with eighth and sixteenth notes.

Bbmin F7 Bbm Ebmaj

259

Measures 259-262 of Brahms' Intermezzo Op 117 no 1 in Eb. Measure 259 has an Aø7 chord (A, C, Eb, F) in the bass. Measure 260 has an E-flat major triad (Eb, Gb, Bb) and a C minor triad (Cb, Dbb, Fbb) in the bass. Measure 261 has an E-flat major triad (Eb, Gb, Bb) and a B-flat 7 chord (Bb, Db, Fb, Ab) in the bass. Measure 262 has an A-flat major triad (Ab, Cb, Eb) and an E-flat major triad (Eb, Gb, Bb) in the bass. The right hand continues the melodic line.

Aø7 Ebmaj Cm Ebmaj Bb7 Abmaj Ebmaj

M10M
RLRLP

♩ = 50

Brahms: Intermezzo Op 117 No 3 in c#m

R33

263

Measures 263-268 of Brahms' Intermezzo Op 117 No 3 in c#m. The score changes to C# minor (three sharps). Measure 263 has a B-flat major triad (Bb, Db, Fb) in the bass. Measure 264 has an E-flat major triad (Eb, Gb, Bb) in the bass. Measure 265 has an A major triad (A, C, E) and a C# minor triad (C#, E, G) in the bass. Measure 266 has a G# minor triad (G#, B, D) and a B major triad (B, D, F#) in the bass. Measure 267 has an F# major triad (F#, A, C#) and an A major triad (A, C, E) in the bass. Measure 268 has an F# major triad (F#, A, C#) and an A major triad (A, C, E) in the bass. The right hand has a melodic line with eighth notes.

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

M4m L m7m RL m3M R M7M LR M3M PR

R34

270

Measures 270-273 of Brahms' Intermezzo Op 117 No 2 in Bbm. The score is in B-flat minor (two flats). Measure 270 has a C# minor triad (C#, E, G) in the bass. Measure 271 has a C minor triad (C, Eb, Gb) in the bass. Measure 272 has a B-flat minor triad (Bb, Db, Fb) in the bass. Measure 273 has a C minor triad (C, Eb, Gb) in the bass. The right hand has a melodic line with eighth notes.

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

Fingerings: 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, Cø7

Fingerings: 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

Fingerings: 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

Fingerings: M9M RP, M1M RLPL, M9M RP

318

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789

790

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792

♪ = 110

322 **R39** Brahms: Romanze Op 118 No 5 in F

322 **R39** Brahms: Romanze Op 118 No 5 in F

Fmaj Cmaj Dm Am Bbmaj Gm Amaj Dm C#o7 Dm Eo7

M2m m7m m1M M9m m2M
RLR RL LRL R PRLRP

Schoenberg: Transfigured Night

325

325

Dm Fmaj Amaj

m3M R M4M LP

R40

E7 Dm Gm Amaj

328

328

F#o₇ G7 C#o₇ F7 Bo₇ 3 Bb₇ 3 Bo₇ 6 Dm A

331

R41

Chords: Eb9 Bø7 Cb9 Db+ Bo7 G#o7 Dm A7 F#o7 Amaj Emaj C#m F#m

Fingerings: M6M RPRP M9m m5m R LR

339

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

Fingerings: m5M LRP M7m LRP m10M RLR M9m m5m LR

M3

♩ = 160

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

344

Chords: Amaj F#m Bm Emaj Amaj Bbm 3 Amaj 3

Fingerings: m11M RPL

349

Chords: Dbmaj 3 Bbm Amaj 3 Abmaj 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)

384

R43

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

395

R44 ♩ = 35

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

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

♩ = 120

418

Dmaj F#m E D Em G A

M4m

421

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

M8M PL M6MM4M RPRPP M8m PLP

424

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

427

D+ Bm A Bbmaj Bm D+ Dm A
 M1m RPL

♩ = 60

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

R46

Gb Ebø7 F#m Amaj
 M3M PR

433

D#7 G#m
 M6M

435

D7 Gmaj
 m6M RPR

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

F#maj Amaj F#maj A#o7

M3M PR M9M RP

441

Emaj₃ Gmaj Emaj₃ Gmaj

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

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

♩ = 50

Bbmaj Ebmaj Dbmaj

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

M9M
RP

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

m3m
RP

♩ = 120 M7 Bartok: I. Allegretto (Suite Op 14)

483

m3m
RP

M6M
RPRP

490

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+

M3m L M9m R M3m L M9m R

522

R51 Liszt: XI. Harmonies du Soir (Transcendental Etudes, reduced)

B7 Gmaj Dmaj Am

m2M PRLRP M7m LRP

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 Eø7 Fm Abm

583

Bbmaj Bm Ab7 F#7 Eø7 F7 B13 Bb7b9 Ab Bb

587 8 ♩ = 100
Debussy: Danse Styrienne

Emaj

593

G#m
A♭maj
m0M
P

598

E♭7
Bmaj
F#7
Bmaj Amaj
M8M
PL

604 Ddbussy: La plus que lente

G#m Amaj Bmaj Amaj Gmaj
E♭maj
M10M
LRPR

611 ASG: Florida Sleep

Gmaj
B7
B♭7
E♭maj
B♭
Cmaj
M4M LP
M4M LP
M11M LRLP
M2M RLPR

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

B7 Emaj E+ A A#o C7 Bmaj Emaj

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 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

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

Chords: D#o7 G#o F#m Dmaj F#m G#7 C#m Dmaj G#7 C#m D#ø7 C#m D#ø7

♩ = 90

Mussorgsky: VIII. Catacombs (Pictures at an Ex

752

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

762

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

775

Chords: D7/A Gm/A Eb/G C/G F#b9 Bm/F# C#m/F# E#ø7/F#

$\text{♩} = 120$

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

785

Measures 785-791. Measure 785 features a piano introduction with a sustained E#7+bm chord in the left hand. Measures 786-791 show the right hand with eighth-note triplets and eighth-note patterns, while the left hand provides a steady eighth-note accompaniment. A 'G' chord is indicated in measure 786.

792

Measures 792-797. Measure 792 begins with an 8-measure rest in the right hand. The right hand then plays eighth-note patterns, and the left hand provides a steady eighth-note accompaniment. Chords indicated are E7, A7, G#o7, E#o7, and F#7.

798

Measures 798-801. Measures 798-801 continue the eighth-note patterns in both hands. Chords indicated are G#o7, D7, G7, C, C7, A7, D7, and B7.

802

Measures 802-805. Measure 802 begins with an 8-measure rest in the right hand. The right hand then plays eighth-note patterns, and the left hand provides a steady eighth-note accompaniment. Chords indicated are E, E7, C#7, and F#m.

806

Measures 806-809. Measures 806-809 continue the eighth-note patterns in both hands. Chords indicated are Dm and E7.

♩. = 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

Chords: G11/D, D7, Gsus G, Dmaj, G13/D, Dmaj

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

879

Chords: Ebmaj, C9, Bb/F, F#+, Gm, Eb, Ab#11, Eb+

Tempo: Più mosso.

$\text{♩} = 50$

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

890

Chords: G7/D_b, Csus4 C, A_o7/C, F9/C_b, Gm, B_b7, E_bmaj

902

Chords: D_bmaj, G_bmaj, B_b9/F, Fmaj, B_b9, E_o7

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 arpeggiated figures. Chord labels include: Ab9, Dbm7, Ao7, B7/A, Bbm7, Eb, and Amaj. There are triplets in measures 909 and 910. A double bar line occurs 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 arpeggiated figures. 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 arpeggiated figures. 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 arpeggiated figures. 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 arpeggiated figures. Chord labels include: G/D, Amaj, and Dmaj. There is a double bar line after measure 928.

Liszt: Après une Lecture du Dante

929 $\text{♩} = 60$

F#maj

Emaj

Red.

931

F#maj

C#sus4

C#maj

Red.

8

934

D#m

Fmaj

Bbmaj

Red.

936 ♩ = 100
Sibelius: V. In a Mournful Mood (Five Characters)

8

F11 3 F7 Bbmaj Cm 3 F#ø7 Cm 3

941

1^{do} 2^{do}

Dbmaj 3 Cmaj 3 C#ø 3 Gsus4 3 G

946

3 3 G 3 F#ø7 3 G 3 G7

951 Liszt: III. Paysage (Transcendental)

Bo7 3 Bo7 3 Cmaj Fmaj

957

8

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. The key signature has one flat (B-flat). The score shows a piano accompaniment with chords and eighth notes. The chords are: A^b E7 A^b E7, A^bm E7 A^bmaj E7, and A^b E7 A^bm E7.

991

Measures 991-993 of Prokofiev's II. March. The music continues in 4/4 time. The chords are: E^bm Gm Cm Gm, E^b Bm E^b Bm, and Gmaj E^bm Gmaj E^bm.

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. The key signature has two sharps (F# and C#). The score shows a piano accompaniment with chords and triplets. The chords are: F#o7, C9, Dmaj, and C#m. There are also triplets marked with a '3'.

998

Measures 998-999 of Chopin's I. Allegro Maestoso. The music continues in 3/4 time. The chords are: D#maj. There are also eighth notes and sixteenth notes.

1000

Measures 1000-1002 of Chopin's I. Allegro Maestoso. The music continues in 3/4 time. The chords are: Emaj, Bsus4, and Bm. There are also eighth notes and sixteenth notes.

1003

F#m C#7 Dmaj

Red. Red. Red.

1005

E maj F#7 Bm C maj 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

♩ = 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

♩ = 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: Emaj, Am, Cmaj, Gmaj, Dm, Emaj, Dm7, C#o, Dm.

1072

Measures 1072-1075 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: D7b9, Gm, A7, Dm, Am, Bo, Gm, Dm, Gmaj, Dm, G, Dm, G, Dm, G.

1076

Measures 1076-1078 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: Bb7, Dm, Gm7.

♩ = 50

♩ = 120

Liszt: Mephisto Waltz No 1

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 music features a series of chords and melodic lines. The chords are: Bmaj6, 6, 6, E7.

1082

Measures 1082-1085 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 music features a series of chords and melodic lines. The chords are: D#+, E7/D, C#7, 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, key of E major (two sharps). The melody is in the right hand, and the bass line is in the left hand. Chords are indicated below the bass line: 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 1122-1126. The score is in 4/4 time, key of E major (two sharps). The tempo is marked ♩ = 95. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated below the bass line: G#ø7/B D7, Em, G9.

1127

Musical score for Mahler: Symphony No 4, measures 1127-1132. The score is in 4/4 time, key of E major (two sharps). The melody is in the right hand, and the bass line is in the left hand.

1133

Musical score for Mahler: Symphony No 4, measures 1133-1138. The score is in 4/4 time, key of E major (two sharps). The melody is in the right hand, and the bass line is in the left hand.

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 & Crofts: Summer Breeze

1141

Measures 1141-1144 of 'Summer Breeze'. The key signature is one sharp (F#), and the time signature is 4/4. The score features a piano accompaniment with chords and a melody line. Chords are indicated below the bass staff: Em, Am, Em, Am, Emaj, G/D, D, and A/C#.

1145

Measures 1145-1148 of 'Summer Breeze'. The key signature is one sharp (F#), and the time signature is 4/4. The score continues with piano accompaniment and melody. Chords are indicated below the bass staff: Emaj, Am7, Emaj, G/D, D, A/C#, and Emaj.

1149

Measures 1149-1154 of 'Summer Breeze'. The key signature is one sharp (F#), and the time signature is 4/4. The score continues with piano accompaniment and melody. Chords are indicated below the bass staff: Am7, Bm7, Am7, G, G, and a key change to two flats (Bb) in measure 1154.

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

1155

Measures 1155-1157 of 'Black Key' by Chopin. The key signature is two flats (Bb), and the time signature is 2/4. The score features a piano accompaniment with chords and a melody line. Chords are indicated below the bass staff: Ab7, Bbm7, Ab7, Db, and Ab7/C. There are also triplets marked with a '3' above the notes.

1158

Measures 1158-1160 of 'Black Key' by Chopin. The key signature is two flats (Bb), and the time signature is 2/4. The score continues with piano accompaniment and melody. Chords are indicated below the bass staff: Gb/Db and Gb+. There are also triplets marked with a '3' above the notes.

1161

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

8

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

1164

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

8 8

1170

♩ = 58

Ravel: Ondine (Gaspard de la nuit - reduction)

1183

8

C#maj C#ø7 G13 C#maj G13 C#maj C#ø7

RPRP

1186

8

Bb9 E13 Bb9 G#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

The musical score is for the song "The Rose Tree" and is written for piano. It consists of two systems of music, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked "1250". The first system has a measure number "8" above the treble staff. The melody in the treble staff is a simple, repetitive tune, and the bass staff provides a simple accompaniment. The second system continues the melody and accompaniment.

[illegible]

1256

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

1261 Wagner: Parsifal Act III m. 456

1261 **Wagner: Parsifal Act III m. 456**

♩ = 120

F#m B7

♭ G^b A⁷ G^{#o7} G⁷ E^b F^{#7} G^{#o7} E⁷

1269

$\text{♩} = 80$
Chopin: Ballade in fm m. 195

Db $\text{Db}7$ Gb Cmaj $\text{C}7$

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 \flat 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

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

1316

1321

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

1326

1337

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

G9

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, D(b9)

1382

Chords: B7, Abmaj, D(b9), F(b9)

1389

Chords: F(b9), D(b9)

Ravel: Introduction and Allegro

1393

1393

C7

Bb13

C7

1399

1399

F9/Bb

A#m7

1403

1403

E7b5

1406

1406

C#m

Eb7 3

1409

1409

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 more active bass line. The key signature has three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings.

1422

[illegible]

1425

$\mathcal{J} = 85$

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

♩ = 160 Liszt: II. St. Francis of Paul Walking on the Waters
(Two Legends)

1452

B7

1454

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

1457

(Red.)

♩ = 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

Db9 7 7 10

$\text{♩} = 176$

1474

7 7 6

Db9 G7

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

1506 $\text{♩} = 80$ 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

$\text{♩} = 90$
Debussy: II. Pour les Tierces (Etudes)

1511

F7 B \flat 7 E7 G \flat 7

Red. *

$\text{♩} = 80$ Liszt: VIII: Wilde Jagd (Transcendental Etudes)

1512

F7 B \flat 7 E7 G \flat 7 C

Red. *

♩ = 120

Debussy: Reverie

1515

Am Bmaj G7 C Cm

Red. * Red. * Red. * Red.

1521

Dmaj Cm

(Red.) * Red. * Red. * 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

$\text{♩} = 80$
 Dmaj Cmaj Ab F
 Red. * Red. * Red. * Red. *

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

$\text{♩} = 80$
 Em A D C F#7
 Red. * Red. * Red. * Red. * Red. *

1549

$\text{♩} = 80$
 Bm E7 A
 Red. * Red. * Red. * Red. *

1552

 $\text{♩} = 80$

Chopin: Barcarolle Op 60

$\text{♩} = 80$
 G#9 C#maj
 Red. * Red. *

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 C#maj

Red. *

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

1565

1570

Beethoven: Symphony No 7, 1st mvt

1575

1577

1579

♩ = 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. The music features a complex rhythmic pattern with eighth and sixteenth notes, and a double bar line at the end of measure 1582.

1585

Measures 1585-1586. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a complex rhythmic pattern with eighth and sixteenth notes, and a double bar line at the end of measure 1585.

1586

Measures 1587-1588. The key signature changes to one flat (Bb). The time signature is 4/4. The music features a complex rhythmic pattern with eighth and sixteenth notes, and a double bar line at the end of measure 1587.

1587

Measures 1589-1590. The key signature changes to two sharps (F# and C#). The time signature is 4/4. The music features a complex rhythmic pattern with eighth and sixteenth notes, and a double bar line at the end of measure 1589.

♩ = 65

Debussy: Lisle joyeuse

1590

Measures 1590-1592. The key signature is two sharps (F# and C#). The time signature is 3/4. The music features a complex rhythmic pattern with eighth and sixteenth notes, and a double bar line at the end of measure 1590. Chord labels E5, C#5, and E5 are present below the staff.

1593

C5

1598

Debussy: L'isle joyeuse

Bm/A

1604

Fmaj

Bb9

1610

F

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

1616

E7

Red.

1618

Ab

M4M LP

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 Bbmaj G7 F G

M10M LRPR M9M RP

$\text{♩} = 100$

Chopin: Nocturne in Db Op 27 No 2

1646

te
you

C C#m

1649

G#7 B7 B7

1651

Ebm $B7$
 $\text{A} \cdot$ \star $\text{A} \cdot$ \star $\text{A} \cdot$ \star $\text{A} \cdot$ \star

1653

$Ao7$ $F\#m$ $D7$ $Ab7$
 $\text{A} \cdot$ \star $\text{A} \cdot$ \star $\text{A} \cdot$ \star $\text{A} \cdot$ \star $\text{A} \cdot$ \star $\text{A} \cdot$ \star

♩ = 70

Scriabin: Etude in d#m Op 8 No 12

1655

Db B $F\#7$
 $\text{A} \cdot$ \star $\text{A} \cdot$ \star $\text{A} \cdot$ \star $\text{A} \cdot$ \star $\text{A} \cdot$ \star

1659

B $F\#7$ $F\#7$
 $\text{A} \cdot$ \star $\text{A} \cdot$ \star $\text{A} \cdot$ \star $\text{A} \cdot$ \star $\text{A} \cdot$ \star

1661

Bm 3 Bø 3 E5 3 G#m 3 Fø7 3 Dø7

Red. * Red. * Red. * Red. * Red. * Red. *

1663

G#ø7 3 B 3 G+7 3 A#ø 3 A#ø7 3 E 3 E/A 3 G#m7 3

Red. * Red. * Red. * Red. * Red. * Red. *

1665

D#m 3 B7 3 G#m7 3 A#7 3

Red. * Red. * Red. *

♩ = 120

Brahms: Rhapsody in Eb Op 119 No 4

1667

D#m 3 Ab7 3

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: C^bM7 , C^b7 , E^b , $F^\#maj$

1715

Chords: E^bmaj , $Amaj$, E^bmaj , $F^\#maj$, E^bmaj , $Amaj$

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

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

1718

Chords: B^b7 , G^b7 , A^b7 , B^b7 , $C7$, A^b7

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

1719

Chords: B^b7 , $F^\#+7$, 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 G7

♩. = 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 *

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 3

1777

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a grand staff with a treble and bass clef. The treble staff contains a melody with several triplet markings (indicated by a '3' above the notes). The bass staff contains a bass line with some triplet markings. The second system continues the melody in the treble staff and the bass line in the bass staff. The key signature is one flat (B-flat), and the time signature is 3/4.

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 , $Eb\emptyset7$

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

1803 $\text{♩} = 60$

Chords: $Ab7$, Ab , $A\emptyset7$, $D7$

1809

Chords: G , Bm , G , Gm , Gb , $G\emptyset7$ $C7$, 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 G-flat major (three flats) and 3/4 time. The right hand features a complex texture of chords and moving lines, while the left hand provides a steady accompaniment. Below the staff, the word "Red." is written under measure 1841, and asterisks are placed under measures 1842, 1843, 1844, and 1845.

1846

Measures 1846-1850. Measure 1846 includes an 8-measure rest in the right hand. The music continues with dense chordal textures in both hands. Below the staff, the word "Red." is written under measure 1846, and asterisks are placed under measures 1847, 1848, 1849, and 1850.

1850

Measures 1850-1854. The music features a series of chords in the right hand and a more active line in the left hand. Below the staff, the word "Red." is written under measure 1850, and asterisks are placed under measures 1851, 1852, 1853, and 1854.

1854

Measures 1854-1858. The score concludes with a final chord in the right hand and a sustained note in the left hand. Below the staff, the word "(Red.)" is written under measure 1854, and asterisks are placed under measures 1855, 1856, 1857, and 1858. The piece ends with a key signature change to A-flat major (two flats) and a 4/4 time signature.

$\text{♩} = 50$

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, E♭, Cmaj, B♭, B, and F#. 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, E♭, Cmaj, B♭, B, and F#. The bass line consists of a descending eighth-note scale: F#4, E4, D4, C#4, B3, A3, G3, F#3.

♩ = 144

1863

Am7 Eb E G9 AM7 D9(b5)

8

1866

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

Une Corde

8

1872

Chord labels: Eb7, G13, Eb7, G13

3 Cordes

Ravel: Jeux d'Eau

1873

Chord labels: EbM7, Ab9, Gb9

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

Musical score for measures 1881-1882. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 1881 features a piano accompaniment with chords Aø7 and Cø7. Measure 1882 continues the piano accompaniment with chords Cø7 and Aø7.

1882

Musical score for measures 1882-1883. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 1882 features a piano accompaniment with chords Cø7, D♭9(b5), D9(b5), and E♭9(b5). Measure 1883 continues the piano accompaniment with chords Cø7 and Aø7.

1883

Musical score for measures 1883-1884. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 1883 features a piano accompaniment with chords Cø7 and Aø7. Measure 1884 continues the piano accompaniment with chords Cø7 and Aø7.

1884

Tchaikovsky - Concerto No 1 - 1st mvt

8

♩ = 80

Musical score for measures 1884-1885. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 1884 features a piano accompaniment with chords B♭m7, Gø7, Cø7, B♭m7, G♭o7, E♭7, A♭7, and D♭. Measure 1885 continues the piano accompaniment with chords B♭m7, Gø7, Cø7, B♭m7, G♭o7, E♭7, A♭7, and D♭.

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: ♩ = 100

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

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

1901

1901

Chord progression: G♭7 (first measure), B♭m (second measure), C(♭9) (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: ♩ = 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

1947

Fm 3 Do7 3 Bb7 3 D7³ 3 Ab7(b5) 3 Cmaj3 3

1949

Rantak. XIII. 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

[illegible][illegible]

♩ = 160

Prokofiev
Sonata No 3

1969

Musical score for Prokofiev Sonata No 3, 1969 edition. The score is in G major (one sharp) and 3/4 time. It features a piano introduction with a steady eighth-note accompaniment in the left hand. The right hand plays a melodic line with eighth and sixteenth notes. Chords are indicated as Am and F#m. Performance markings include 'LP m8m' and 'LP m8m'.

1974

Prokofiev Sonata No 3

Musical score for Prokofiev Sonata No 3, 1974 edition. The score is in G major (one sharp) and 3/4 time. It features a piano introduction with a steady eighth-note accompaniment in the left hand. The right hand plays a melodic line with eighth and sixteenth notes. Chords are indicated as Ebm, Cm, Am, and Db. Performance markings include 'LP m8m', 'm4M PLP', and 'M8m PLP'.

♩ = 100

Prokofiev Sonata No 3

1980

Musical score for Prokofiev Sonata No 3, 1980 edition. The score is in G major (one sharp) and 3/4 time. It features a piano introduction with a steady eighth-note accompaniment in the left hand. The right hand plays a melodic line with eighth and sixteenth notes. Chords are indicated as Am, C#m, and Fm. Performance markings include 'm4m PL' and '3'.

Wagner: Parsifal
Act I, p. 35

1983

Musical score for Wagner: Parsifal Act I, p. 35, 1983 edition. The score is in G major (one sharp) and 3/4 time. It features a piano introduction with a steady eighth-note accompaniment in the left hand. The right hand plays a melodic line with eighth and sixteenth notes. Chords are indicated as C#m, Cb, Ebm, and Gb. Performance markings include 'm8m LP' and 'M8M PL'.

Wagner: Parsifal

1988

Musical score for Wagner: Parsifal, 1988. The score is in 3/4 time and features a piano accompaniment. The key signature is B-flat major. The melody is in the right hand, and the bass line is in the left hand. The score includes chord symbols: Dmaj, Bb7, Cb, Bm, and Gm. The tempo is marked M8M PL, and the meter is m8m LP.

Wagner: Lohengrin Act II

1993

Musical score for Wagner: Lohengrin Act II, 1993. The score is in 3/4 time and features a piano accompaniment. The key signature is D major. The melody is in the right hand, and the bass line is in the left hand. The score includes chord symbols: Gm, D#m, Bm, F# C# C#7 B, D, F#m G#. The tempo is marked m8m LP.

1999

Musical score for Wagner: Lohengrin Act II, 1999. The score is in 3/4 time and features a piano accompaniment. The key signature is D major. The melody is in the right hand, and the bass line is in the left hand. The score includes chord symbols: B, F#, D. The tempo is marked m8m LP.