

Hr:Mn:Sc:Fr	Lk	M:B:T	Name
00:00:00:00		1:01:000	Intro - series of descending chords over G pedal tone
00:00:01:12		1:03:316	Dm7/G
00:00:04:03		2:03:780	Cm7/G
00:00:06:21		3:04:142	Bm7/G
00:00:10:20		5:02:758	Bbm7/G
00:00:13:05		6:02:884	Am7/G
00:00:15:29		7:03:567	Ab6/G
00:00:19:06		9:01:000	GMaj9(add 6)
00:00:23:08		10:03:735	G7(b9b13)
00:00:25:23		11:03:900	Anacrusis played with Octaves in RH and LH
00:00:37:04		16:02:855	Phrase is harmonised in 'drop2' voicings chord tones harmonised with Dm6 chord, -
00:00:38:10		16:04:855	- and non-chord tones with a diminished chord
00:00:47:11		20:03:884	More drop 2
00:00:50:12		22:01:000	Interesting re-harmonization of line - Dm7, A7/E, FMaj7, F#dim, G7sus
00:00:59:19		25:04:349	C7sus chord
00:01:04:29		28:01:270	Descending chromatic bass notes to tri-tone
00:01:11:22		30:04:545	Rising 5th on F chord to add interest
00:01:24:11		36:01:609	Melody is harmonised with Diminished chords
00:01:50:18		47:01:295	Melody note is re-harmonised on each beat (Dm7/G, Bb7#11, A7b9, Ab7alt, G7sus
00:01:58:21		50:02:810	CMaj7 - F7#11-em7-A7
00:02:38:24		67:01:630	More melody harmonised with Dim chords
00:02:58:29		75:03:240	Now in Key of E - a rising 5th adds interest
00:03:12:02		81:01:113	Now in key of Ab Major - same rising 5th device
00:03:33:18		90:01:000	Ab/Bb used to delay the G7 sus chord
00:04:10:08		105:02:109	D7/F#
00:04:16:24		108:01:000	Fm
00:04:19:18		109:01:644	C\E
00:04:23:10		110:03:873	Ebdim
00:04:25:02		111:02:757	A diminished chord built on the half step above the melody note used
00:04:40:09		117:04:185	Same idea as the intro