

Hr:Mn:Sc:Fr	Lk	M:B:T	Name
00:00:00:08		1:01:367	Hands in contrary motion - LH descends chromatically against melody
00:00:04:18		2:03:854	F7alt (substitute for Fm7)
00:00:05:25		3:01:730	Easy Whole Tone Scale Run - LH plays Db,Eb - RH plays F,G,A,B
00:00:06:26		3:03:295	Note - the sustain pedal down while chord, then run is played
00:00:10:10		4:04:466	Pedal down again to catch the next whole tone run
00:00:11:00		5:01:497	Another easy run based on Whole T Scale over Bb7 alt
00:00:11:09		5:01:914	LH plays Gb,Ab (Black notes) RH plays white (C,D,E)
00:00:14:14		6:02:656	LH/RH contrary motion again
00:00:30:05		12:02:246	AbMaj7#5 (= C/Ab)
00:00:30:18		12:02:869	Internal voice moves on Ab chord E,G,F(b6,Maj7,6)
00:00:34:28		14:01:377	Surrounding tones on F7 chord
00:00:38:21		15:03:034	Over Bb7sus a series of diatonic 3rds
00:00:46:22		18:03:092	3 octave Unison melody
00:00:50:15		19:04:730	on Bb7alt, RH whole tone cluster over LH 3rd and 7th
00:01:02:26		24:03:309	On AbMaj7, internal voice - up from 5th to Maj7 chromatically
00:01:08:10		26:03:487	Pedal Bb through this
00:01:14:24		29:01:177	Bridge played in 3
00:02:12:17		50:03:819	Begin 4/4 ballad tempo
00:02:33:00		58:02:459	On F9, figure is the F triad - each triad note is 'surrounded'
00:02:37:05		59:04:727	Easy run on Bb7
00:02:37:10		60:01:000	Ab(3),C(5),Ab(3),F(2),D(1),Db(3),C(2),B(1),Bb(3),A(1),Ab(3)
00:02:42:23		62:01:166	Similar run on F7 chord
00:03:16:29		74:04:424	Again, similar run on C7 - same fingers work as above
00:03:18:11		75:02:537	And again on F7
00:03:27:05		78:03:731	Top note is 'pedalled' against changing harmonies underneath
00:03:33:10		81:01:000	It is kept going even into the next section - then resolved
00:03:41:10		84:01:000	Reversal of roles of Left and R Hands - melody below chords above
00:04:11:15		95:02:259	Lydian final chord (= F/Eb)