

Hr:Mn:Sc:Fr	Lk	M:B:T	Name
00:00:02:00		2:01:000	On Bbm an arpeggio of perfect 4ths C,F,Bb
00:00:05:06		3:03:160	LH and RH in Unison - 2 octaves apart
00:00:08:07		5:01:178	Descending dominant chords - top note on each slips up a tone
00:00:14:23		8:02:214	arpeggiate chord down the keyboard not up!
00:00:25:27		13:04:294	Bb Mixolydian scale - begins on 3rd (D) ends on 5th (F) a strong target note
00:00:28:05		15:01:140	In this passage, RH plays even staccato notes from Bbm7/Eb7 scale - no pedal
00:00:42:00		22:01:000	On F7(b9) run- LH plays black notes, RH plays white
00:00:51:00		26:03:010	This time on descending dominants, an internal moving voice
00:01:08:00		35:01:000	More lightly played staccato with RH in treble
00:01:14:00		38:01:000	On Cm7, chord tones are each approached diatonically by lower neighbours
00:01:29:12		45:03:306	Bridge starts here
00:01:31:00		46:03:010	The main notes of a G triad (D,B,G) are targetted in turn in this phrase
00:01:38:03		50:01:076	Phrase rises in semitones with appropriate chords below - notice crescendo
00:01:55:01		58:03:022	Each melody note is approached by a chromatic scale
00:01:57:09		59:03:242	Same thing again
00:02:26:00		74:01:000	LH again plays black RH plays white
00:02:34:00		78:01:000	LH plays arpeggio up Root 5th 10th then down on the next dominant chord
00:02:58:00		90:01:008	Final chord - G/Ab
00:03:00:09		91:01:234	This chord takes whole/half diminished scale starting on Ab
00:03:03:22		92:04:168	Resolves to Ab