

| | Score | CTC-Class | CTC-Instance 1 (mm. 5-15) | CTC-Instance 2 (mm. 20-30) | CTC-Instance 3 (mm. 50-60) | Notes |
|--------|-------|-----------|---------------------------|----------------------------|----------------------------|--|
| CTC 1 | | | | | | |
| CTC 2 | | | | | | |
| CTC 3 | | | | | | |
| CTC 4 | | | | | | This CTC appears to have been treated more loosely than most; all CTC-instances of feature the pitch classes Eb, Bb, and Db, but not in a consistent order or register. |
| CTC 5 | | | | | | |
| CTC 6 | | | | | | |
| CTC 7 | | | | | | Most likely changed from score, given that all three CTC-instances feature G#-F#-D#. |
| CTC 8 | | | | | | The consistent presence of Eb5 in the right hand as Taylor transposes the CTC-class up an octave is notable. See my discussion in [3.3.11]. |
| CTC 9 | | | | | | Most likely changed from the score, given that all three CTC-instances feature Eb-Db-Bb. |
| CTC 10 | | | | | | Most likely changed from the score, given that all three CTC-instances feature F-E-A. The left hand note choices appear to be treated loosely. |
| CTC 11 | | | | | | Most likely changed from the score, given that all three CTC-instances end with a Bb-Db dyad, not a B-D dyad. The F4 in the first CTC-instance is most likely an error, as Taylor immediately switches to the "correct" note in the right hand without making a corresponding shift in his left hand. I discuss the unusual left hand note choices in the second CTC-instance in [3.3.10]. |