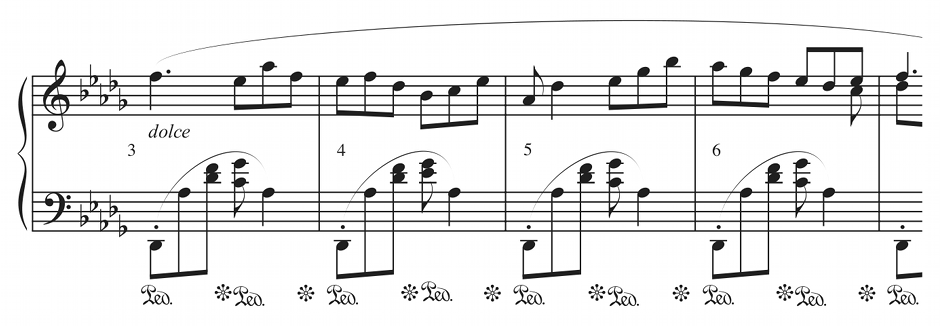
|  |
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| MTO banner  **MTO 23.3 Examples: Bungert, A Tale of Three Schenkers**  (Note: audio, video, and other interactive examples are only available online) <http://www.mtosmt.org/issues/mto.17.23.3/mto.17.23.3.bungert.php> |

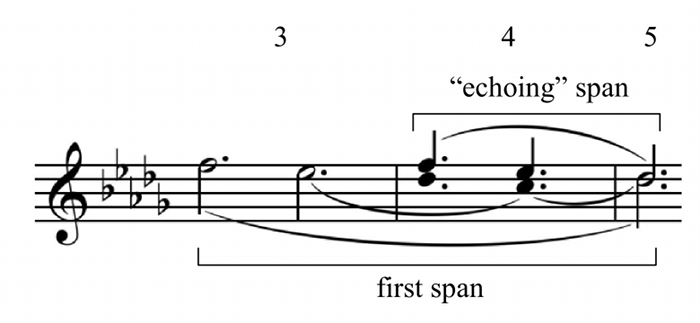
**Example 1.** Chopin Berceuse in Dflat major op. 57, mm. 3–7.1



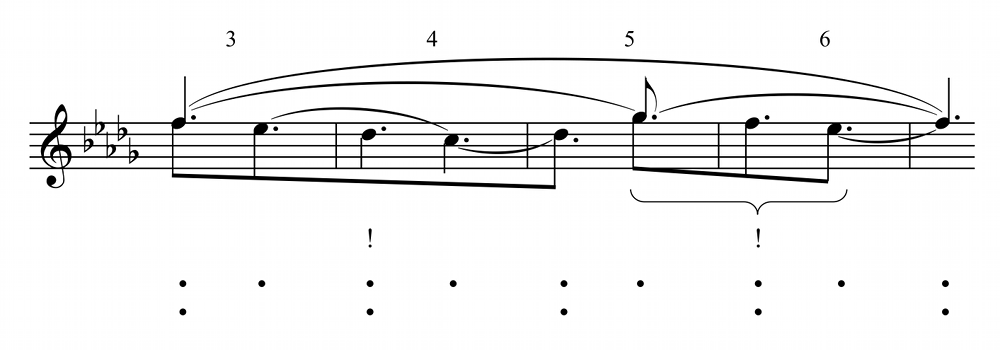
**Example 2.** “Fortsetzung der Urlinie-Betrachtungen” (Schenker 1996, 13)



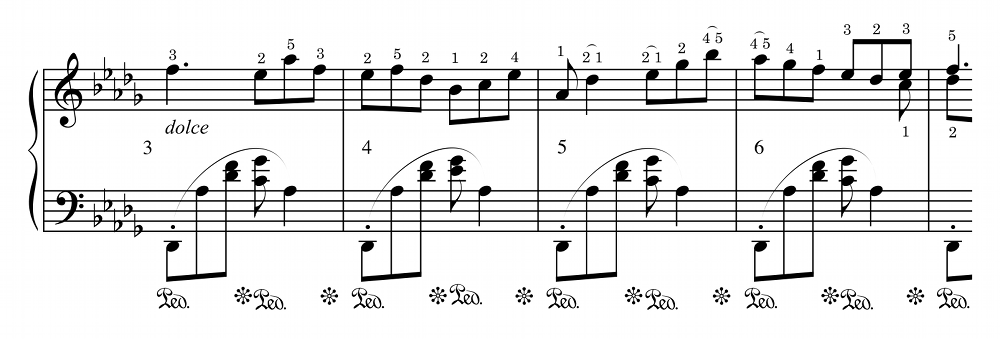
**Example 3.** First span and “echoing” span



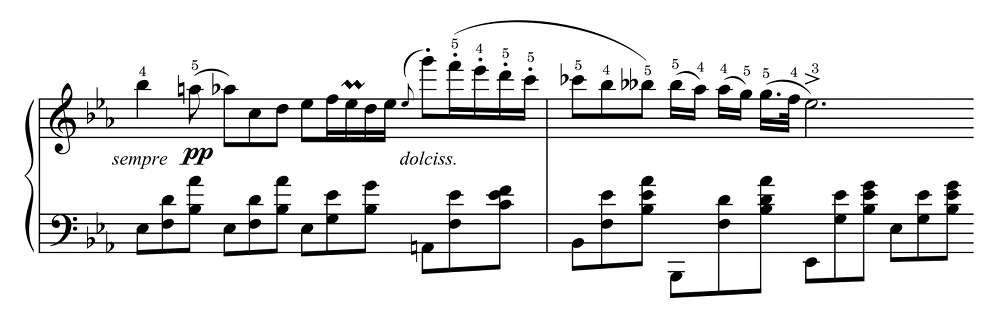
**Example 4.** Schenker’s Berceuse analysis simplified, with metrical analysis



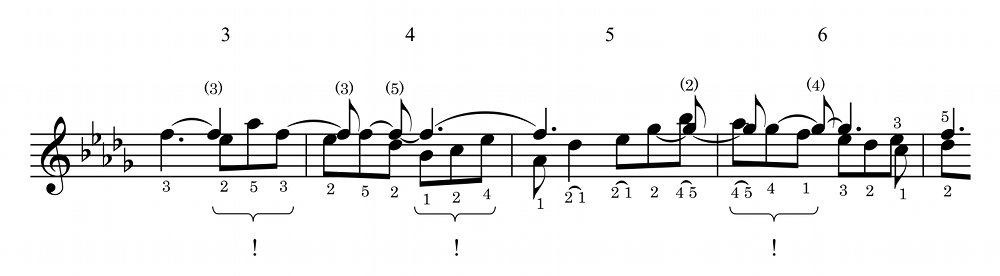
**Example 5.** Berceuse theme with neo-Schenkerian fingering



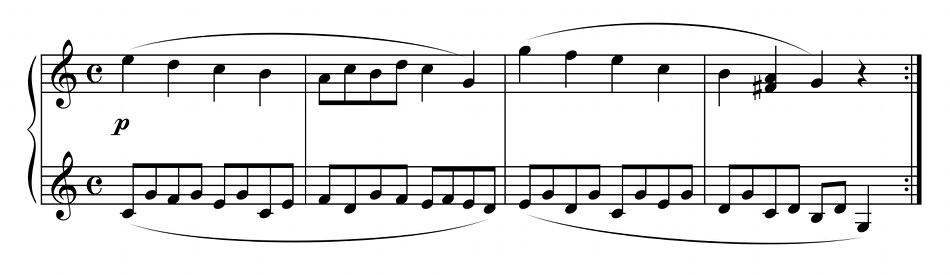
**Example 6.** Chopin Nocturne in E-flat major op. 9, no. 2, mm. 27–28



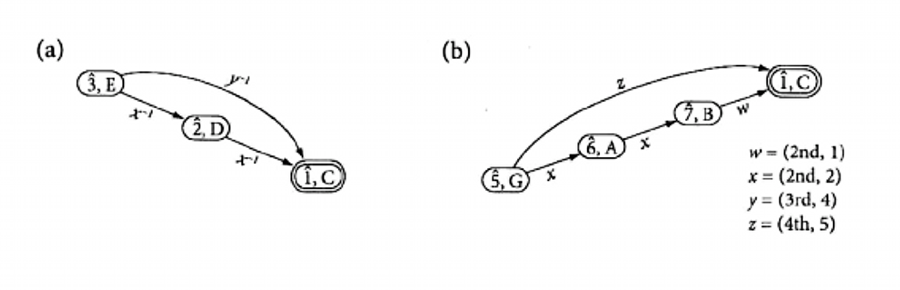
**Example 7.** Audible result of literally sustaining the F–Gflat–F upper-neighbor motion



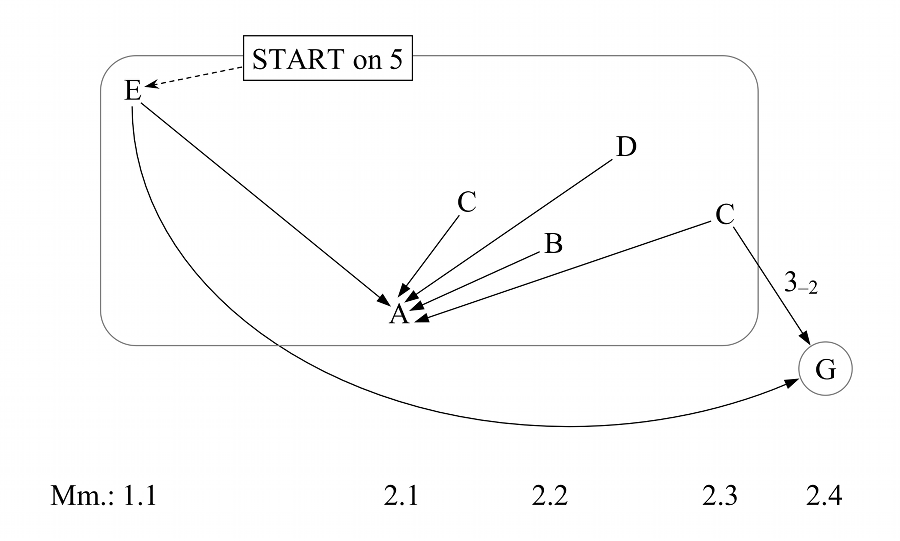
**Example 8.** Schumann, *Melodie*, from *Album für die Jugend*, op. 68, no. 1, mm. 1–4



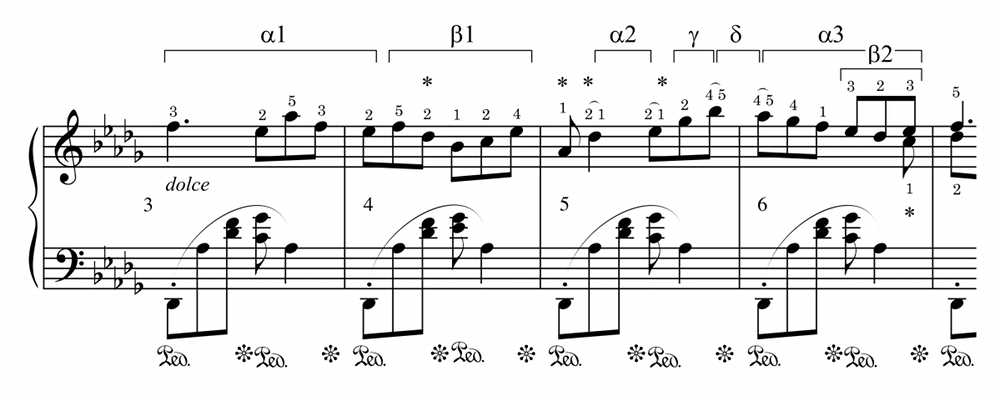
**Example 9.** Rings’s *Zug* networks



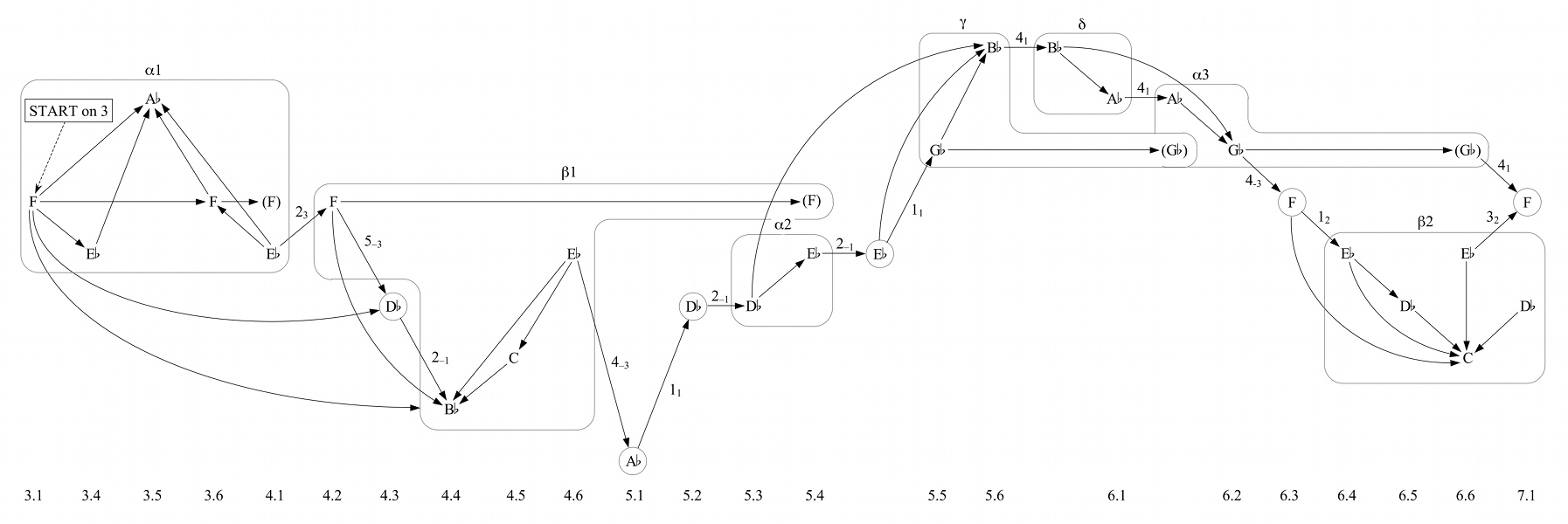
**Example 10.** Intentional structure of the fingering of Schumann’s *Melodie*, mm. 1–2



**Example 11.** Neo-Schenkerian fingering with annotated hand positions



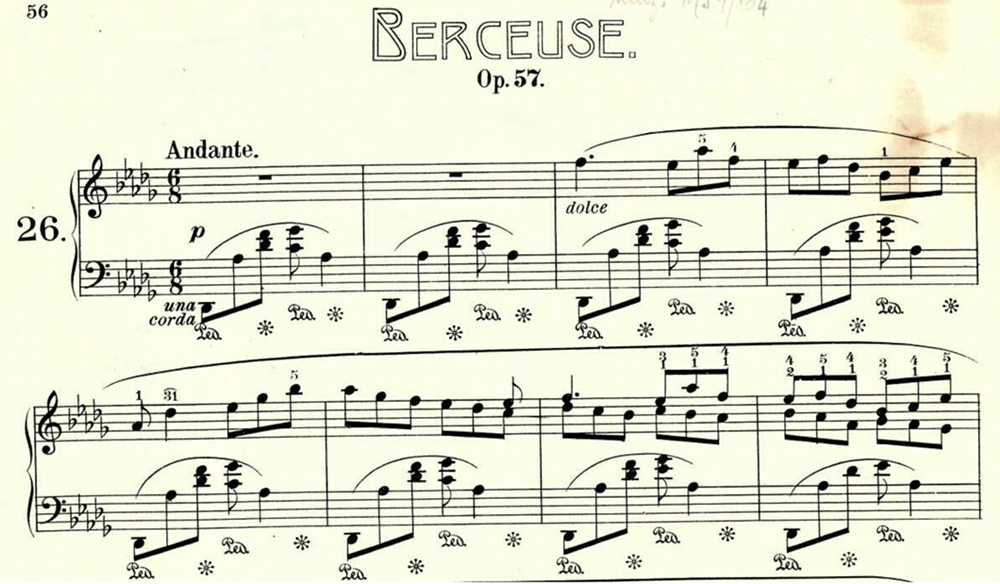
**Example 12.** Intentional structure of neo-Schenkerian fingering



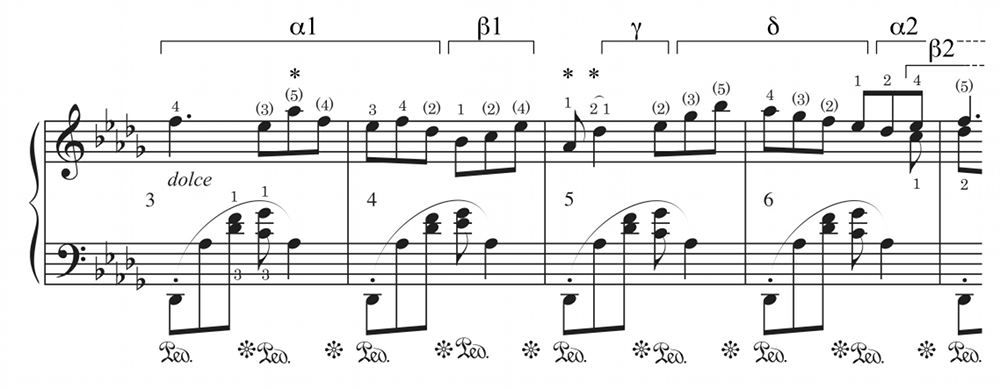
**Example 13.** Berceuse theme with Schenker’s fingering (mm. 1–10)



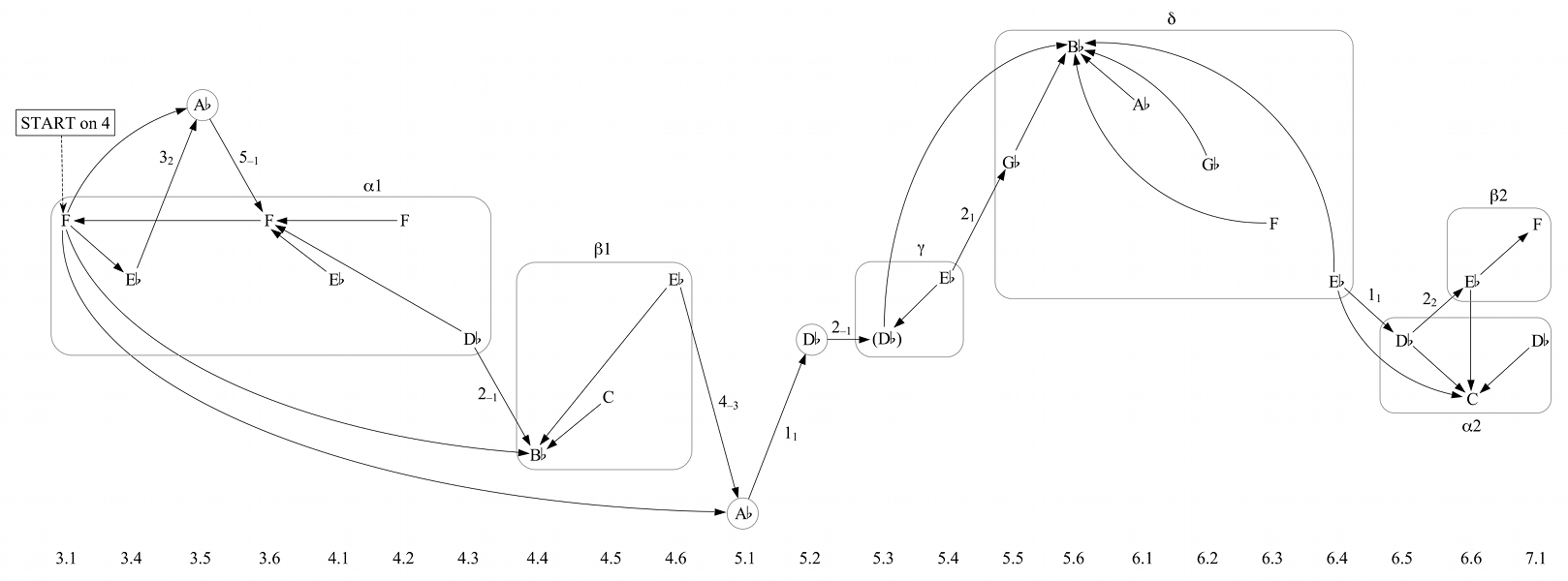
**Example 14.** Berceuse theme with Pugno’s (1902) fingering (mm. 1–10)



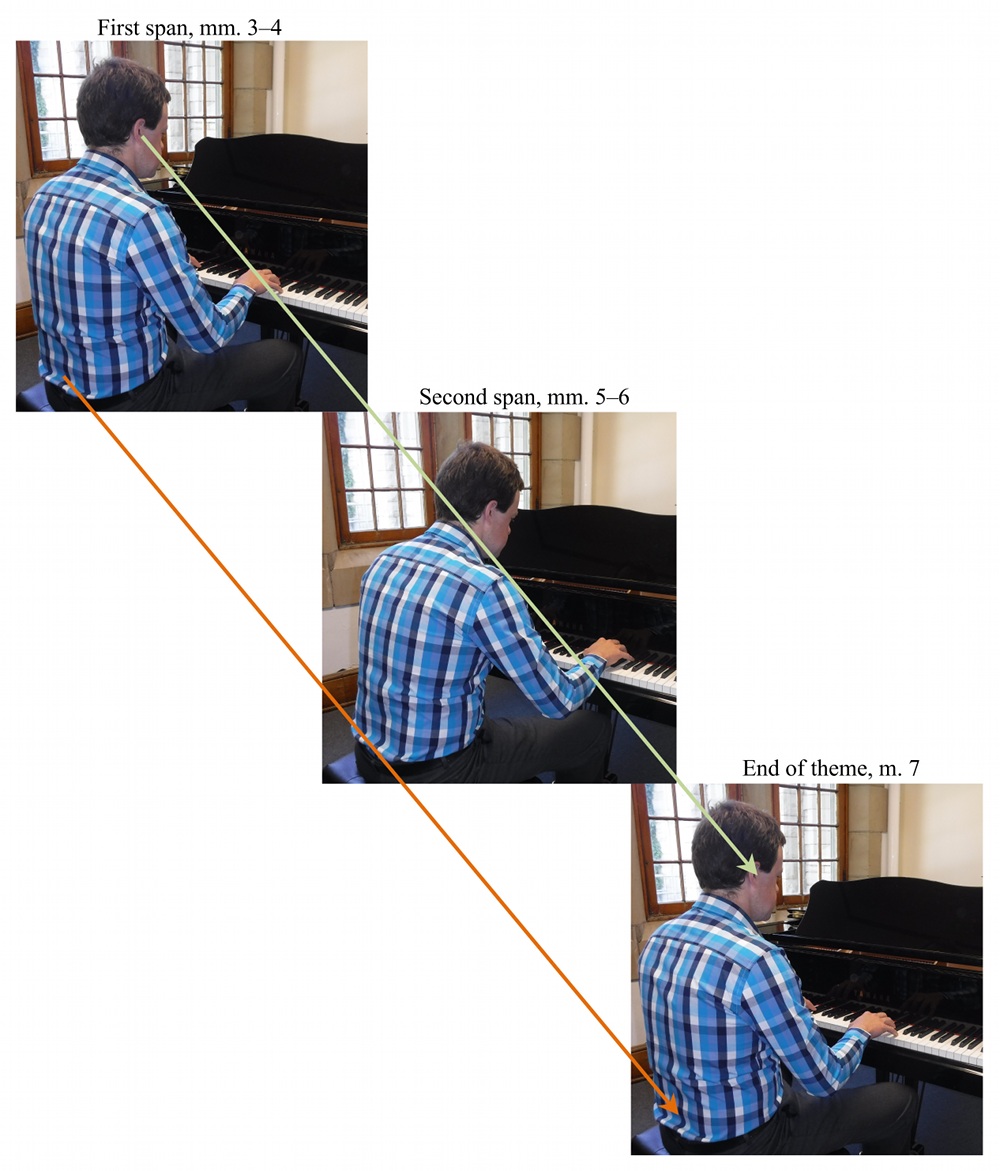
**Example 15.** Berceuse theme with Schenker’s fingering, including annotated hand positions



**Example 16.** Intentional structure of Schenker’s fingering of the Berceuse theme



**Example 17.** Physical neighbor motion at a deeper structural level



**Example 18.** Berceuse eight-measure variation to final cadence, mm. 55–70 (Measure numbers in italics and a Roman-numeral analysis have been added by the author)



**Example 19.** Deep-middleground voice-leading diagram of the Berceuse

