Example 1. Chopin Berceuse in $\text{Db}$ major op. 57, mm. 3–7.1
Example 2. “Fortsetzung der Urrline-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–Gb–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

First span, mm. 3–4

Second span, mm. 5–6

End of theme, m. 7
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