Example 1. Chopin, Nocturne op. 32, no. 2, mm. 33–36: an example of “reaching”
Example 2. Beethoven, Bagatelle op. 126, no. 1, mm. 17–24: another example of “reaching”

Example 3. Brahms, op. 9, variation 4, mm. 17–24: an example of “reaching” in downward leaps
Example 4. Chopin, Piano Concerto No. 1, mvt. 1, mm. 155–170: an example of “elasticization” through “splitting”
Example 5. Schumann, *Davidsbündlertänze* op. 6 no. 2, mm. 1–8: a comparison of two performances with and without “splitting”

**Cortot**

**Hewitt**

Example 6. Chopin, *Fantasy* op. 49, mm. 1–4: a comparison of two performances with and without “fluid” changes in levels of voicing

**Zimerman**

**Pollini**
Example 7. Mendelssohn, op. 102, no. 1, mm. 1–9: another example of changing the level of voicing to imply changes in movement, color, and perspective

Andante un poco agitato

Barenboim

cresc.

cresc.

etc.
Example 8. Schubert, Piano Sonata D. 537, 1st mvt., mm. 33–39: a comparison of two performances, and their treatment of a long note

Brendel/Uchida

Example 9. Mendelssohn, Rondo Capriccioso op. 14, mm. 67–74: an example of performing against “metrical gravity”

Katchen
Example 10. Mendelssohn, *Song Without Words* op. 53, no. 4, mm. 1–3: another example of performing against “metrical gravity”

Friedman

Example 11. Schumann, “Herberge” from *Waldszenen* op. 82, mm. 1–4: a comparison of two performances: performing against and with “metrical gravity”

Schiff/Ashkenazy