

F r é d é r i c  
C H O P I N



É T U D E S   O p u s   1 0  
*V o l u m e   I I I : 9 - 1 2*

F   m i n o r  
A ♭   m a j o r  
E ♭   m a j o r  
C   m i n o r



Piano Practical Editions  
[pianopracticaeditions.com](http://pianopracticaeditions.com)

Musical Health Warning : please be aware that these editions are definitely not urtext and should be consulted together with a traditional version. They have been devised purely to help solve musical and technical problems at the piano.

Please send comments and error reports to  
Ray Alston [contact@pianopracticaleditions.com](mailto:contact@pianopracticaleditions.com)

# Frédéric CHOPIN 1810 - 1849

## ÉTUDES Opus 10

### à son ami *Franz Liszt*

#### Volume III

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Some of Chopin's 24 studies were conceived when a precocious 19-year old, a period which saw his departure from Warsaw, arriving finally in Paris (via Dresden, Vienna, Linz, Munich and Stuttgart). A fairly early opus revealing the inspired creativity of this extraordinary composer before his short life was beset by complications of existence, relationships and ill-health in western Europe; all twelve studies from this collection were dedicated to Liszt.

Simultaneously published in France, England and Germany, they reveal conflicting details — and were then further



tweaked by the composer. Quite apart from the futile quest for precision, and without wishing to encourage a 'free-for-all', a wide spectrum for individual readings is available.

To quote Jeffrey Kallberg — *Indeed, some of this sense of difference arose precisely because of Chopin's habits as a composer. He revised inveterately. Individual manuscripts of his works*

*teem with cancellations and insertions. Multiple autographs of the same composition seldom agree. The texts of editions issued "simultaneously" in different countries during his lifetime frequently*

*diverge. In sum, composition for Chopin was an open-ended process, unbounded by the nature and physical restrictions of the source or the limits of publication. However, it should not be overlooked that his sensitive organism and extraordinary improvisatory gift were constantly susceptible to the influence of spontaneous and intuitive creative impulses.*

## Piano Practical Editions

While a number of commercial editions vie with each other to produce a 'definitive' version\*, I present an entirely personal interpretation of these *études*, created nearly 200 years ago and still probably the most significant contribution to the pleasure and frustration of thousands, dare I say millions, of aspiring pianists worldwide.

Cortot, who was usually most eloquent in his appraisal of Chopin's works, limits himself to a very short paragraph:

*We did not wish to overload the text with any æsthetic observation. It is just possible to establish rules in hand and finger technique for artistic expression. We cannot equally define personality and taste.*

This edition attempts to underline the artistic qualities of these highly imaginative studies, before reviewing the multiple technical problems they pose.

It should be mentioned that the metronome speeds indicated seem to have been added after the autographs. Maelzel's latest

gadget (1815) was a musician's *must-have*, but in general *tempi* are nearly always considerably faster than is musically desirable and reasonable. Although I dislike to commit myself, suggestions are included. Much thought has been given to alternative hand distribution and for what it is worth, my own individual fingering.

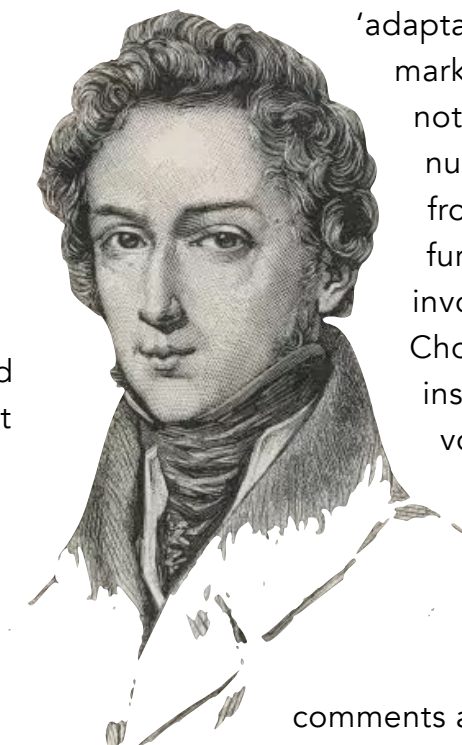
With apprehension, *PPE* admits to 'adaptations' of the text (usually marked with an asterisk) and does not reproduce every accent, nuance and expression mark from any particular source. A further consideration must involve a comparison between Chopin's Pleyel and modern instruments: there is less tone volume, the action is lighter, keys are smaller (the octave span is narrower) and the key dip is eight instead of ten millimetres on a modern piano. A few comments and afterthoughts can be found in the appendix on page 30.

While each *étude* presents one or more specific technical challenges, the music presented is often emotionally charged and always very satisfying to study. Beyond mere transcendental exercises, they have become indispensable repertoire for self-discovery.

Ray Alston

January 2023

\* There are no less than 24 editions of the studies, many claiming to be *Urtext*, including those of Paderewski, Fontana, Reinecke, Klindworth, von Bülow, Kullak, Mikuli, Friedman, Friedheim, de Pachmann, Casella, Joseffy and Badura-Skoda.



allegro molto agitato [  $\text{♩} = 84$  ] \**con forza*

IX

2 *p*

*legatissimo*

*simile*

4

*ritenuto*

7

*p*

10

13

Measures 13-15. Treble clef: eighth notes with rests. Bass clef: continuous eighth-note pattern. Key signature: three flats.

16

\*

*p*

Measures 16-18. Treble clef: half note, then a slur over measures 17-18. Bass clef: eighth notes with fingerings. Key signature: three flats.

19

*f*

*sf*

*p*

Measures 19-21. Treble clef: slur over measures 19-20, then a quarter note in measure 21. Bass clef: eighth notes with fingerings. Key signature: three flats.

22

*sempre più stretto e più forte*

Measures 22-24. Treble clef: slur over measures 22-24. Bass clef: eighth notes with fingerings. Key signature: three flats.

25

[ meno ]

*f*

*accelerando*

Measures 25-27. Treble clef: slur over measures 25-26, then a quarter note in measure 27. Bass clef: eighth notes with fingerings. Key signature: three flats.

28 *ff* *m.s.* *f* *pp*

This system contains measures 28, 29, and 30. Measure 28 features a piano introduction with a forte (*ff*) dynamic and a melodic line marked *m.s.* (maestro's suggestion). Measures 29 and 30 continue the piano accompaniment with dynamics of *f* and *pp* respectively. The right hand has melodic lines with accents and slurs.

31 *f stretto* *pp* *f appassionato*

This system contains measures 31, 32, and 33. Measure 31 has a piano introduction with a forte (*f*) dynamic and a melodic line marked *stretto*. Measures 32 and 33 continue the piano accompaniment with dynamics of *pp* and *f appassionato* respectively. The right hand has melodic lines with accents and slurs.

34 *pp* *f* *pp* *poco rallentando*

This system contains measures 34, 35, and 36. Measure 34 has a piano introduction with a piano (*pp*) dynamic and a melodic line marked *5* (finger 5). Measures 35 and 36 continue the piano accompaniment with dynamics of *f* and *pp* respectively. The right hand has melodic lines with accents and slurs.

*a tempo primo*  
37 *p sempre agitato*

This system contains measures 37, 38, and 39. Measure 37 has a piano introduction with a piano (*p*) dynamic and a melodic line marked *sempre agitato*. Measures 38 and 39 continue the piano accompaniment with dynamics of *p* and *p* respectively. The right hand has melodic lines with accents and slurs.

40

This system contains measures 40, 41, and 42. Measure 40 has a piano introduction with a piano (*p*) dynamic and a melodic line marked *40* (finger 40). Measures 41 and 42 continue the piano accompaniment with dynamics of *p* and *p* respectively. The right hand has melodic lines with accents and slurs.

43

*con forza*

44

45

46

*fz*

47

48

49

*[mf]*

*[mf]*

50

51

52

*stretto*

*sempre più crescendo e accelerando*

*[mf]*

53

54

55

*sf*

*p*

56

57

58 *pp* *p* *tenuto* *pp* *smorzando*

61 *ff* 5 *pp*

63 *ff* *pp* *ritenuto*

65 *smorzando* *ppp* *m.s.*



## 17-28 presented with an alternative metre

First system of the musical score. The treble clef staff begins with a half note G4, followed by a quarter note F#4, and then a half note E4. The bass clef staff contains a continuous eighth-note accompaniment. The system is marked with a '2' and a piano (*p*) dynamic.

Second system of the musical score. The treble clef staff features a half note G4, followed by a quarter note F#4, and then a half note E4. The bass clef staff continues with the eighth-note accompaniment. The system is marked with a forte (*f*) dynamic.

Third system of the musical score. The treble clef staff begins with a half note G4, followed by a quarter note F#4, and then a half note E4. The bass clef staff contains a continuous eighth-note accompaniment. The system is marked with a '3' and a piano (*p*) dynamic.

*sempre più stretto e più forte*

Fourth system of the musical score. The treble clef staff begins with a half note G4, followed by a quarter note F#4, and then a half note E4. The bass clef staff contains a continuous eighth-note accompaniment. The system is marked with a '2' and a forte (*f*) dynamic.

*accelerando*

Fifth system of the musical score. The treble clef staff features a half note G4, followed by a quarter note F#4, and then a half note E4. The bass clef staff continues with the eighth-note accompaniment. The system is marked with a '3' and an *accelerando* instruction.

Sixth system of the musical score. The treble clef staff features a half note G4, followed by a quarter note F#4, and then a half note E4. The bass clef staff contains a continuous eighth-note accompaniment. The system is marked with an *m.s.* (maestros) instruction.

vivace assai [  $\text{♩} = 132$  ] <sup>\*</sup>

12/8 *p*

3

5

7

2

3

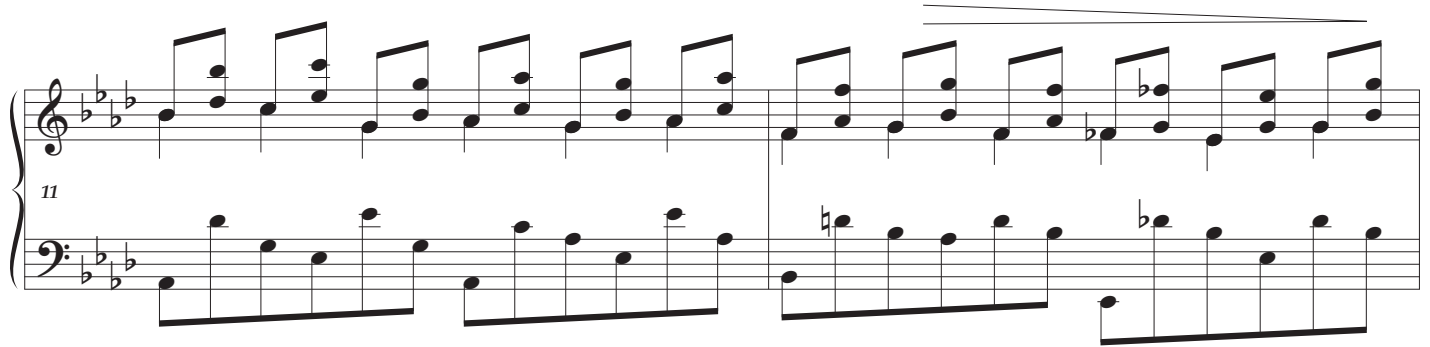
4

\*

The musical score is for a piano piece in B-flat major (three flats) and 12/8 time. The tempo is marked 'vivace assai' with a quarter note equal to 132 beats per minute. The score consists of four systems of two staves each, with a grand staff bracket on the left. The first system is marked with a large 'X' and a piano 'p' dynamic. The first staff of each system contains chords with accents, while the second staff contains a steady eighth-note accompaniment. Measure numbers 1, 3, 5, and 7 are indicated at the start of the first, second, third, and fourth systems respectively. Measure 14 contains a repeat sign and an asterisk. A crescendo hairpin is present above the first staff of each system.



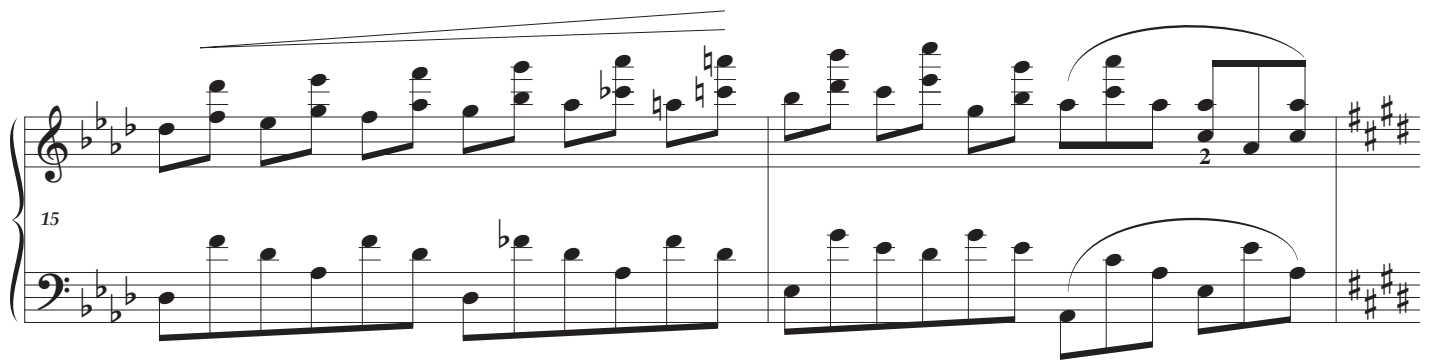
System 1 (Measures 9-10): Treble clef, key signature of three flats (B-flat, E-flat, A-flat). Measure 9 contains a first ending bracket over measures 1 and 2. The dynamic marking *p* is present. The bass line consists of a steady eighth-note accompaniment.



System 2 (Measures 11-12): Treble clef, key signature of three flats. Measure 11 contains a first ending bracket over measures 1 and 2. The bass line continues with eighth-note accompaniment.



System 3 (Measures 13-14): Treble clef, key signature of three flats. Measure 13 contains a first ending bracket over measures 1 and 2. The dynamic marking *sempre staccato* is present. The bass line continues with eighth-note accompaniment.



System 4 (Measures 15-16): Treble clef, key signature of three flats. Measure 15 contains a first ending bracket over measures 1 and 2. The bass line continues with eighth-note accompaniment. The system concludes with a key signature change to three sharps (F-sharp, C-sharp, G-sharp) in measure 16.



System 5 (Measures 17-18): Treble clef, key signature of three sharps. Measure 17 contains a first ending bracket over measures 1 and 2. The dynamic marking *f* is present. The tempo/mood marking *legato* is present. The bass line continues with eighth-note accompaniment.

19

19

21

*p*

21

23

\*

23

25

*f*

25

27

*p*

27

29 *mf*

Measures 29-30. Treble clef: eighth notes with accents. Bass clef: eighth notes with triplets and a fourth note.

31

Measures 31-32. Treble clef: eighth notes with accents. Bass clef: eighth notes with triplets and a fourth note.

33 *p*

Measures 33-34. Treble clef: eighth notes with accents. Bass clef: eighth notes with a triplet and a fourth note.

35

Measures 35-36. Treble clef: eighth notes with accents and a star. Bass clef: eighth notes with a triplet and a star.

37

Measures 37-38. Treble clef: eighth notes with accents and a triplet. Bass clef: eighth notes with a triplet and a fourth note.

39

11

39 3 3 4 4

41

41 4 4 3 3

43

*f* *sf* *sf*

43 43

*p* crescendo

45

45 45

47

47 47

8va-----

49 *sf*

(8va)-----

*leggierissimo e diminuendo*

51 *legatissimo*

(8va)-----

*rallentando*

53 *dolcissimo*

**[a tempo]**

55 *pp*

57

59 *mp*

Measures 59-60. Treble clef: eighth-note chords with accents. Bass clef: eighth-note chords. Key signature: three flats.

61

Measures 61-62. Treble clef: eighth-note chords with accents. Bass clef: eighth-note chords. Key signature: three flats.

63

Measures 63-64. Treble clef: eighth-note chords with accents. Bass clef: eighth-note chords. Key signature: three flats.

65

Measures 65-66. Treble clef: eighth-note chords with accents. Bass clef: eighth-note chords. Key signature: three flats.

67 *rallentando*

Measures 67-68. Treble clef: eighth-note chords with accents. Bass clef: eighth-note chords. Key signature: three flats.



a tempo

8va

69 *dolcissimo*

71 (8va)

73 \*

*smorzando*

77

*pp*

# preparatory exercises

try playing the entire piece in melodic chords as follows,  
taking pleasure in the exotic modulations

12/8

etc.

the opening presented in 6/4 with  
accents falling on the main beats

6/4

etc.

for the left hand

4/4

etc.

finally, after the recapitulation (59-68) it can be instructive  
to modify the accentuation as in the opening bars

*simile*

*rallentando*

*etc.*

*execution*

**XI** **3** *allegretto* [♩ = 60] \* *sf*

*crescendo*

12

15

18

21

editorial  
ossia

24

con forza

dolce

poco ritenuto

sfp

pp

*editorial  
ossia*

*dolcissimo*

*p* *pp* *p*

*crescendo* *ritenuto* \*

*a tempo*

27 30 33 36

3

\*

39

Measures 39-41. Treble and bass staves. Measure 41 features a wavy line indicating tremolo.

42

Measures 42-44. Treble and bass staves. Measure 43 has a wavy line and an asterisk. Measure 44 has a piano (*p*) dynamic marking.

45

Measures 45-47. Treble and bass staves. Measure 46 has a piano (*p*) dynamic marking and a triplet. Measure 47 has a forte (*f*) dynamic marking.

8<sup>va</sup> - - - - -

48

Measures 48-50. Treble and bass staves. Measure 48 has a forte (*f*) dynamic marking. Measure 49 has a piano (*p*) dynamic marking. Measure 50 has a piano (*p*) dynamic marking and an asterisk.

(8<sup>va</sup>) - - - - - *smorzando*

51

Measures 51-53. Treble and bass staves. Measure 51 has a forte (*f*) dynamic marking. Measure 52 has a forte (*f*) dynamic marking. Measure 53 has a forte (*f*) dynamic marking.

allegro con fuoco [ ♩ = 135 ] \*

*energico*

XII

This musical score is for a piano piece, measures 1 through 11. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'allegro con fuoco' with a metronome marking of 135 beats per minute. The performance style is 'energico'. The score is written for a grand piano, with a treble and bass staff. Measure 1 starts with a forte (*f*) dynamic and a triplet of eighth notes in the bass. Measures 2-4 continue with a strong, rhythmic pattern. Measure 5 introduces a new melodic line in the treble. Measures 6-8 show a continuation of the rhythmic pattern with some melodic variation. Measure 9 features a triplet of eighth notes in the bass. Measure 10 has a forte (*f*) dynamic and a melodic line in the treble. Measure 11 ends with a piano (*p*) dynamic and a melodic line in the treble. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.



13

*p*

*fz*  
*tenuto*

15

\*

17

19

*p*

*sotto voce*

21

23 *crescendo* *fz tenuto*

25 *mp* *stretto*

27 *sf*

29 \*

31

33

Measures 33-34 of a piano piece. Measure 33 features a treble clef with a key signature of three sharps (F#, C#, G#) and a bass clef with a key signature of three sharps. The treble staff has a whole note chord of F#, C#, and G#. The bass staff has a whole note chord of F#, C#, and G#. Measure 34 features a treble clef with a key signature of two flats (Bb, Eb) and a bass clef with a key signature of two flats. The treble staff has a whole note chord of Bb, Eb, and Ab. The bass staff has a whole note chord of Bb, Eb, and Ab. There are dynamic markings of *ff* and *ff* in the bass staff.

35

Measures 35-36 of a piano piece. Measure 35 features a treble clef with a key signature of two flats (Bb, Eb) and a bass clef with a key signature of two flats. The treble staff has a whole note chord of Bb, Eb, and Ab. The bass staff has a whole note chord of Bb, Eb, and Ab. Measure 36 features a treble clef with a key signature of two flats (Bb, Eb) and a bass clef with a key signature of two flats. The treble staff has a whole note chord of Bb, Eb, and Ab. The bass staff has a whole note chord of Bb, Eb, and Ab. There are dynamic markings of *ff* and *ff* in the bass staff.

37

Measures 37-38 of a piano piece. Measure 37 features a treble clef with a key signature of two flats (Bb, Eb) and a bass clef with a key signature of two flats. The treble staff has a whole note chord of Bb, Eb, and Ab. The bass staff has a whole note chord of Bb, Eb, and Ab. Measure 38 features a treble clef with a key signature of two flats (Bb, Eb) and a bass clef with a key signature of two flats. The treble staff has a whole note chord of Bb, Eb, and Ab. The bass staff has a whole note chord of Bb, Eb, and Ab. There are dynamic markings of *ff* and *ff* in the bass staff.

39

Measures 39-40 of a piano piece. Measure 39 features a treble clef with a key signature of two flats (Bb, Eb) and a bass clef with a key signature of two flats. The treble staff has a whole note chord of Bb, Eb, and Ab. The bass staff has a whole note chord of Bb, Eb, and Ab. Measure 40 features a treble clef with a key signature of two flats (Bb, Eb) and a bass clef with a key signature of two flats. The treble staff has a whole note chord of Bb, Eb, and Ab. The bass staff has a whole note chord of Bb, Eb, and Ab. There are dynamic markings of *ff* and *ff* in the bass staff.

41

Measures 41-42 of a piano piece. Measure 41 features a treble clef with a key signature of two flats (Bb, Eb) and a bass clef with a key signature of two flats. The treble staff has a whole note chord of Bb, Eb, and Ab. The bass staff has a whole note chord of Bb, Eb, and Ab. Measure 42 features a treble clef with a key signature of two flats (Bb, Eb) and a bass clef with a key signature of two flats. The treble staff has a whole note chord of Bb, Eb, and Ab. The bass staff has a whole note chord of Bb, Eb, and Ab. There are dynamic markings of *ff* and *ff* in the bass staff.

43 *f*

45 *sf*

47

49 *f* 3

51 *p* 3 3

53 *f* *tenuto* *fz*

Musical score for measures 53-54. Measure 53 features a piano introduction with a forte (*f*) dynamic and a bass line of eighth notes. Measure 54 has a piano introduction with a fortissimo (*fz*) dynamic and a bass line of eighth notes. A tenuto mark is placed over a chord in the piano part of measure 54.

55

Musical score for measures 55-56. Measure 55 features a piano introduction with a fortissimo (*fz*) dynamic and a bass line of eighth notes. Measure 56 has a piano introduction with a fortissimo (*fz*) dynamic and a bass line of eighth notes. A tenuto mark is placed over a chord in the piano part of measure 56.

57

Musical score for measures 57-58. Measure 57 features a piano introduction with a fortissimo (*fz*) dynamic and a bass line of eighth notes. Measure 58 has a piano introduction with a fortissimo (*fz*) dynamic and a bass line of eighth notes. A tenuto mark is placed over a chord in the piano part of measure 58.

59 *f*

Musical score for measures 59-60. Measure 59 features a piano introduction with a fortissimo (*f*) dynamic and a bass line of eighth notes. Measure 60 has a piano introduction with a fortissimo (*f*) dynamic and a bass line of eighth notes. A tenuto mark is placed over a chord in the piano part of measure 60.

61 *p*

Musical score for measures 61-62. Measure 61 features a piano introduction with a piano (*p*) dynamic and a bass line of eighth notes. Measure 62 has a piano introduction with a piano (*p*) dynamic and a bass line of eighth notes. A tenuto mark is placed over a chord in the piano part of measure 62.

63

*p* *fz*

63

65

*ff*

65

67

*f*

67

69

*sf*

69

71

*p*

71

73

75

*smorzando*

77

79

*sotto voce*

*poco rallentando*

81

*a tempo*

*ff e appassionato*

83





# Appendix

## Comments and afterthoughts

- phrasing, dynamics and accentuation are not a strict copy from any particular source
- The composer disliked giving titles, and those that have gained favour over the years are often quite inappropriate.

The four studies which form this third volume are clearly complementary in key and character.

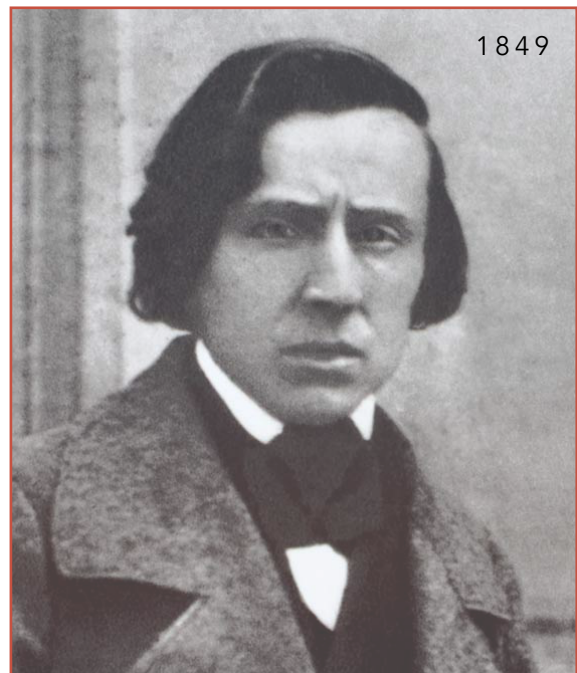
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## Étude N° 9 in F minor page 1

A syncopated opening with hushed apprehension, the left hand thumb adding interest with a tenor response at the sixth. The study is eloquent and unusually sombre throughout, and we find a subtle change of metre at **17-28** set out with alternative barlines on page 6.

I recommend a reasonable speed to allow space for harmonic and poetic subtlety, and the echoes provide opportunities for ingenuity and imagination. At **61** the final *fortissimo* is a fateful cry of anguished despair. At **25** and **49** observe an early example of Messiaen's octatonic scale (second mode), and the final slow trill at the sixth echoing the opening.

In addition to recommending the Cortot edition preparatory exercises, it can be instructive to study the LH alone, lightly accented in 12/16.



## Notes

- Early editions give ♩ = 96, 88 or 76. I would suggest a flexible 84; quite apart from the necessary elasticity necessary for the 'echoes' there are an *accelerando* and *stretto* to follow.
- phrasing, dynamics and accentuation are not a strict copy of any edition
- **17-28** an alternative metre is set out on page 6
- **25** meno — to prepare for the *accelerando* and *crescendo* to follow
- **33 & 61** for stability the thumb may be held for the following 5th finger repeated notes

## Étude N° 10 in A $\flat$ major page 7

Broken octaves in poetic perpetual motion, with a typical Chopinesque flexible left hand accompaniment. If one defers for the moment the problem of pure speed, it is satisfying to concentrate on 'voicing' particularly



alternating between the thumb and 5th. A sensitive and imaginative approach to colouring through varied accentuation might even help solve problems of stamina. As with the étude Op 25 N° 5 in E minor where each phrase is repeated with differing ornamentation, here we find repetition with differing light — achieved by varying weight and accentuation. One cannot fail to be charmed by the charismatic modulations.

In addition to recommending the Cortot edition preparatory exercises, I have added a few more on pages 8 and 9.

Despite a deceptively simple harmonic structure, the modulations provide a musically interesting study and the the result is a triumph in the quest of beauty integrated with a technical problem of stamina.

### Notes

- $\text{♩} = 152$  — another extremely fast metronome speed given in most editions
- phrasing, dynamics and accentuation are not a strict copy of any edition
- **7** original D, possibly an error
- **7-8** editorial bass voice
- **23** A flat is an alternative reading
- **35** D $\flat$  is an alternative reading
- **36** some editions give C $\flat$
- **39** E $\flat$  is an alternative reading
- **53** A $\flat$  (G $\sharp$ ) is usually given here
- **55** editorial bass octave
- **66** editorial alto voice
- **67-68** editorial tenor voice
- **73-76** editorial barline modification
- **78** Cortot omits the tied A $\flat$

## Étude N° 11 in E♭ major page 18

An etude dedicated to arpeggiated chords and clearly displaying how the young Chopin used his extraordinarily supple hands\* to create impossibly large stretches. The melodic line is mostly in the soprano, but when the alto has particular charm it does demand a slight change of technique. These switches are not usually marked and here I have suggested a few *ossias* to project the inner voice. As in N° 9 the echo effects call on much ingenuity and tonal imagination. The study serves as an admirable prelude to the *tour de force* which follows.

### Notes

- all chords are to be arpeggiated with the exception of those marked ■
- most editions give ♩ = 76 — I recommend 60 — 66
- phrasing, dynamics and accentuation are not a strict copy of any edition
- 3 optional omission of the diamond-headed B♭ which does not appear in all editions
- 17-23 editorial accented alto voice
- 21 C♭ and F♭ according to some editions
- 25 D according to other editions
- 30 F♭ according to Fontana
- 32 editorial optional A♭
- 33 & 44 editorial bass octave
- 43 editorial extended arpeggiation
- 50-51 I recommend projecting the bass on the beat for these two bars

\*on the final page — a photo of Chopin's hand (cast by Clésinger)

Extract from a letter written by Chopin  
to Józef Elsner 29 August 1826

Reims le 29 Août

Monsieur !

Depuis le moment de notre arrivée à Reims, je me promettais le plaisir de vous écrire, mais comme mon temps est entièrement pris par la cure il m'était impossible de le faire jusqu'à présent, et ce n'est qu'aujourd'hui que je puis me dérober un moment, le consacrer au plaisir de m'entretenir avec vous, et vous rendre en même temps compte de ce que j'ai fait avec les commissions que vous avez bien voulu me donner. J'ai tâché de m'en acquiescer de mon mieux; j'ai rendu



## Étude N° 12 in C minor page 24

For once the epithet 'revolutionary' is appropriate; as with the first scherzo (1833) it reflects the composer's distress following the 'November Insurrection' of 1830-31 with Poland's failure in its rebellion against Russia. Just as present-day Ukrainian artists express their impotence, it is almost certain that Chopin was inspired by virtual fists in the air, anguished and defiant, execrating Russian oppressors. The result is an inspired chordal etude for the right hand and an equally challenging variety of scales and broken chords for the left.

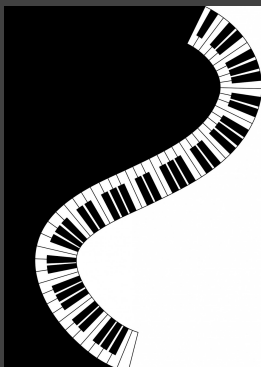
The decisive and abrupt ending might be interpreted as the outcome of a struggle (at the keyboard and on the battlefield) fought with courage, bringing opus ten to a stirring conclusion.

### Notes

- most editions give ♩ = 160 (144 Friedheim) — I recommend 135
- phrasing, dynamics and accentuation are not a strict copy of any edition
- 1 preparatory exercise on page 29
- 15-16 preparatory exercise on page 29
- 29-32 preparatory exercise on page 29
- 65 editorial bass octave
- 78 & 80 editorial tie and added bass
- 81 some editions give the *ff* (with or without a preceding *crescendo*) from the first beat

Wojciech Kossak Battle of Olszynka Grochowska c. 1931





C H O P I N

ÉTUDES Op 10

Volume III

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Clésinger c. 1849

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