



# 12 Transcendental Etudes

## Étude III.

Paysage.

(Landscape.)

# F. LISZT

*cantando*

*Poco adagio.*

*dolcissimo una corda*

*sempre legato e placido*

*un poco cresc.*

*poco rallentando*

*(legatissimo)*

*cantando*

This charming Étude is true "Tonmalerei" (Tone-painting). A strict legato touch, capable of the most versatile modulations, and an absolute control of the pedals, are needed.

The many passing-notes (although belonging to the same harmony) demand a constant change of the pedal, but if that cannot be accomplished in a strictly euphonic way, the general effect will not be spoiled, owing to the prevalent *pp* shade and the "hazy" atmosphere of this tone-picture.

The following example, merely by way of suggestion:

*Rm. \* Rm. \* Rm. \* Rm. \* Rm. \* Rm. \* Rm. \* Rm. \* Rm. \* Rm. \** etc.

Still, this is hardly to be taken literally, for the whole Étude. The pedaling in general is left to the ear and musical instinct of the student.

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