Légendes

Sources

"A": the first edition of the piece, which appeared in 1866: „F. LISZT / LÉGENDES / POUR / PIANO / 1. ST. FRANÇOIS D'ASSISE / ‚La prédication aux oiseaux.' / 2. ST. FRANÇOIS DE PAULE / marchant sur les flots. / PEST, chez RÓZSAVÖLGYI & C^{O}."
At the bottom of the title page: "Exécuté par l'auteur au concert de Pest le 29 août 1865". Plate No. N.G. 1229 and N.G. 1230. The dedication text takes up page [1], while Liszt's foreword and the quotations are on page [2].

"B": copies of the edition by Heugel, Paris, coming from Franz Liszt's estate, now held in the library of the Academy of Music in Budapest, ref. *12762–63*. They came out on 5 June, 1866, presumably at the same time as "A" or shortly afterwards: "À MADAME LA BARONNE COSIMA DE BÜLOW / (NÉE LISZT.) / Fr. Liszt / LÉGENDES / 1 S^{t} FRANÇOIS / D'ASSISE / LA PRÉDICATION / AUX OISEAUX / 2 S^{t} FRANÇOIS / DE PAULE / MARCHANT / SUR LES FLOTS".
Obvious misprints and errors in these quotations have been tacitly corrected.

1. St. François d'Assise

The German subtitle appears, in brackets, in "A" only.

Bar 4: the fingering has been corrected to agree with the identical part of bar 8. The staccato dot on the last note has been added by analogy with the upbeat to bar 1.

Bars 4 and 8: the semiquaver rest in the right hand, although it represents excess time value in both sources, is not a misprint. These rests are rather a kind of performing instruction (see the footnote); their value merges with the fermata rests which follow them and for this reason the excess has not been marked by a change of time signature.

Bar 36: in the sources there is a staccato dot on the 2nd note in the upper part of the right hand. This has been omitted by analogy with bars 37, 40 and 41.

Bar 50: the extent of the *ritenuto* has been shown by a dotted line.

Bars 54 and 57: the right hand slurs have been added by analogy with bars 60 and 63.

Bar 58: the star marking the release of the pedal has been added by analogy with bars 55, 61 and 64.

Bar 79: in the sources the left hand slur begins at the 2nd note.

Bar 103: the natural before the 11th note in the left hand has been added.

2. St. François de Paule marchant sur les flots

Supplementary source

"C": the autograph manuscript held by the Music Division of the National Széchényi Library in Budapest under *Ms. mus. 4556*, which contains bars 54—63 of the piece. The German title appears, in brackets, in "A" only.

In the notes on his piano lessons with Liszt (p. 119) Göllerich mentions certain alterations which Liszt wrote into the music in the course of the lessons. Ludovic Breitner,* another of Liszt's pupils, also mentions alterations. No authentic text showing these alterations has been found yet.

Bar 25: in the sources the star marking the release of the pedal comes at the end of the bar. Here it has been placed at the end of the 3rd crotchet by analogy with bar 27.

Bars 42—49: in the sources the stars marking the release of the pedal are given only in bars 47—49, immediately before the next *Ped.* mark. Accordingly the stars have been added in bar 42 and they have been omitted in bars 47—49.

Bar 49: the portato signs (slur and a staccato dot) on the 4th chord in the right hand and the 1st chord in the next bar have been added by analogy with bars 13—14. (See also bars 47—48 of the simplified version.)

Bar 55: the fingering for the 10th and 14th notes in the left hand has been added by analogy with bar 61.

Bar 57: in "A" and "B" the crescendo sign lasts until the 8th note in the right hand and the diminuendo sign begins at the 11th note. Here the placing of the signs has been corrected to agree with "C".

Bar 61: in "A" and "B" the crescendo sign lasts only to the end of the preceding bar, while the *rinforz.* starts at the beginning of the bar. Here "C" has been followed by analogy with bar 55.

Bar 63: the crescendo and diminuendo signs have been added to agree with "C" by analogy with bar 57.

Bar 71: the right hand accent has been added by analogy with bars 65, 67 and 69.

Bar 79: the accent and staccatissimo sign at the 2nd note in the left hand have been added to agree with the right hand.

Bar 87: in the sources there is no natural before the last note of the left hand.

Bar 88: the crescendo signs have been added by analogy with bars 86, 87, 89 and 90.

Bars 109 and 110: the staccato dots on the 1st and 2nd notes in the lower part of the left hand have been added to agree with the analogous parts of bars 107 and 108.

* The alterations described by Breitner were placed at our disposal by Mme Marguerite Sarasin de Geymuller.