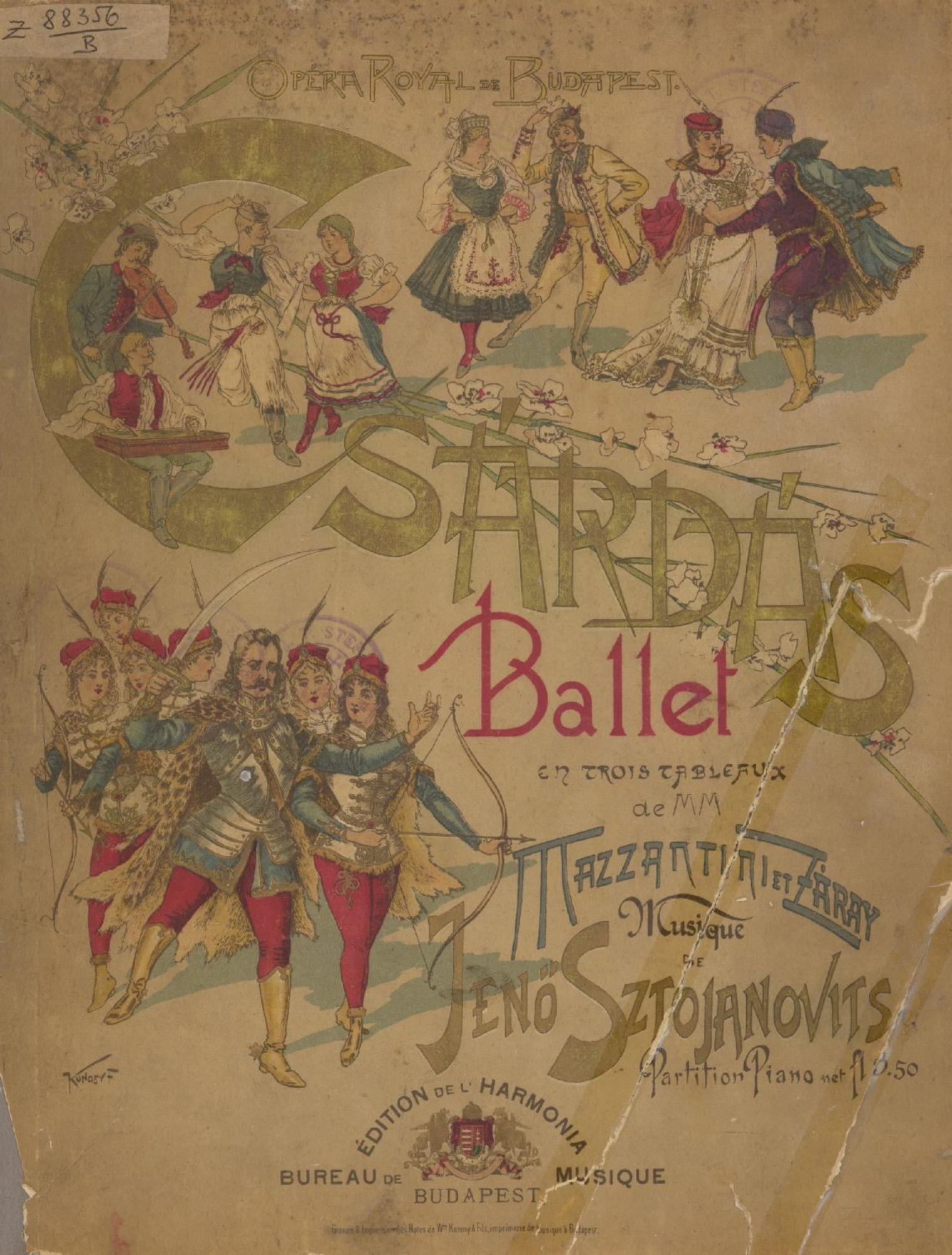
Z 88356
B

Opéra Royal de Budapest.



Csárdás

Ballet

en trois tableaux

de MM

Mazzantini et Záray

Musique

de

Jenő Sztojanovits

Partition Piano net fl 3.50

Édition de l'Harmonia

Bureau de Musique

Budapest

Gravure & Impression des Notes de Wm Kunosy & Fils, imprimerie de Musique à Budapest.

TOUT LES DROITS SONT RESERVÉS.

MINDEN JOG FENTARTVA. ALLE RECHTE VORBEHALTEN.

LES COMPONISTES DES OEUVRES PLUS ANCIENS EMPLOYÉS, SONT NOMMÉS AUX PIECES CITÉES.

A FELHASZNÁLT RÉGIBB MÜVEK SZERZŐI AZ ILLETŐ SZÁMOKNÁL FEL VANNAK EMLITVE.

DIE COMPONISTEN DER ÜBERNOMMENEN ÄLTEREN WERKE SIND BEI DEN BETREFFENDEN NUMMERN GENANNT.

REPRÉSENTÉ LA PREMIÉRE FOIS Á L'OPÉRA ROYAL HONGROISE DE BUDAPEST LE 7. DÉCEMBRE 1890.

ELSŐ ELŐADÁS A BUDAPESTI MAGY. KIR. OPERÁBAN 1890. DECZEMBER 7.

ZUERST AUFGEFÜHRT IN DER. KÖN. UNG. OPER ZU BUDAPEST AM 7. DEZEMBER 1890.

KLTE Egyetemi Könyvtár
DEBRECEN
0009 2272

Z 88356
B

I. 3/10

CSÁRDÁS

BALLET

EN TROIS TABLEAUX
HÁROM KÉPBEN IN DREI BILDERN

DE SZERZETTÉK VON

MAZZANTINI & ZÁRAY

MUSIQUE DE ZENÉJÉT SZERZÉ MUSIK VON

JENŐ SZTOJANOVITS

PARTITION PIANO.

ÉDITION DE
L'HARMONIA
BUREAUX DE MUSIQUE
BUDAPEST.

CSÁRDÁS

BALLET EN TROIS TABLEAUX. — BALLET HÁROM KÉPBEN.
BALLET IN DREI BILDERN.

DE

JENŐ SZTOJANOVITS

Ier TABLEAU.

LE PEUPLE DE PHARAO.

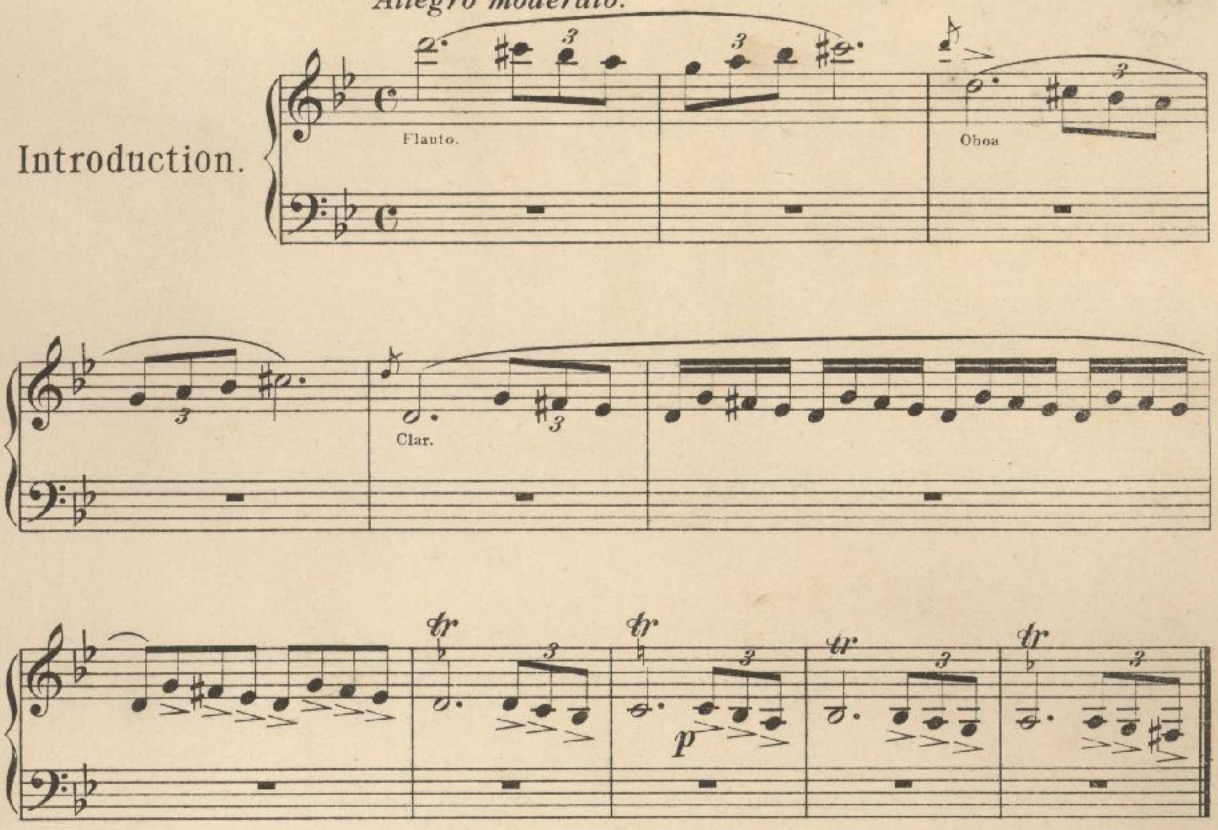
I. KÉP. I. BILD.

FÁRAO NÉPE. DAS VOLK PHARAO'S

(Contrée rocheuse.) (Sziklás vidék.) (Felsige Gegend.)

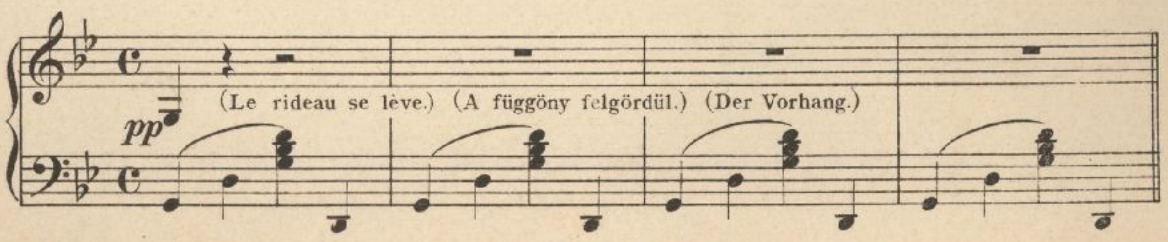
Allegro moderato.

Introduction.



1. MARCHE DES TZIGANS.

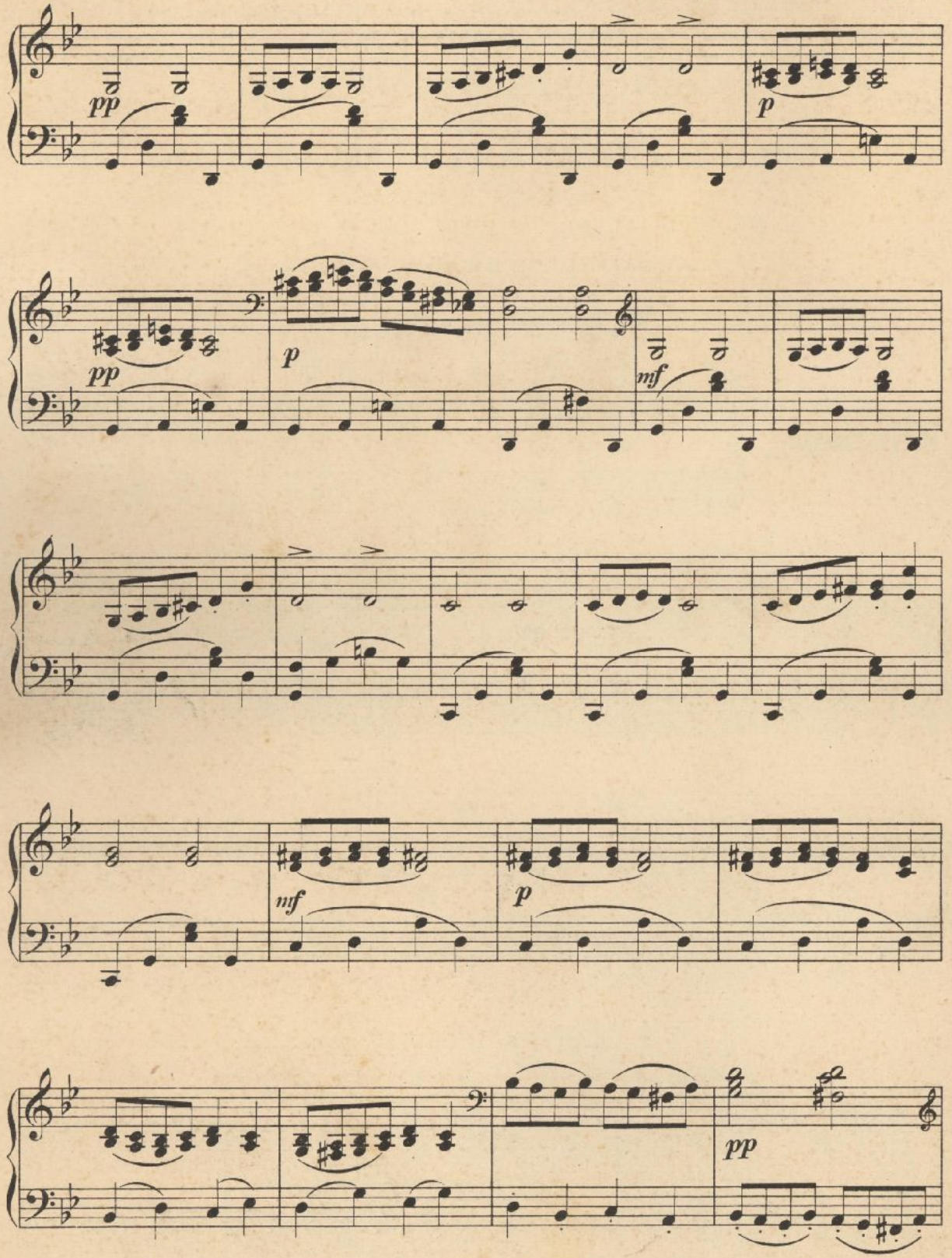
CZIGÁNY INDULÓ. ZIGEUNER MARSCH.

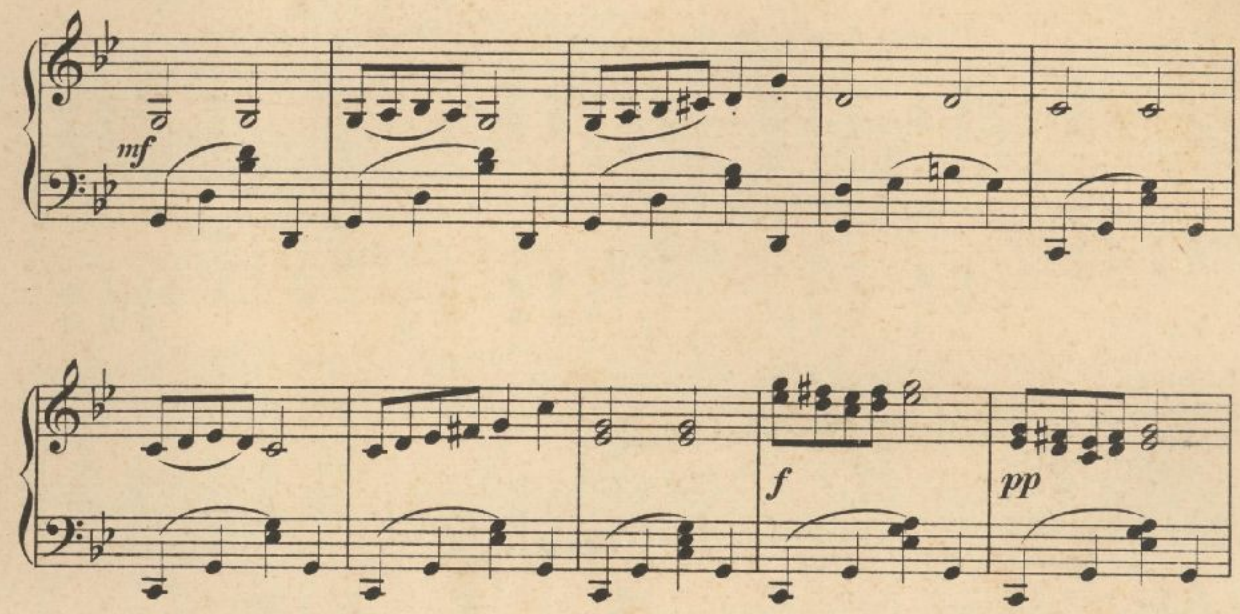


H. 314.

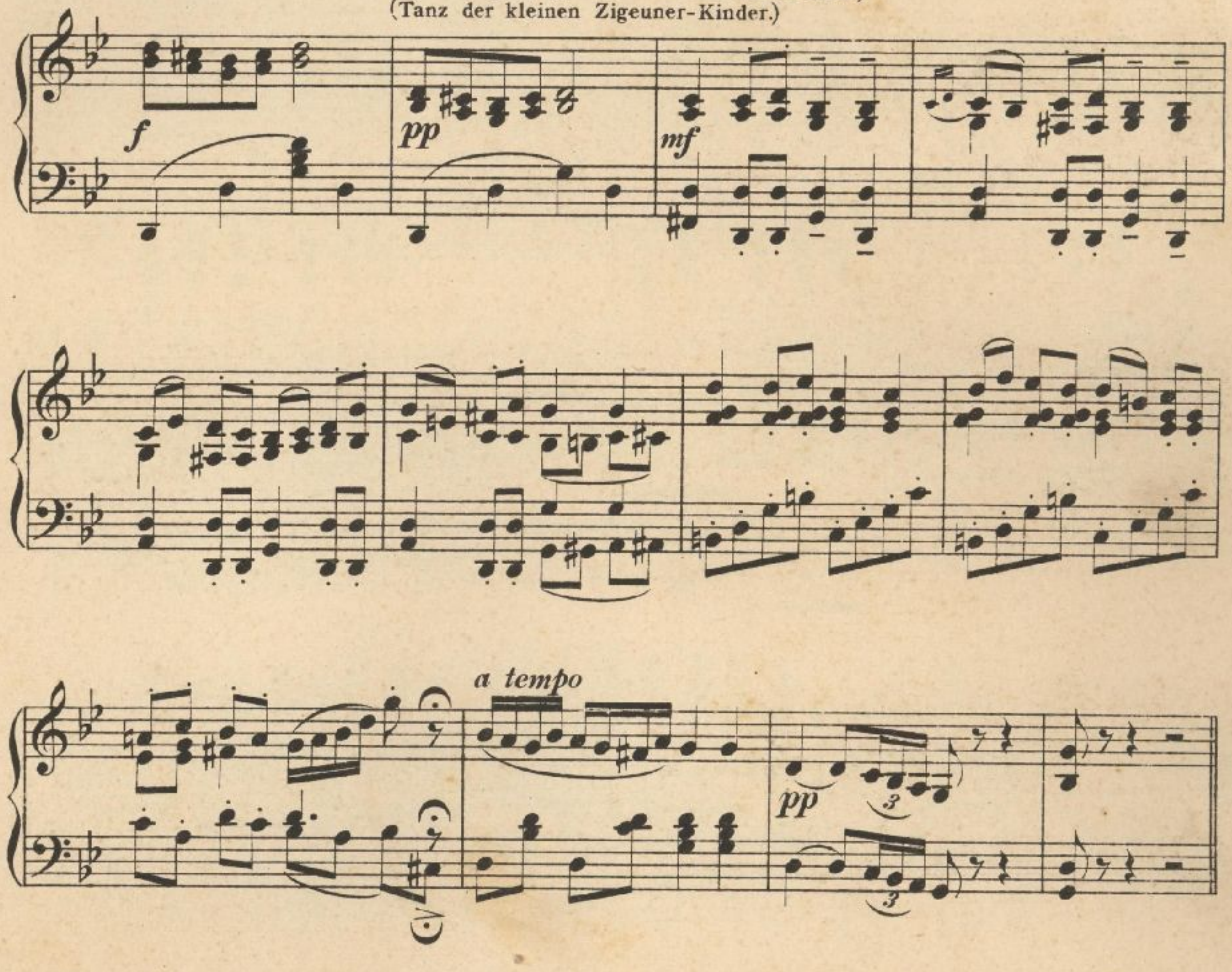
Gravure & Impression des Notes de Wm Kunosy & Fils, imprimerie de musique à Budapest.

(La caravane des tzigans s'approche lentement.)
(A czigány karaván lassan közeledik.)
(Die Karawane der Zigeuner nähert sich langsam.)

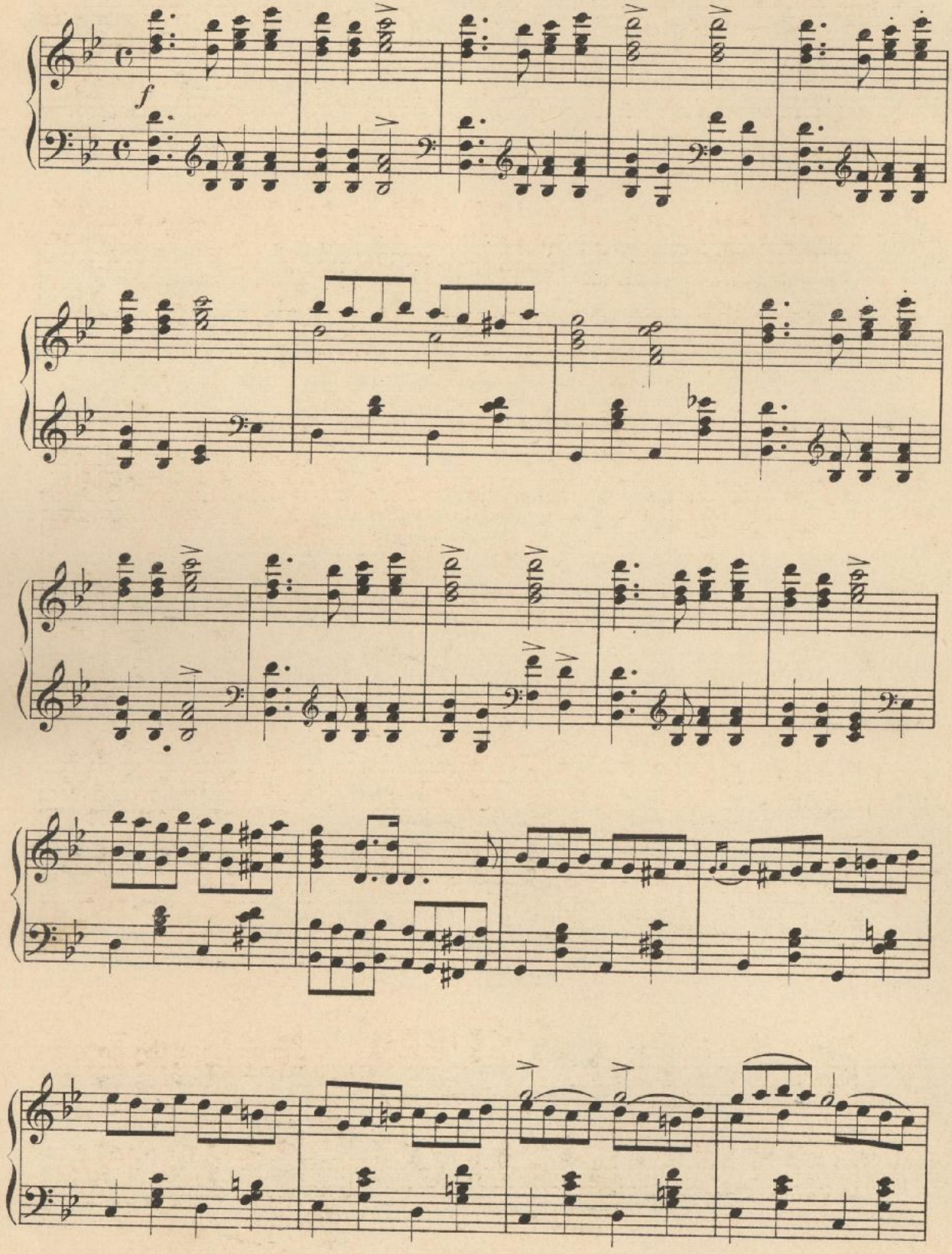


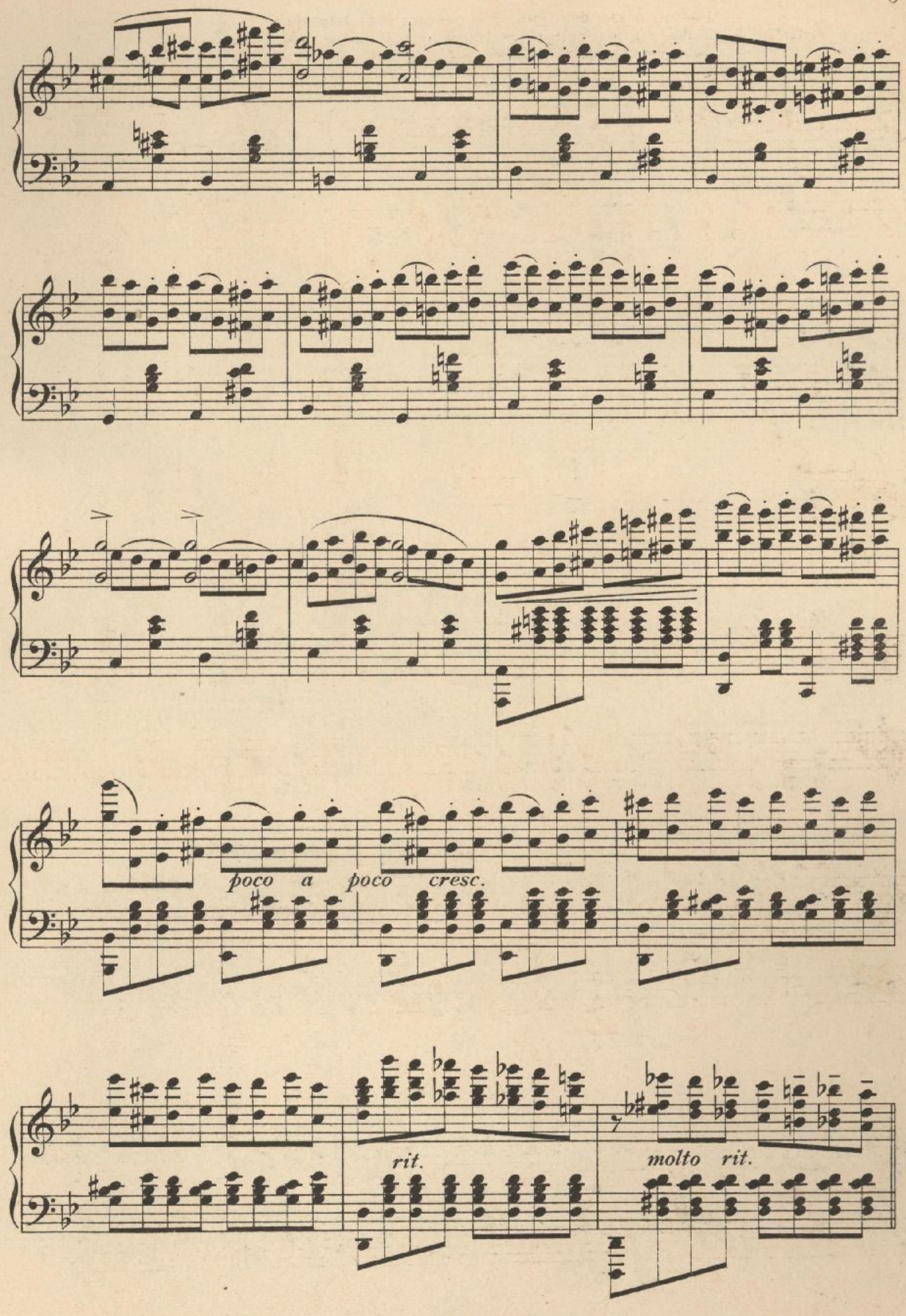


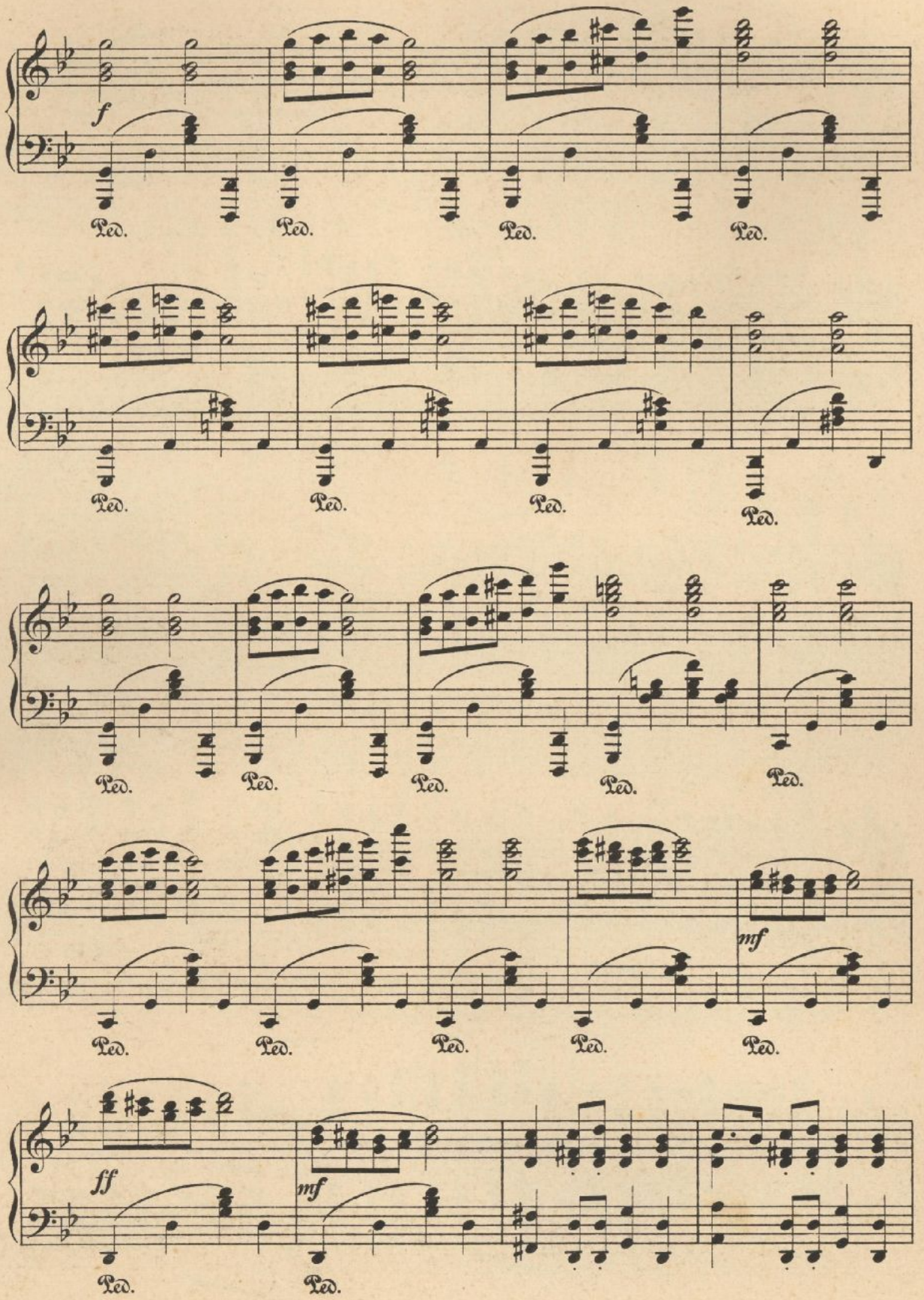
(Danse des enfants tzigans.)
(Apró czigány gyerekek tánczra kerekednek.)
(Tanz der kleinen Zigeuner-Kinder.)

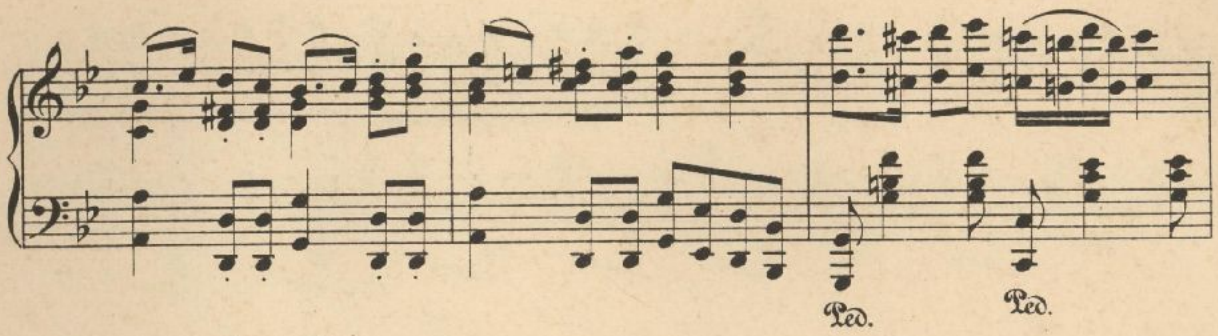


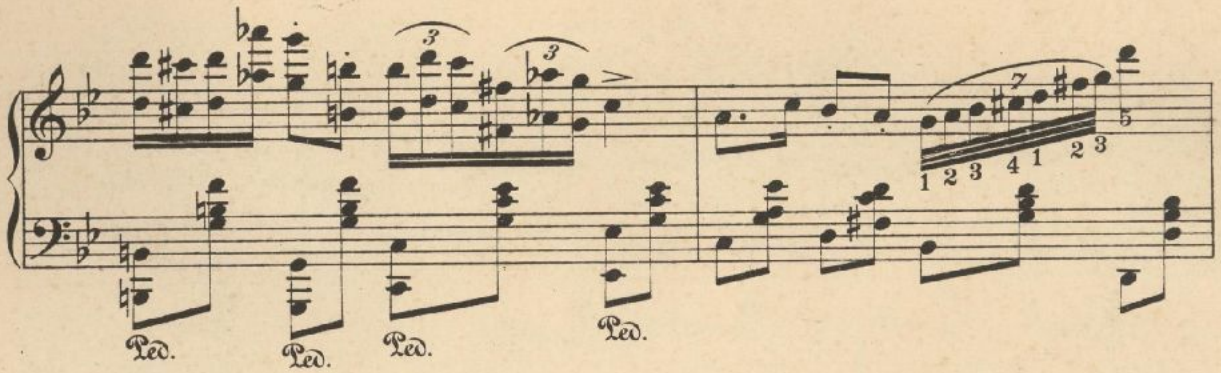
Leggiero. (Danse joyeuse des Garçons et jeunes filles tziganes.)
(Fiatal czigány legények és lányok is vig tánczot járnak.)
(Tanz der Zigeuner Burschen und Mädchen.)




poco a poco cresc.
rit.
molto rit.

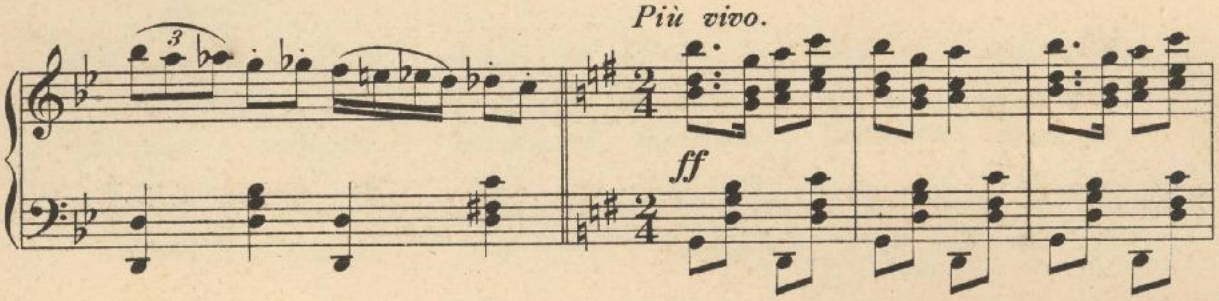

f
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
mf
Ped.
Ped.
Ped.
Ped.
Ped.
ff
Ped.
mf
Ped.

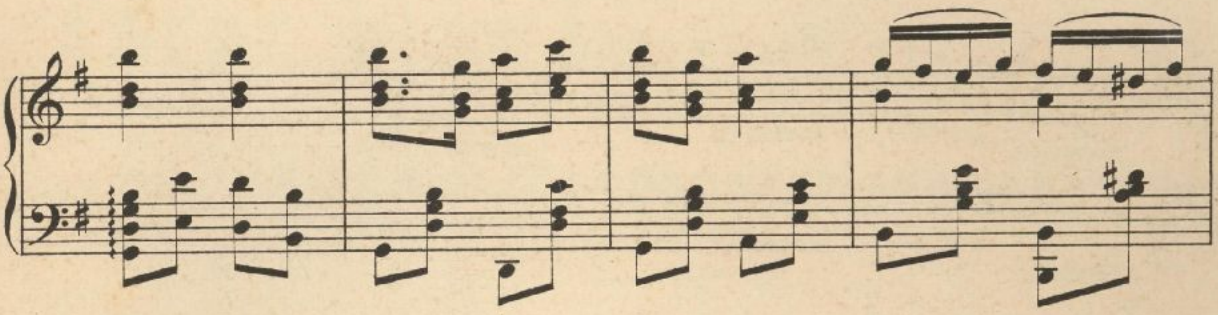


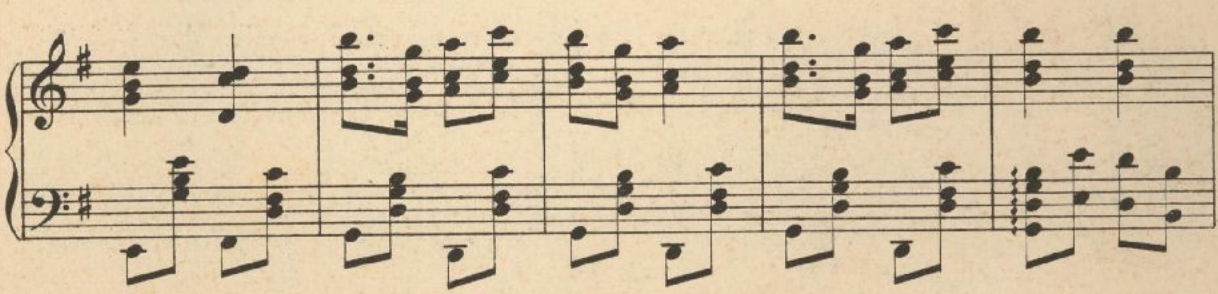


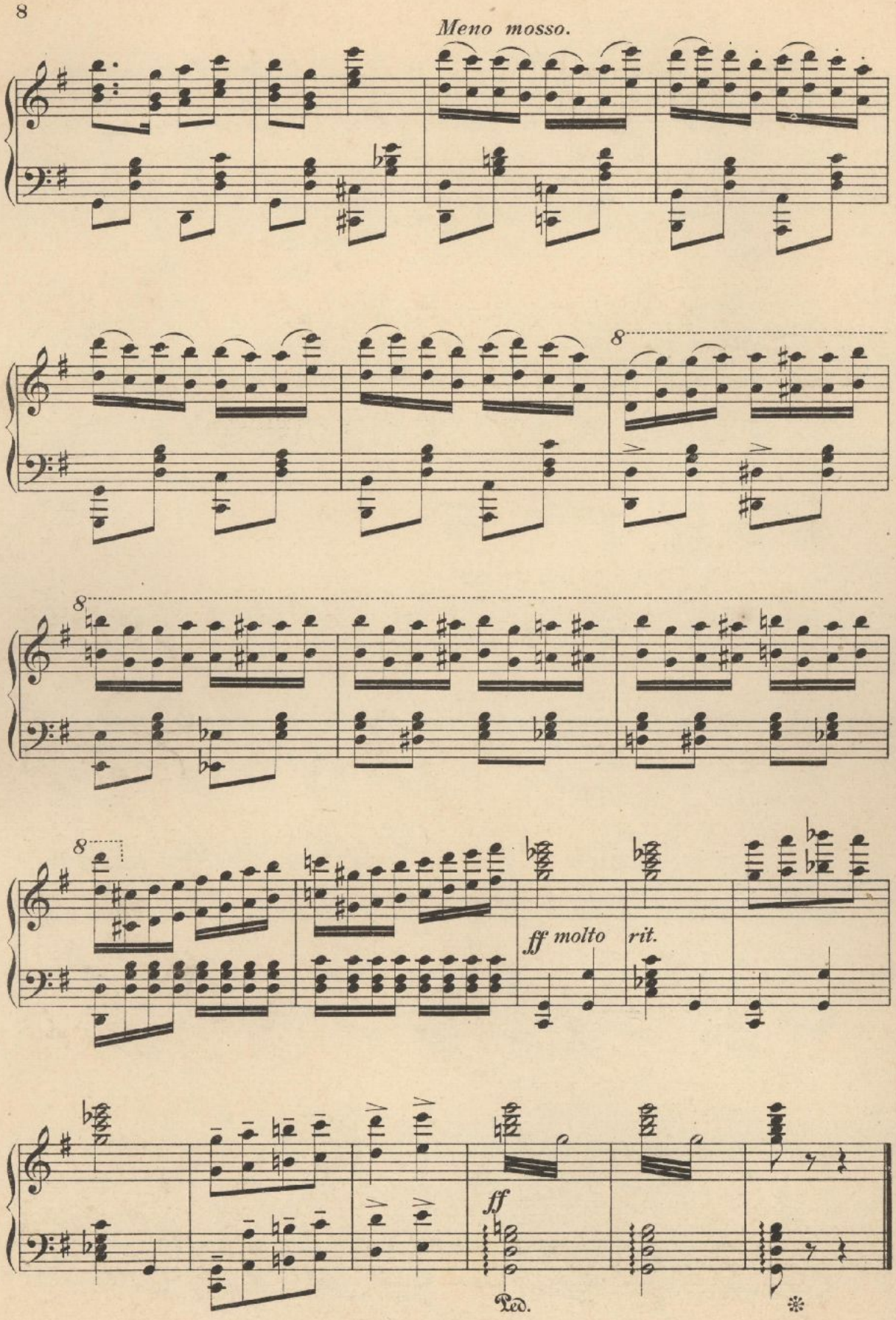
Più vivo.

ff



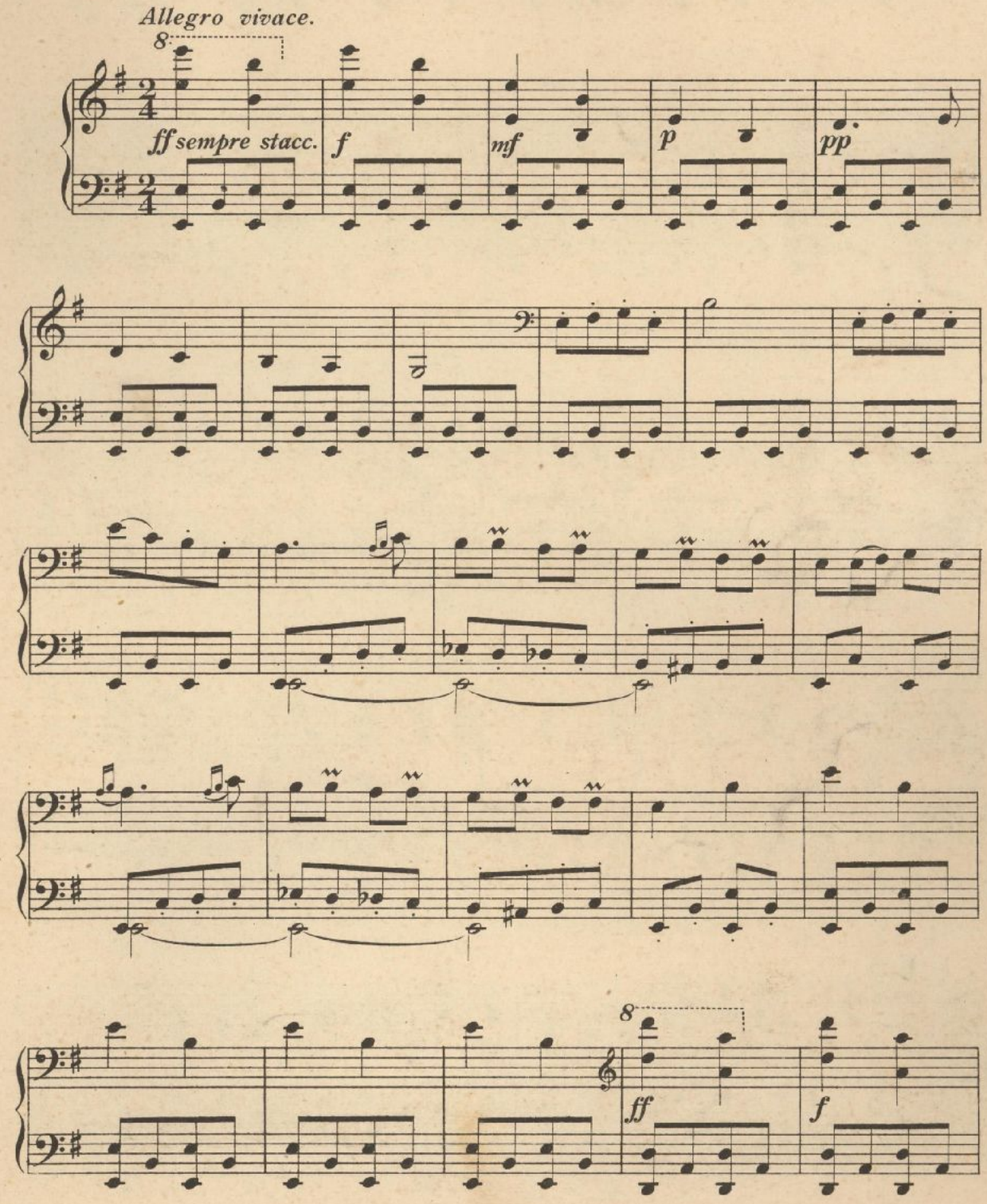


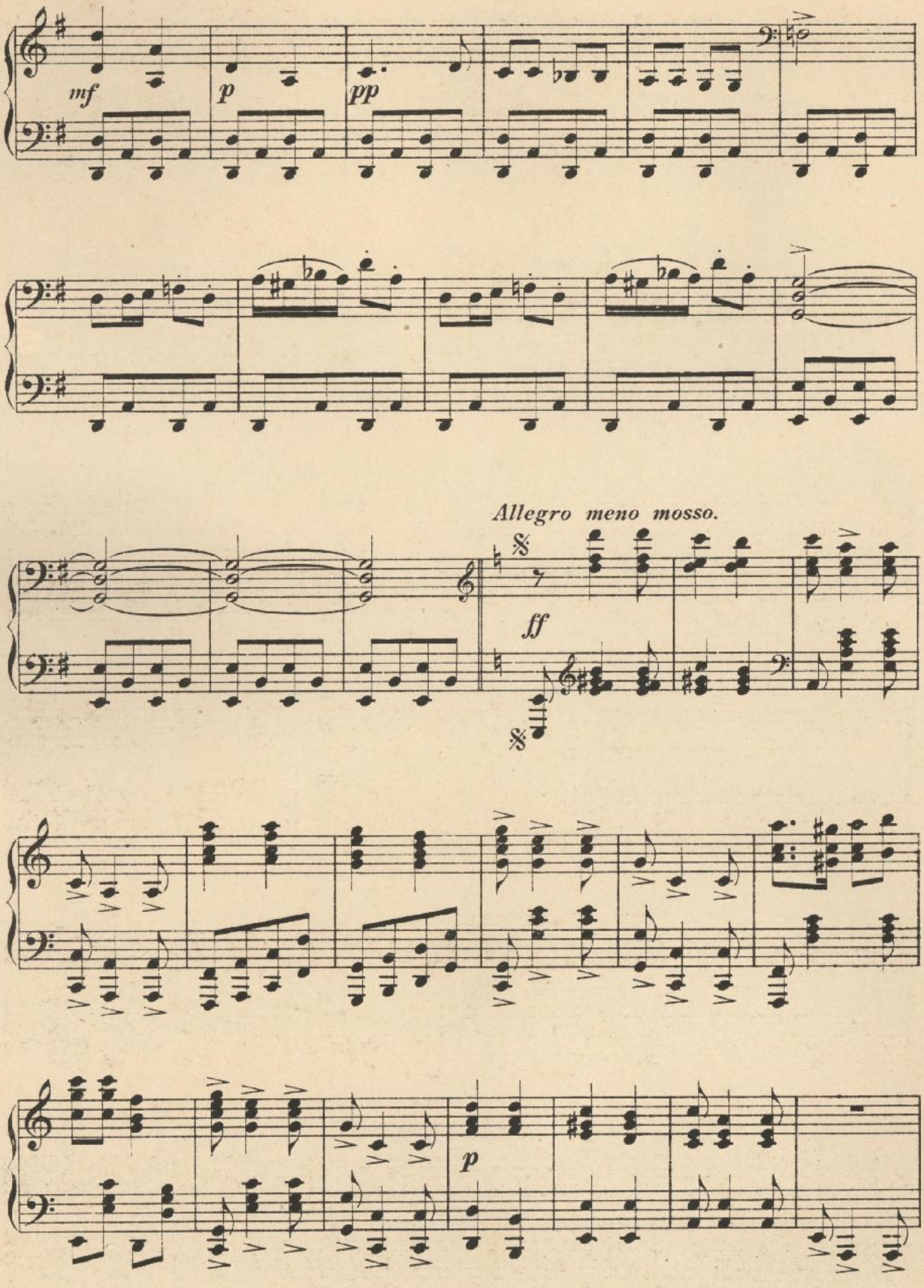


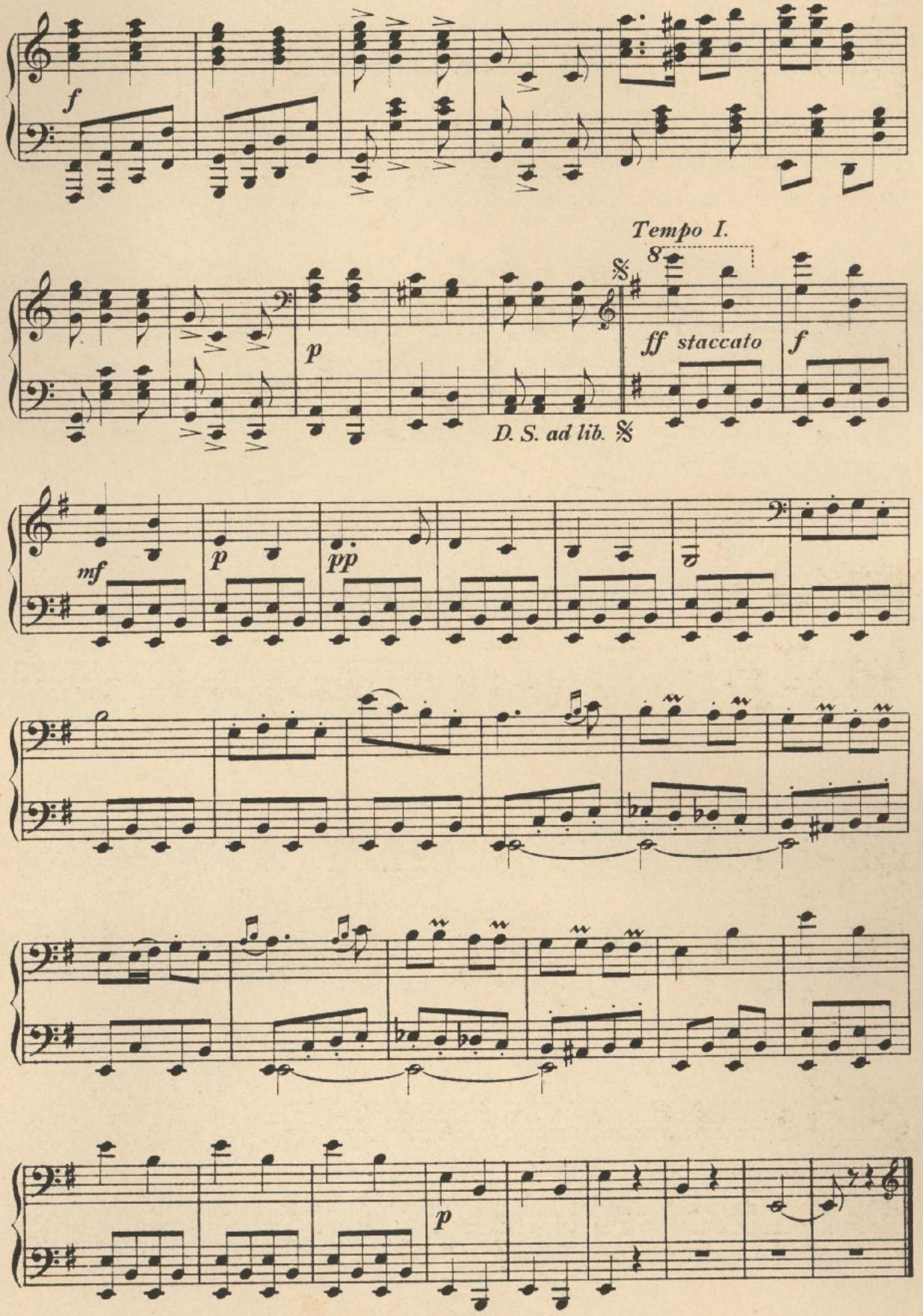

Meno mosso.
8
8
8
ff molto
rit.
ff
Ped.

2. CAMPEMENT DES TZIGANS.
CZIGÁNYTÁBOR. ZIGEUNER-LAGER.

(Les tzigans elèvent des tentes la jeunesse danse joyeusement.)
(A czigányok sátrakat vernek, tüzet raknak, sütnek, főznek, a fiatalság pedig vigan tánczol.)
(Die Zigeuner schlagen Zelte auf, machen Feuer, kochen,– die Jugend tanzt lustig weiter.)




mf
p
pp
Allegro meno mosso.
ff
p

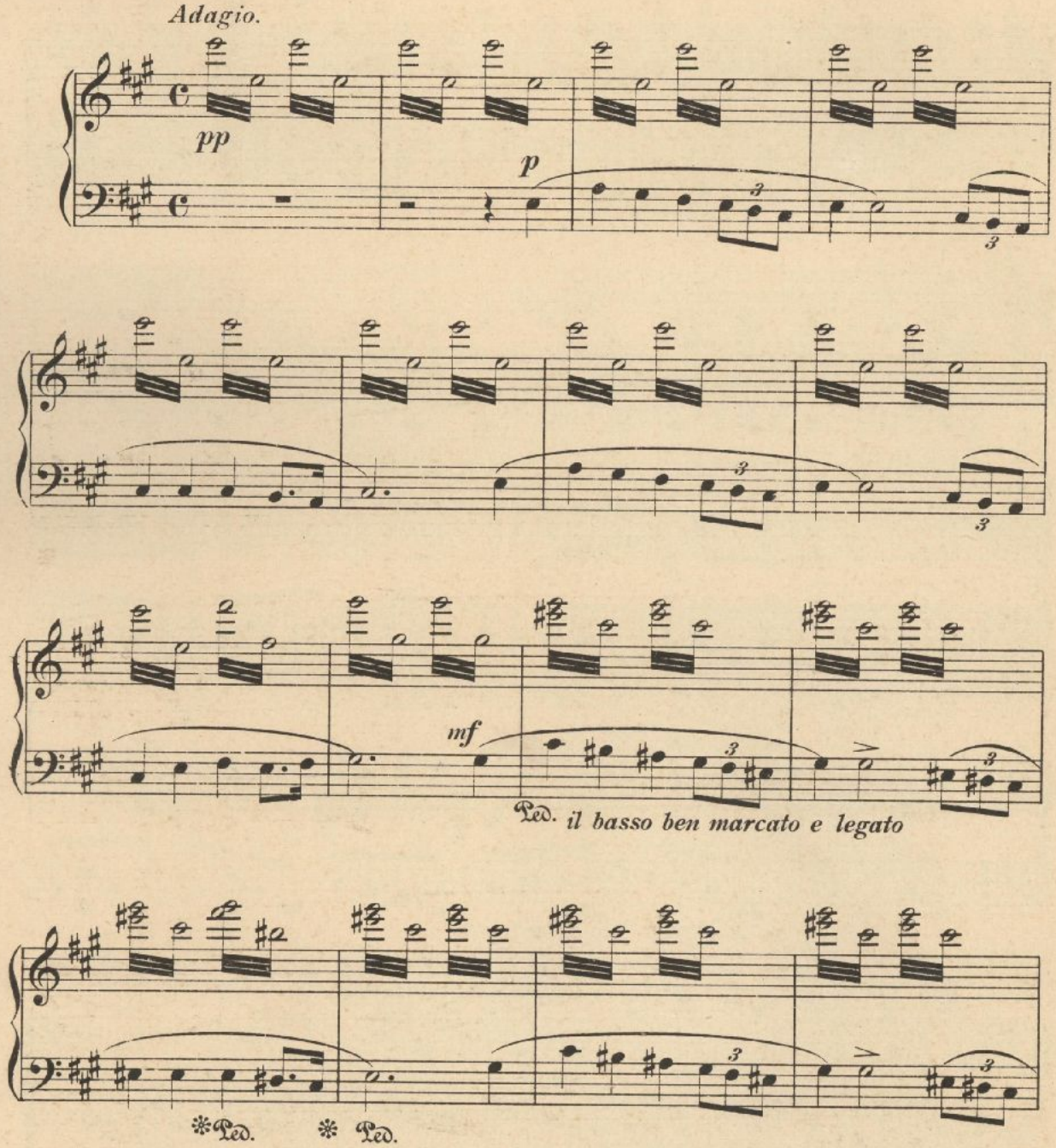

f
Tempo I.
8
p
ff staccato
f
D. S. ad lib.
mf
p
pp
p

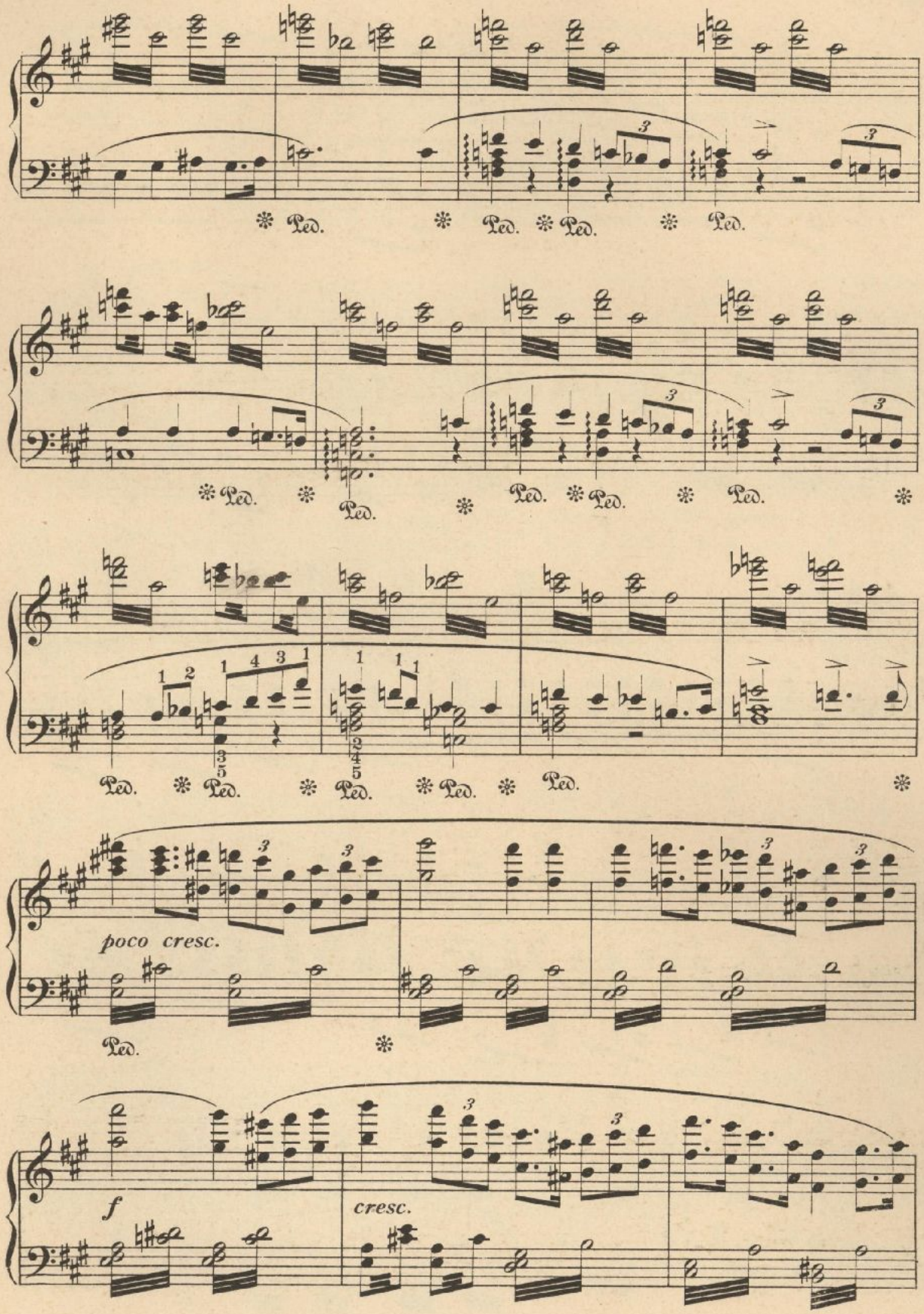
3. DANSE DE LUNE.
HOLDTÁNCZ. MONDTANZ.

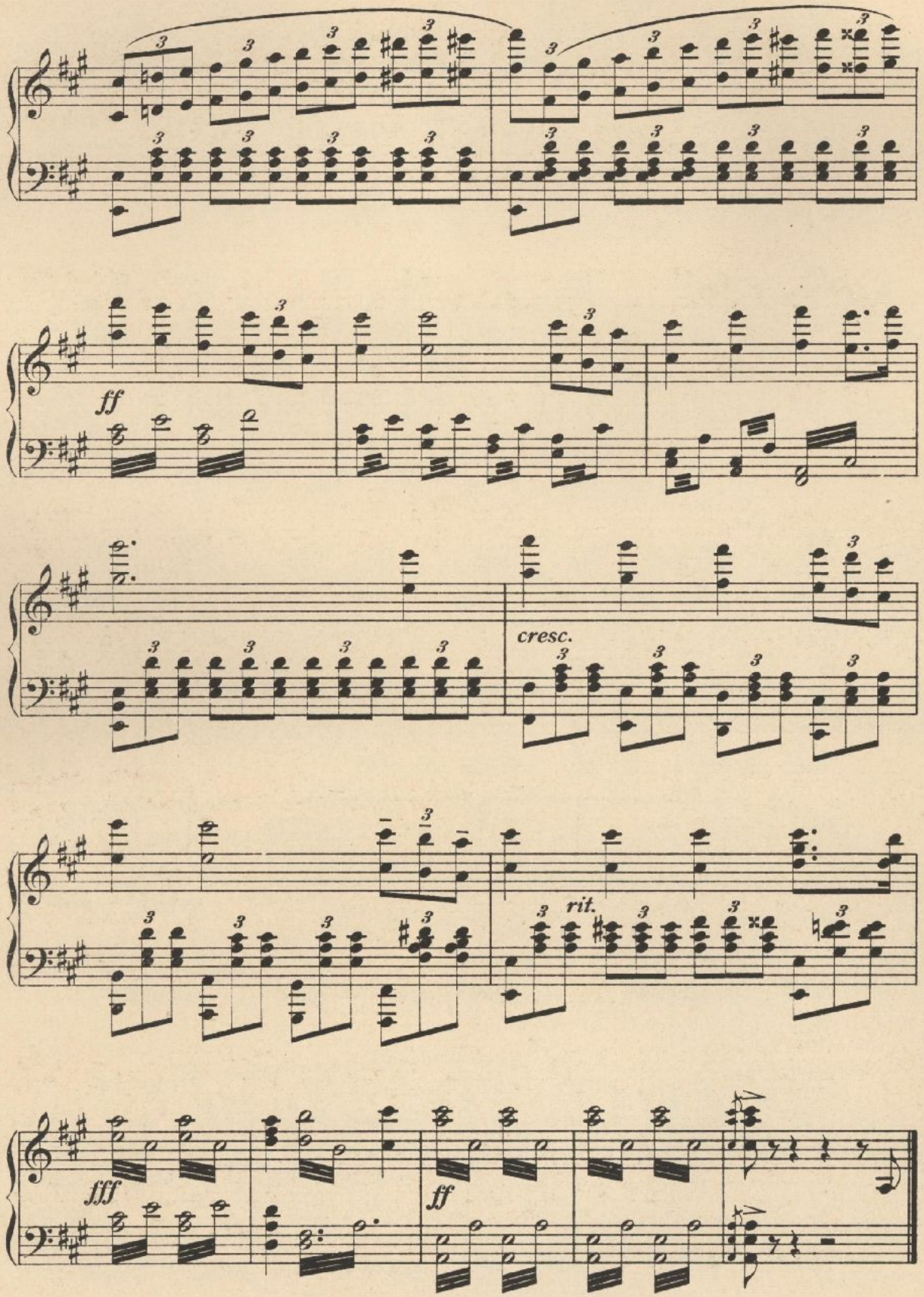
(La lune se lève derrière les montagne. Les tentes s'ouvrent et les jeunes filles avec Cypra en tête apparaissent pour exécuter la danse de lune.)

(A hold a hegyocsucsok mögött felkél. A sátrak megnyilnak sa fiatal leányok, élükön Cyprával megjelennek, hogy eltánczolják a holdtánczot.)

(Der Mond geht, die Landschaft versilbernd auf. Die Zelte öffnen sich und Cypra erscheint im Gefolge von jungen Mädchen um den Mondtanz zu beginnen.)



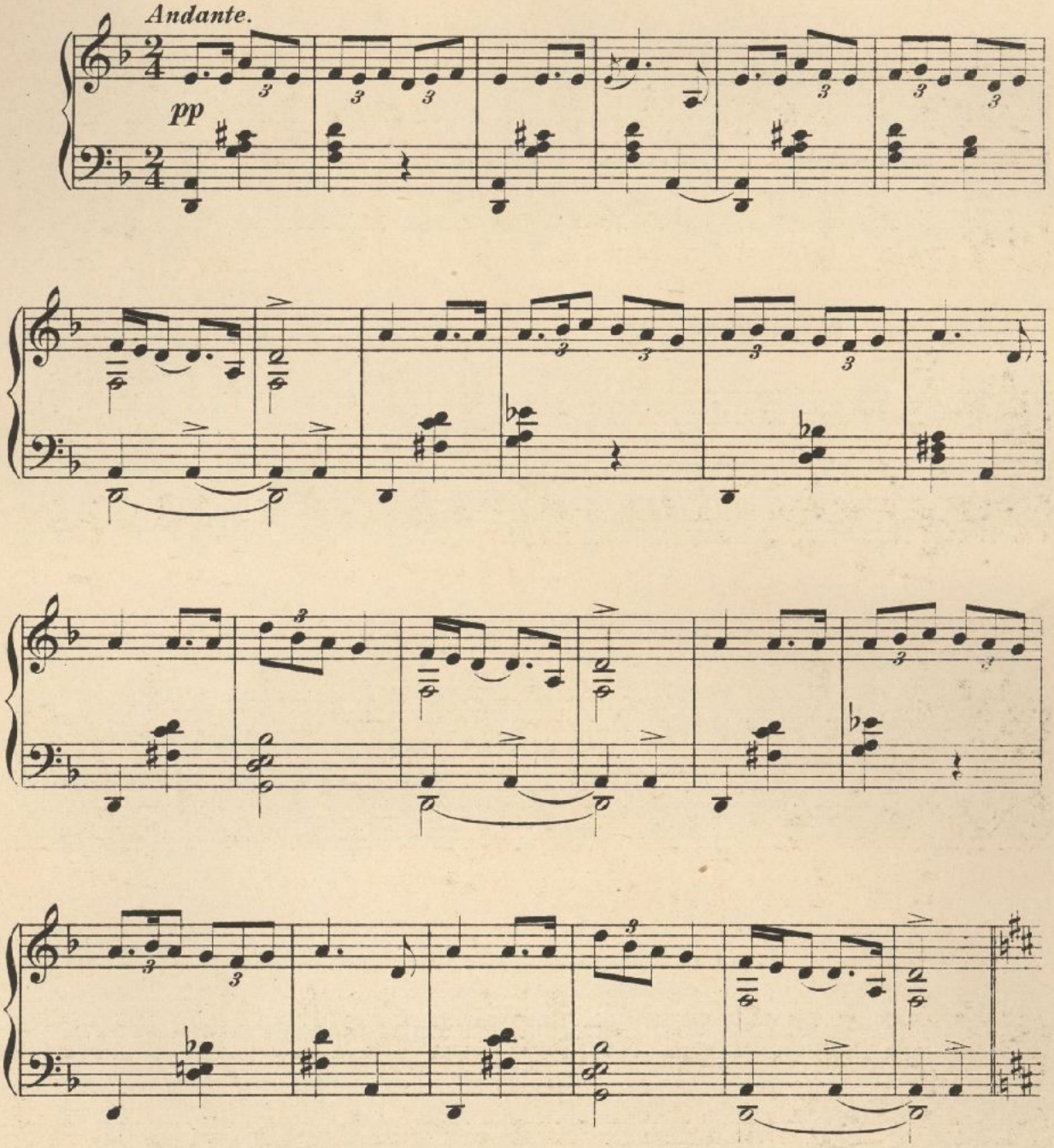

Ped.
poco cresc.
f
cresc.

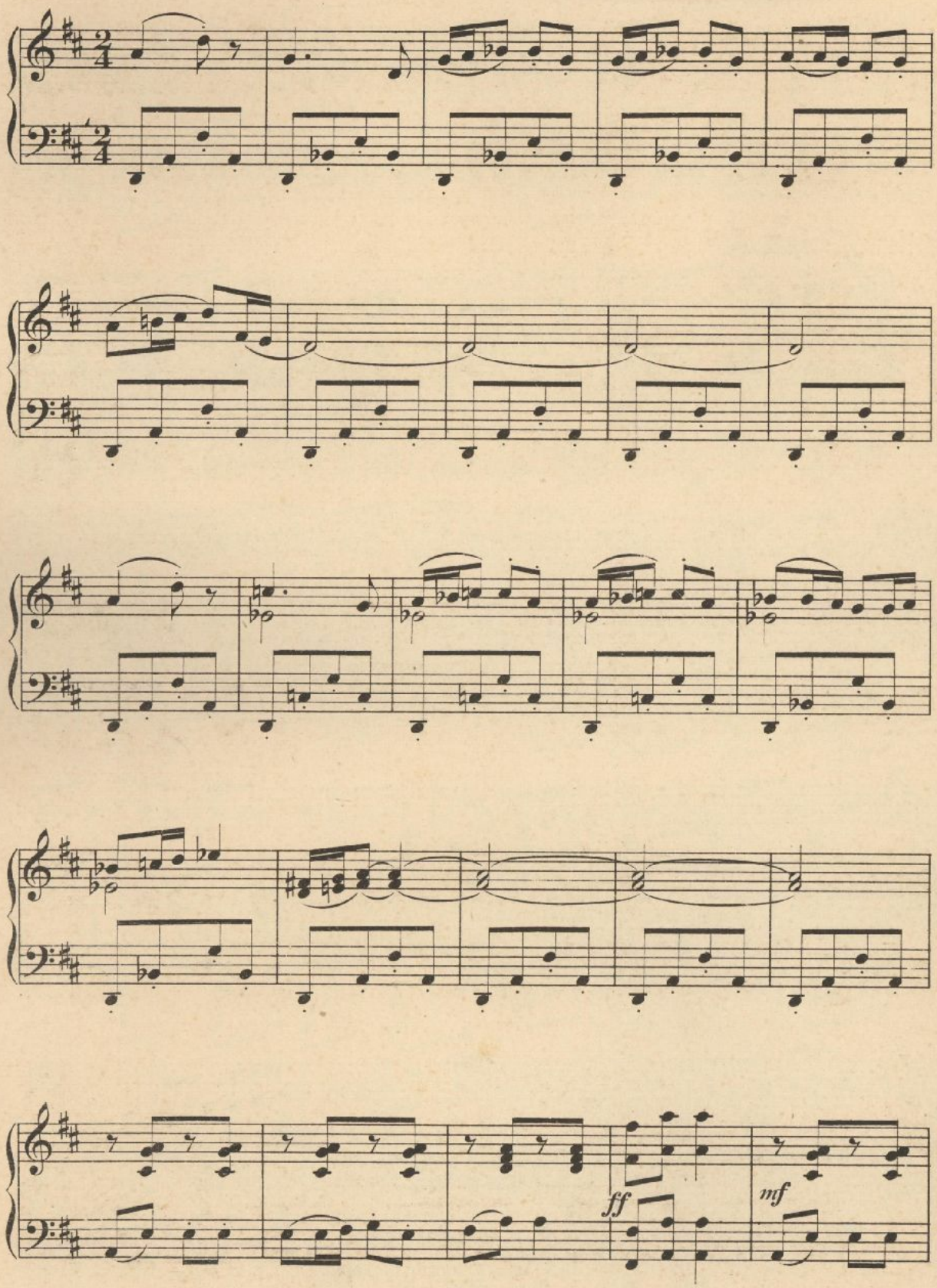

ff
cresc.
rit.
fff
ff

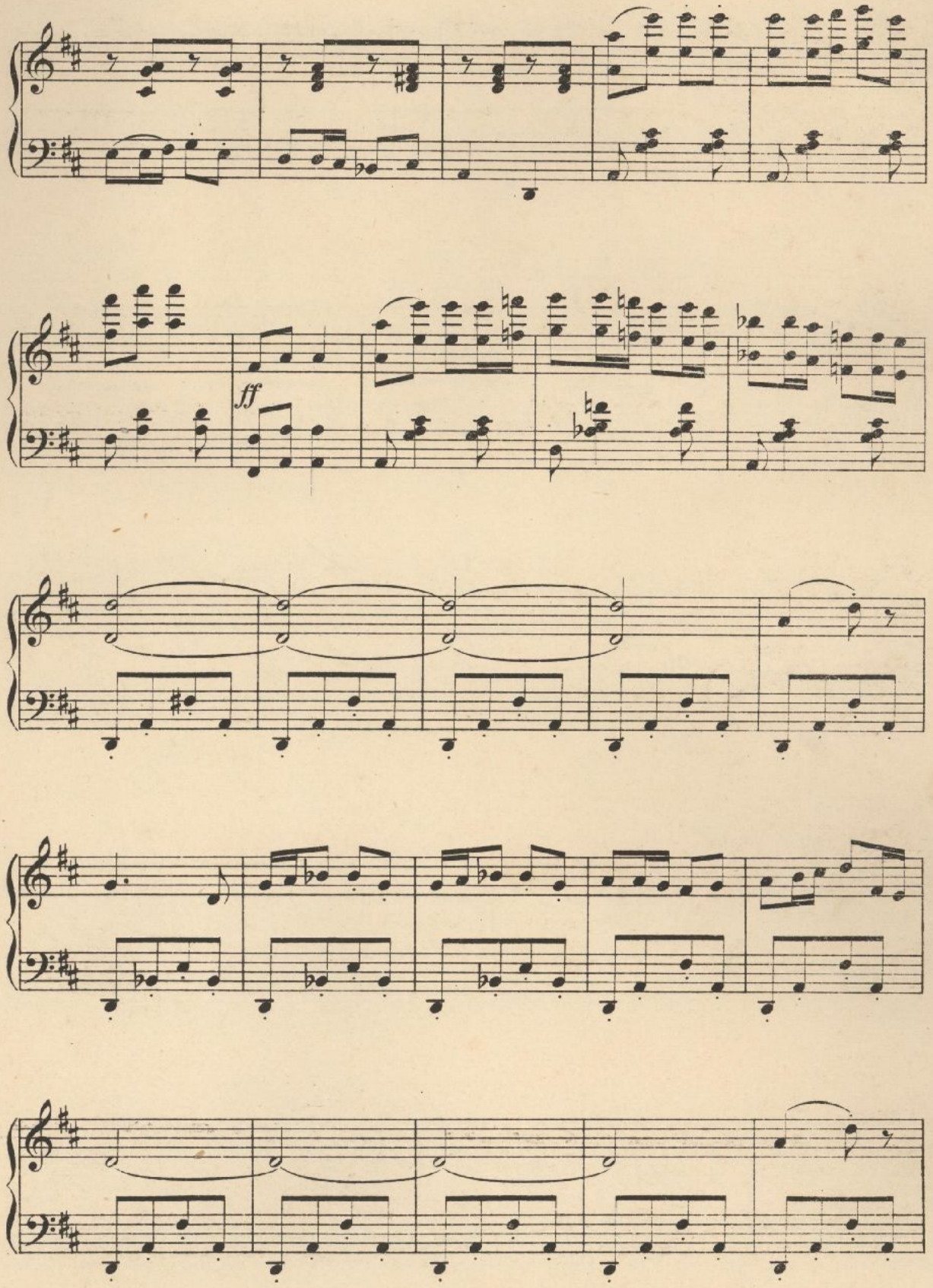
4. DANSE D'ISIS.

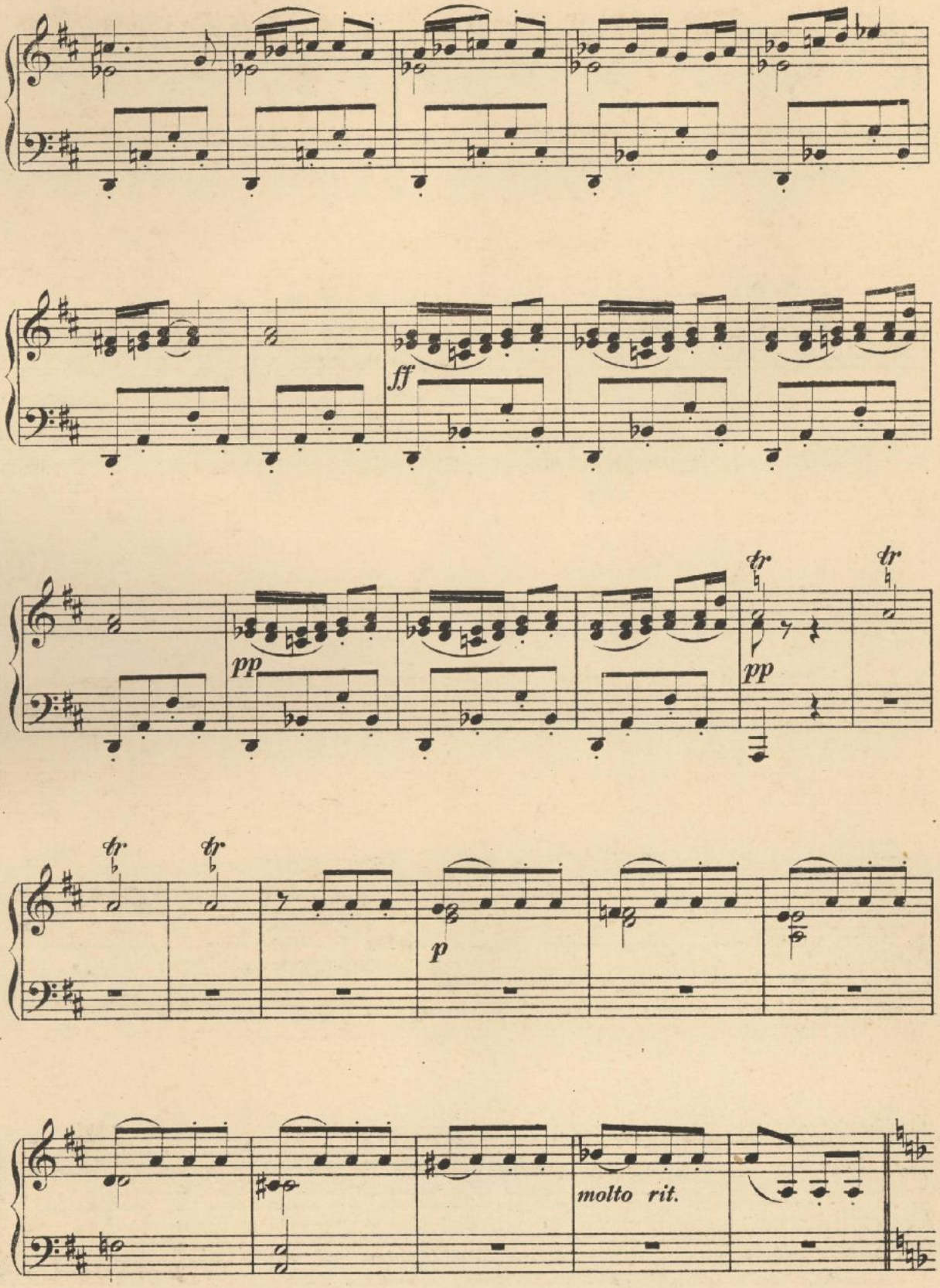
IZIS TÁNCZ. ISIS TANZ.

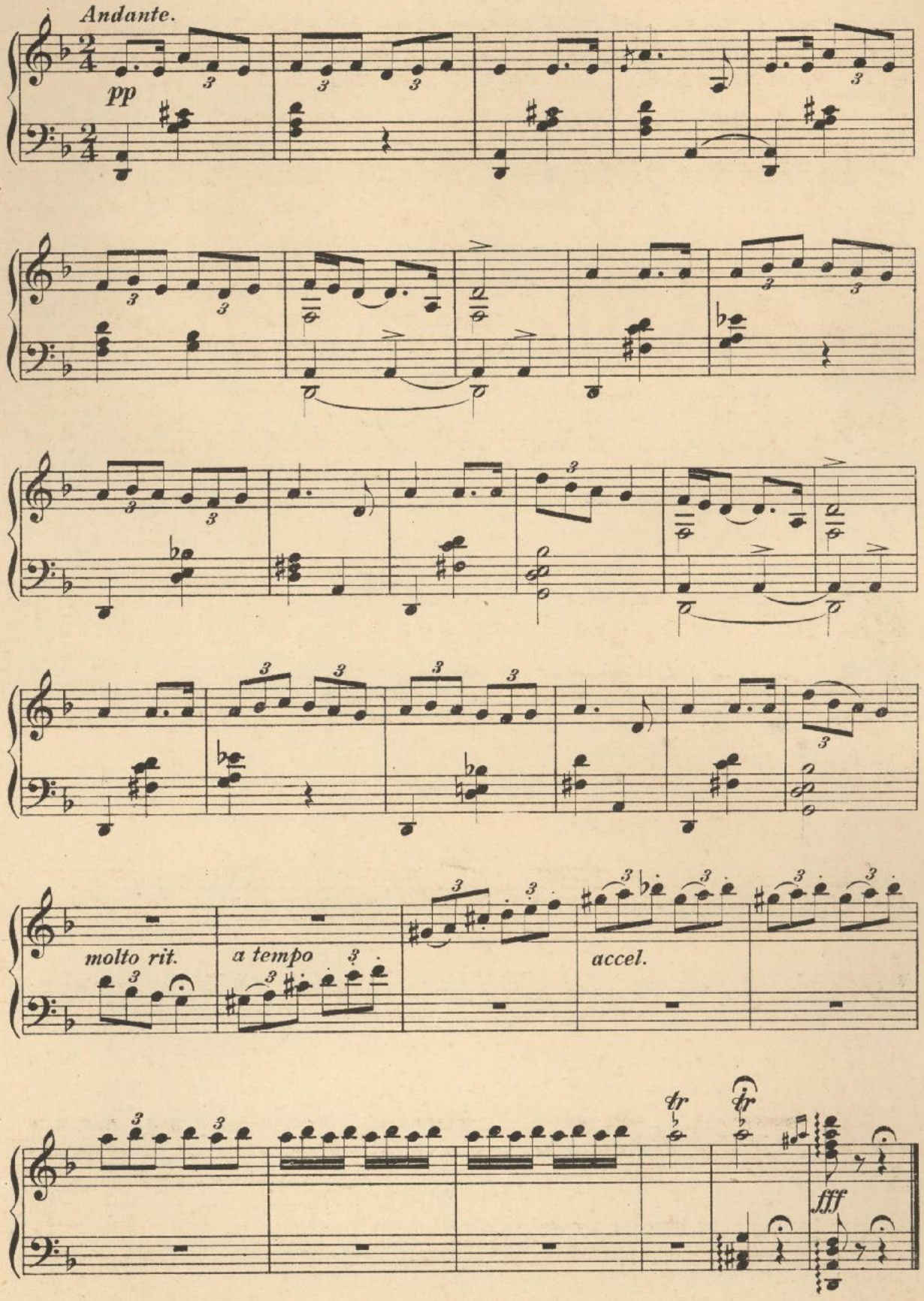
(Cypra se rende au milieu de la scène et exècute la danse d'Isis.)
(Cypra a kör közepére lejt s eljárja az Izis tánczot.)
(Cypra begibt sich in die Mitte und tanzt den Isis Tanz.)




ff
mf


ff

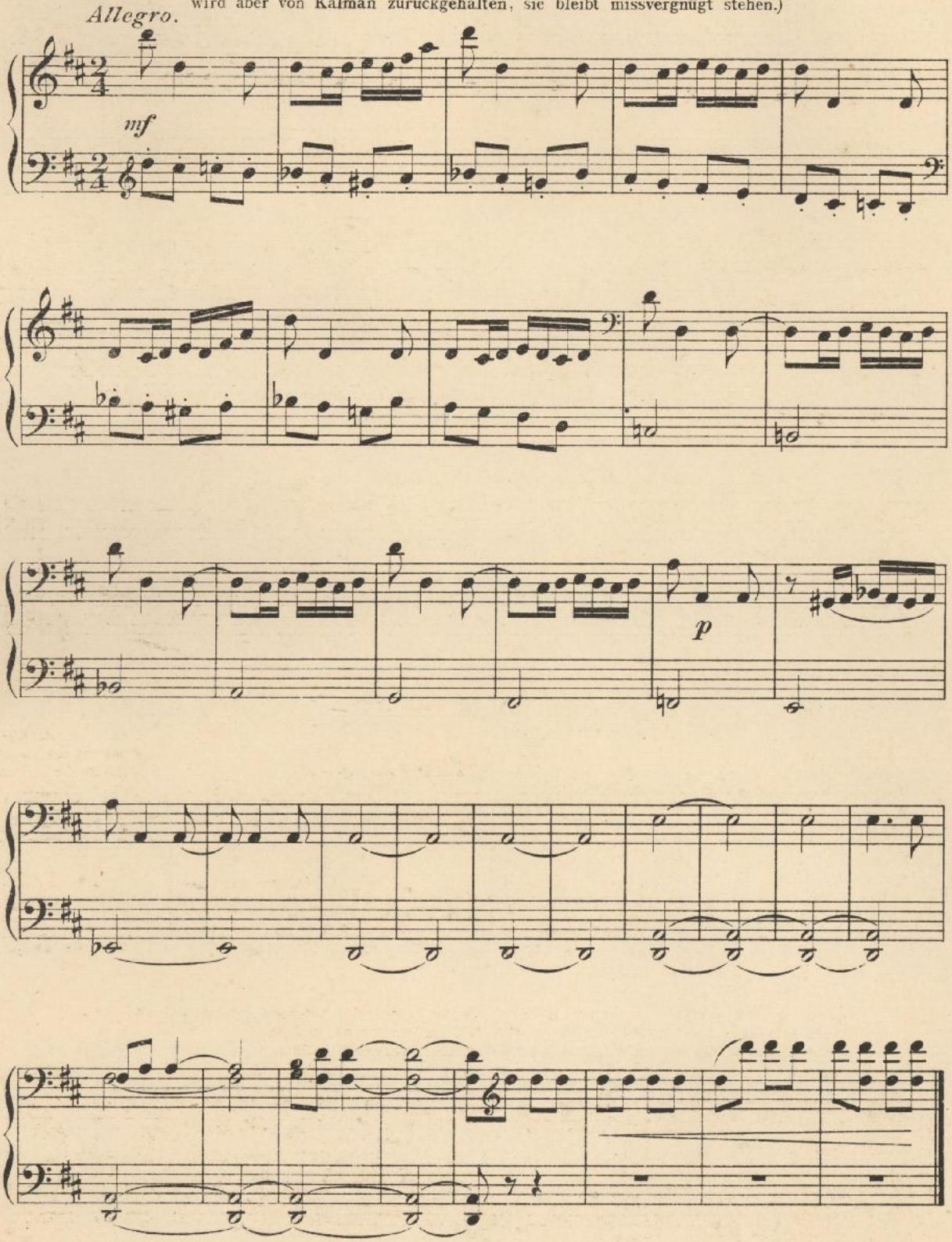

ff
pp
tr
tr
pp
tr
tr
p
molto rit.


Andante.
pp
molto rit.
a tempo
accel.
tr
tr
fff

(Les tzigans se retirent dans leurs tentes, Cypra veut s'enaller avec ses amies, mais Kálmán la retient, elle reste malgrés elle.)

(A czigányok sátraikba vonúlnak, Cypra is társnöivel útnak indúl, de Kálmán visszatartja öt, Cypra kedvetlenül bár, de marad.)

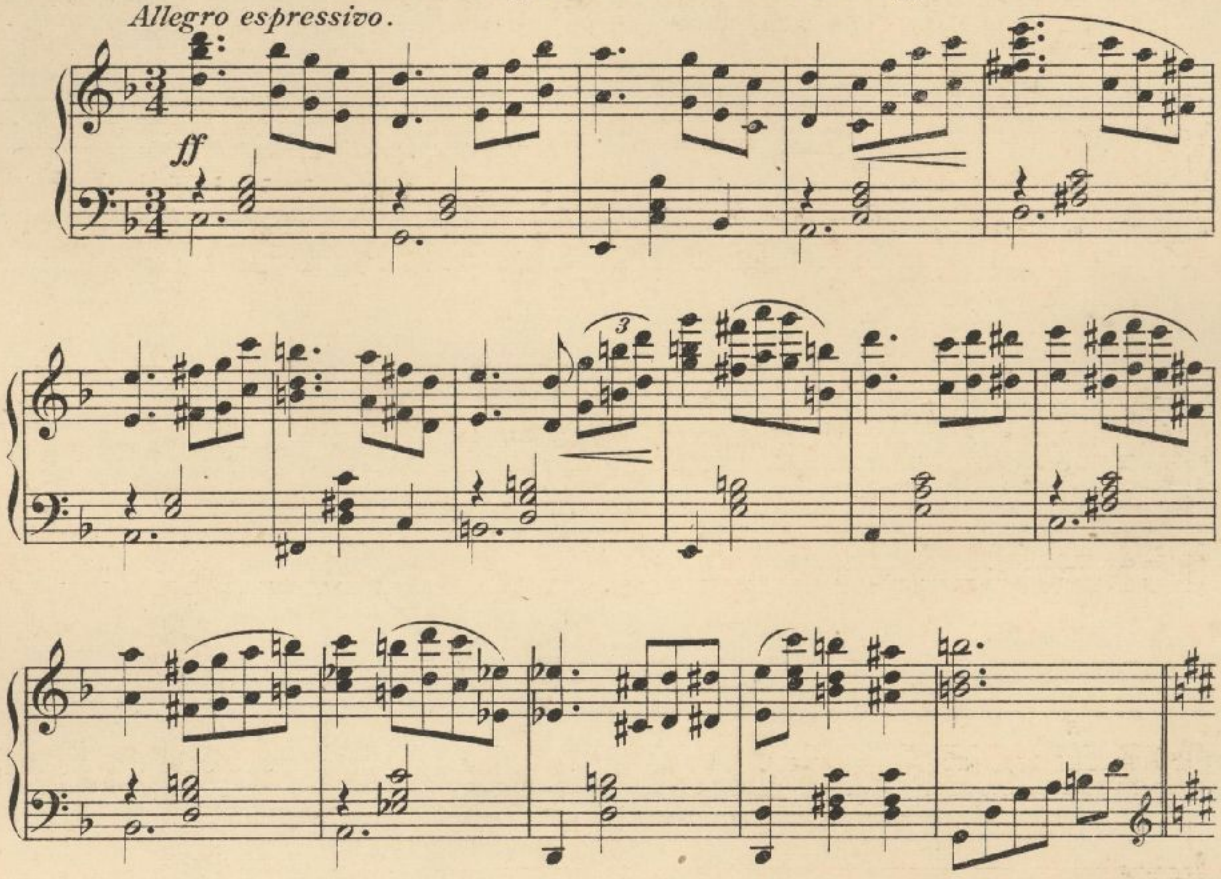
(Die Zigeuner begeben sich in ihre Zelte, Cypra will sich mit den jungen Mädchen auch zur Ruhe begeben wird aber von Kálmán zurückgehalten, sie bleibt missvergnügt stehen.)



5. DÉCLARATION D'AMOUR.
SZERELMI VALLOMÁS. LIEBES-ERKLÄRUNG.

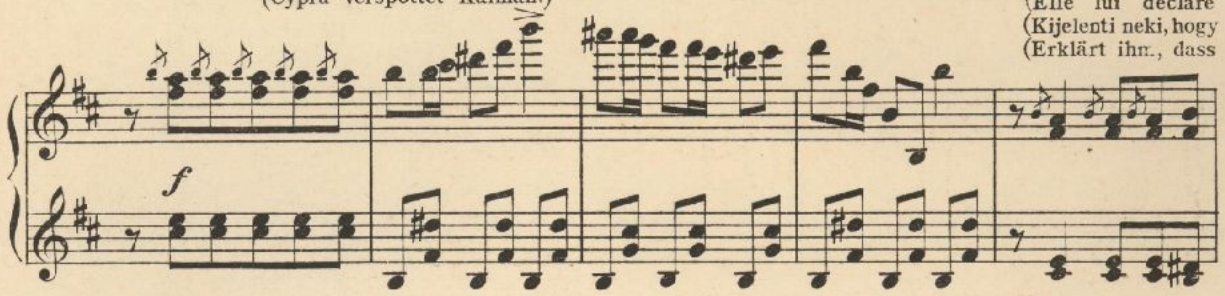
(Kálmán fait à Cypra une déclaration d'amour passionnée.)
(Kálmán bevallja Cyprának szenvedélyes szerelmét.)
(Kálmán macht Cypra eine stürmische Liebes-Erklärung.)

Allegro espressivo.

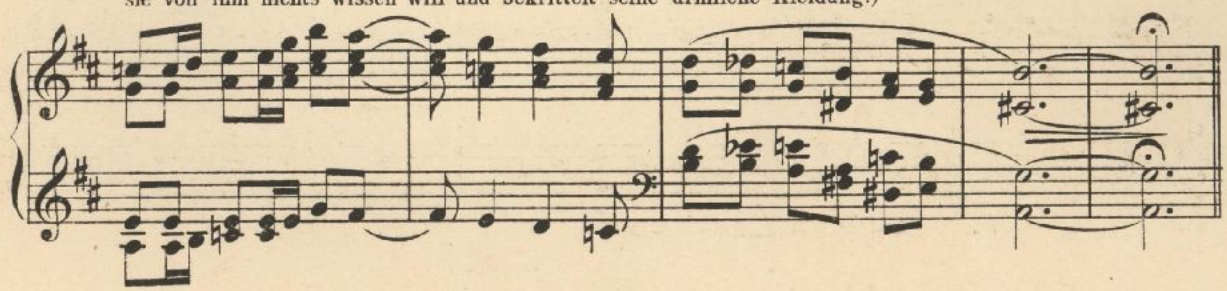


(Cypra se moque de Kálmán.)
Piu mosso. (Cypra kineveti az elötte térdepelö Kálmánt.)
(Cypra verspottet Kálmán.)

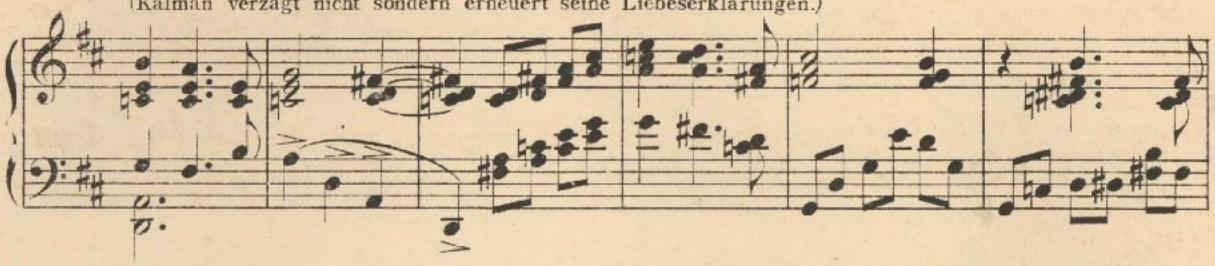
(Elle lui déclare
(Kijelenti neki, hogy
(Erklärt ihm., dass



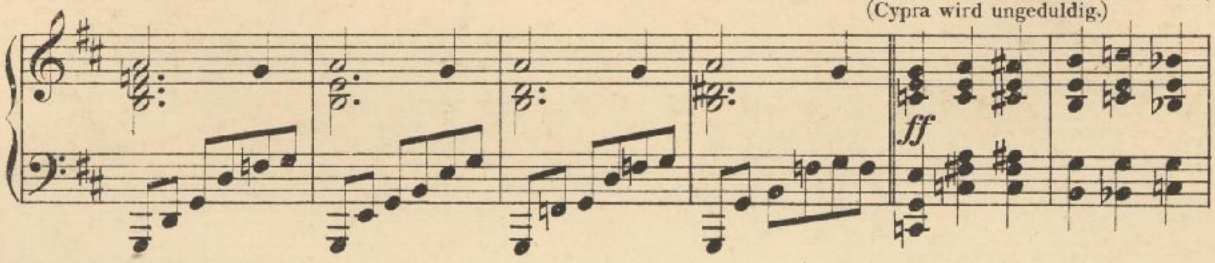
qu'elle ne veut point se soucier de lui puis elle se moque des vétements pauvres de Kálmán.)
tudni sem akar róla, majd gunyosan mutat Kálmán szegényes öltözetére.)
sie von ihm nichts wissen will und bekrittelt seine ärmliche Kleidung.)



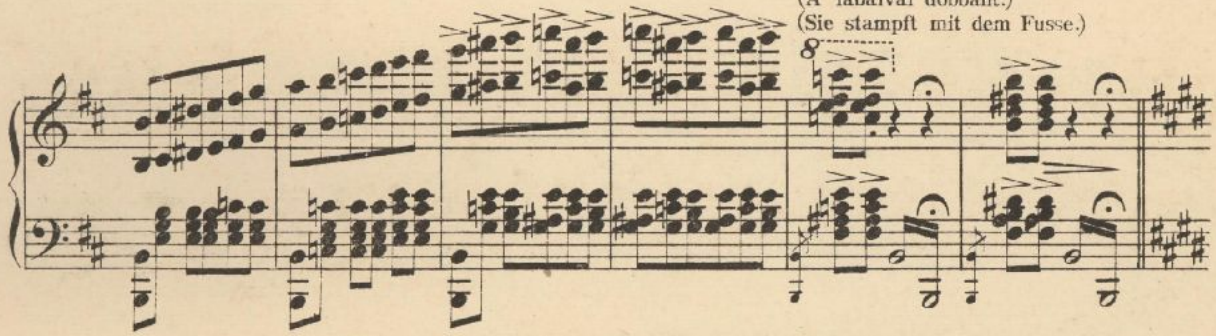
(Kálmán ne se décourage pas et renouvelle ses déclarations d'amour.)
(Kálmán nem csügged, ujra a legviharosabb módon megujitja vallomását.)
(Kálmán verzagt nicht sondern erneuert seine Liebeserklärungen.)



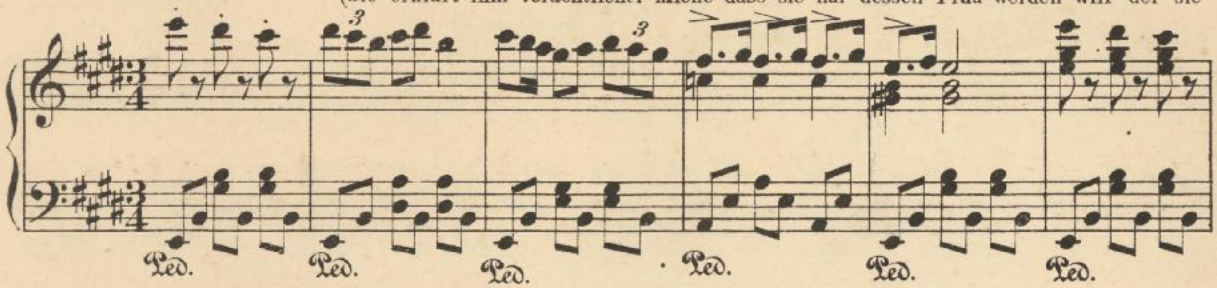
Allegro molto vivace.
(Cypra le repousse impatientée.)
(Cypra türelmetlenül vissza utasitja.)
(Cypra wird ungeduldig.)



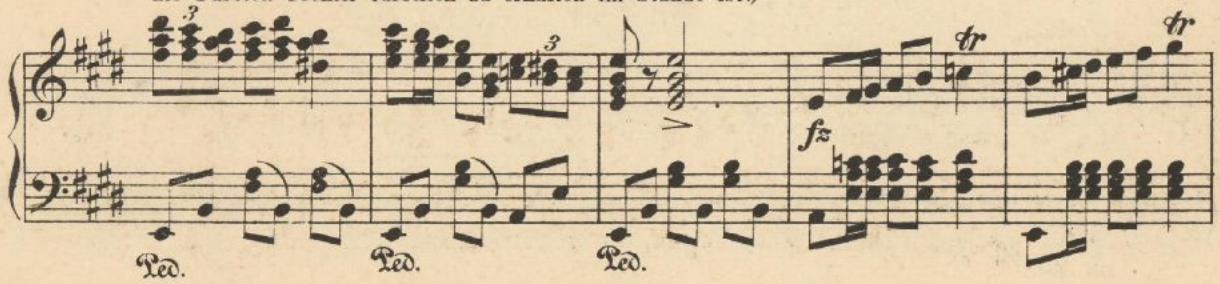
(Elle tape du pied.)
(A lábaival dobbant.)
(Sie stampft mit dem Fusse.)

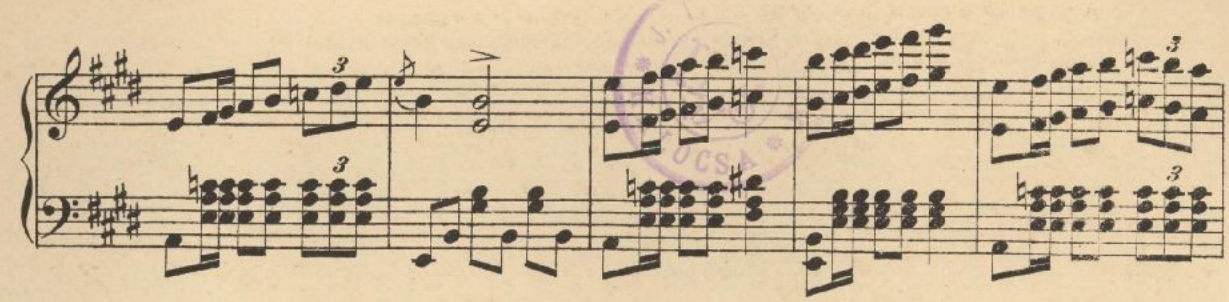


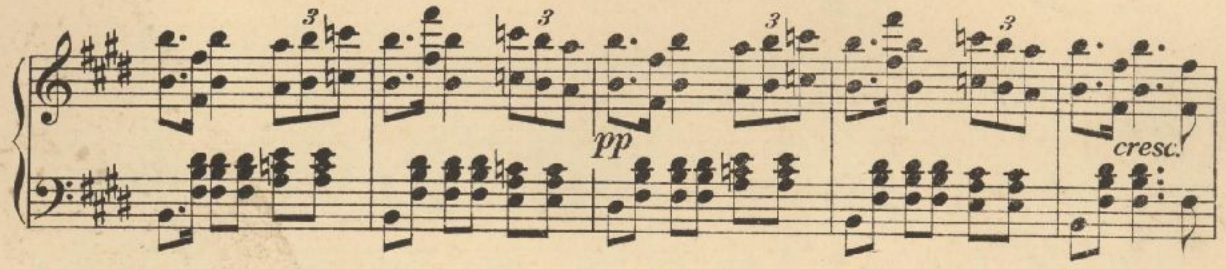
Molto moderato. (Elle lui déclare d'un ton railleur qu'elle, fille de prince, ne deviendra que l'épouse
(Fitymáló modorban tudtára adja Kálmánnak hogy neki olyan férj kell, a ki ót
(Sie erklärt ihm verächtlicher Miene dass sie nur dessen Frau werden will der sie



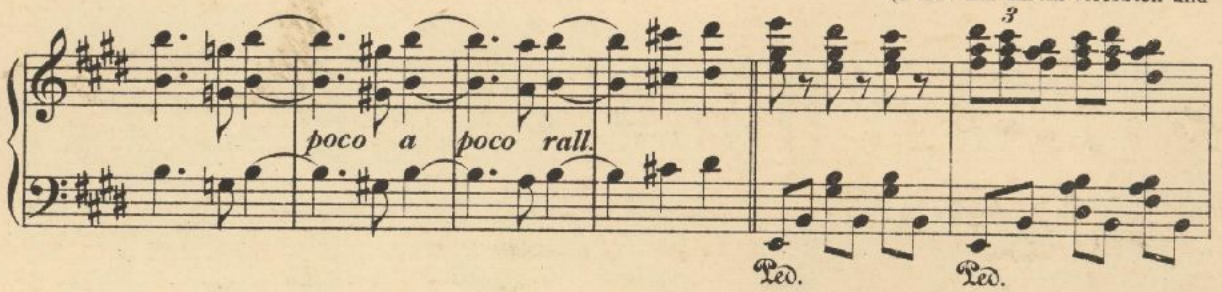
de celui qui pourra lui agrémenter la vie d'une manière digne à son rang.)
a vajda leányát rangjához képest el is tudja tartani.)
als Fürsten Tochter fürstlich zu erhalten im Stande ist.)



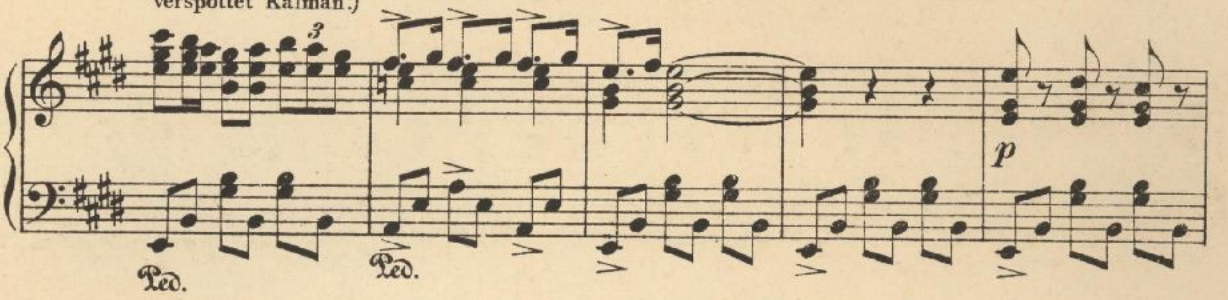




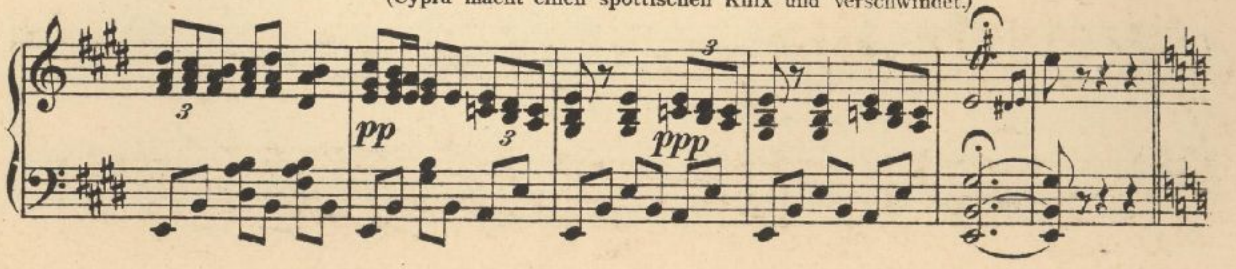
Tempo I. (Elle danse avec son fiancé,
(Csufondáros tánczot lejt Kál-
(Tanzt mit ihrem Verlobten und



sorti d'une tente et se moque de nouveau de Kálmán.)
mán elött jegyesével a ki idö közben az egyik sátorból kijött.)
verspottet Kálmán.)

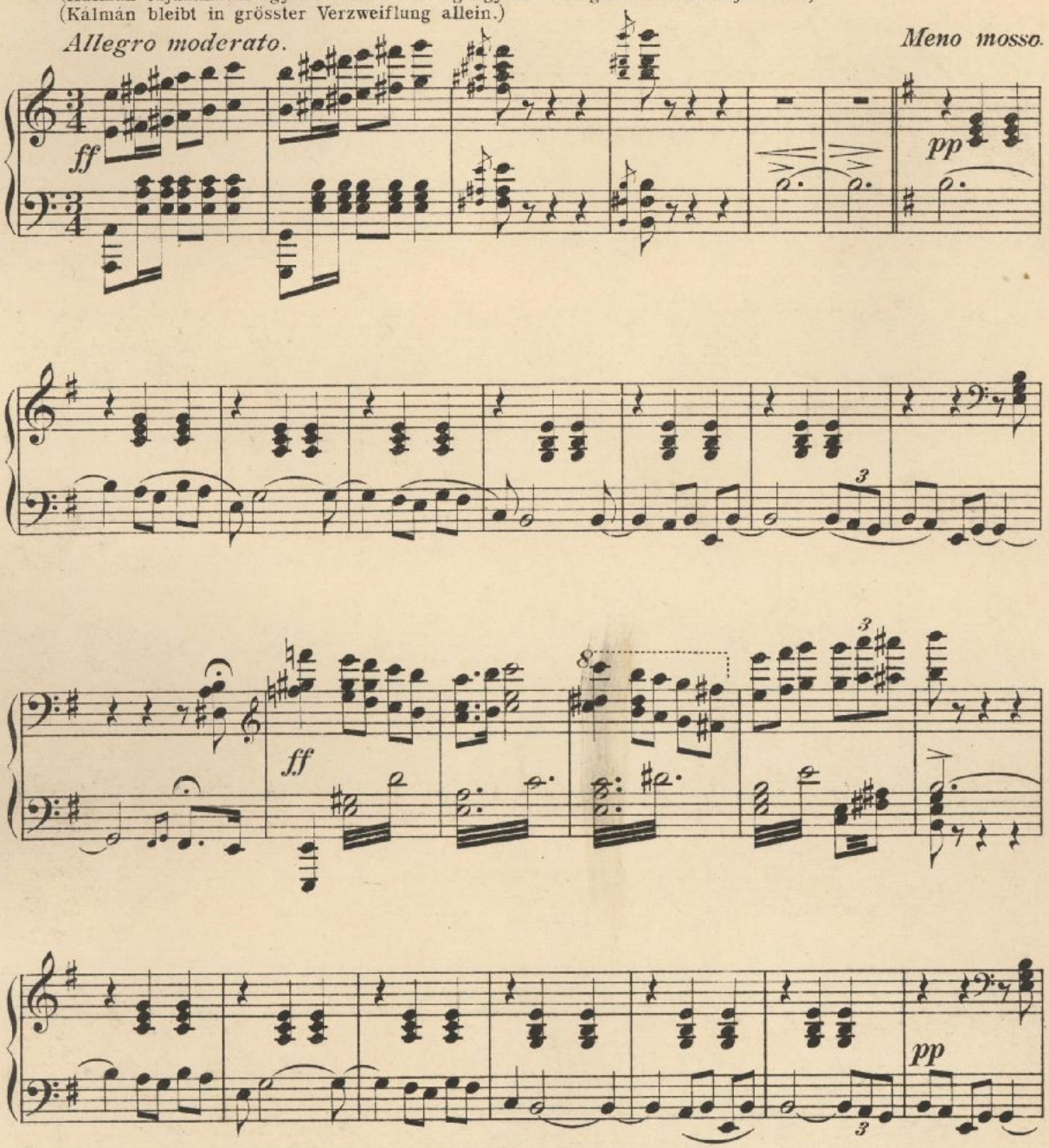


(Cypra faisant une révérence ironique disparait dans la tente de son père.)
(Cypra egy gúnyos bók után eltünik apja sátrában.)
(Cypra macht einen spöttischen Knix und verschwindet.)

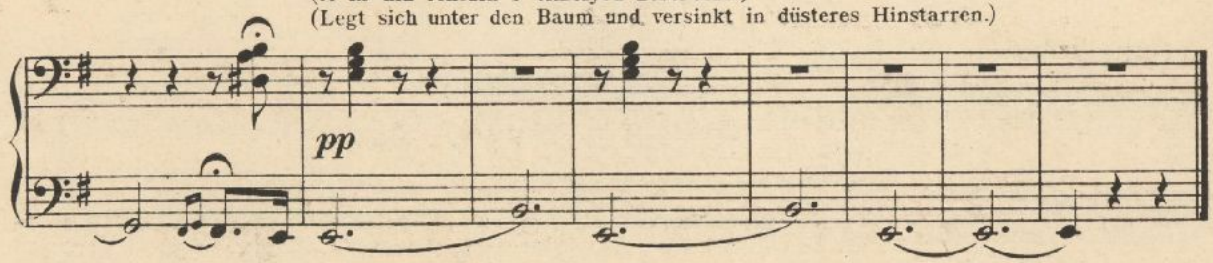


(Kálmán tout desespéré reste seul.)
(Kálmán fájdalmával egyedül marad s a legnagyobb kétségbeesés vesz rajta erőt.)
(Kálmán bleibt in grösster Verzweiflung allein.)

Allegro moderato. *Meno mosso.*



(Il se couche au dessous de l'arbre, plongé en réveries sombres.)
(A fa alá fekszik s elmélyed keservébe.)
(Legt sich unter den Baum und versinkt in düsteres Hinstarren.)

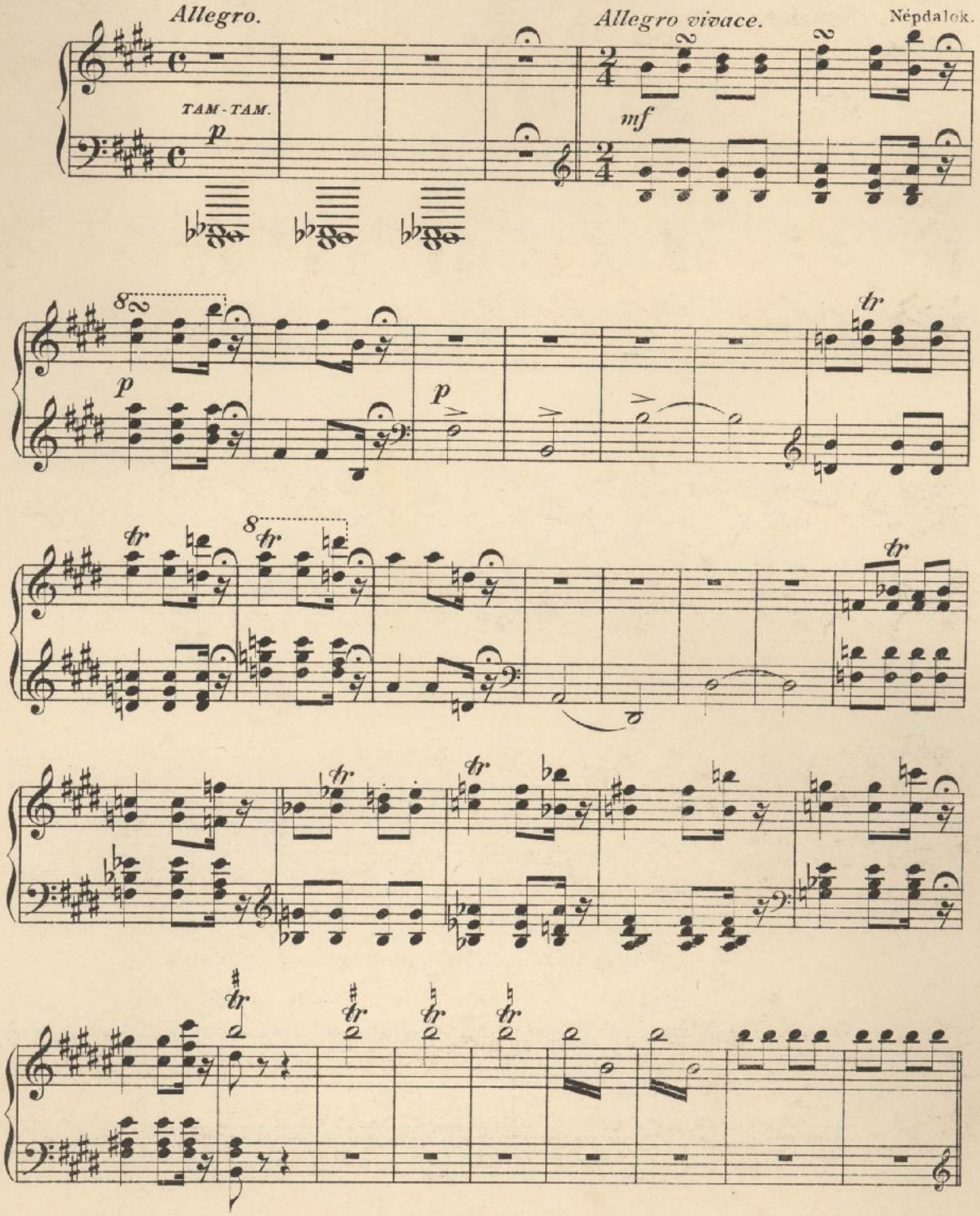


6. DANSE DES SYLPHIDES.
A TÜNDÉREK TÁNCZA. ELFENTANZ.

(La lune se retire derrière les nuages la scène s'obscurcie, tout-à-coup une lumière bleuâtre, venant du fond s'écoule sur la scène et les sylphides apparaissent en groupes.)

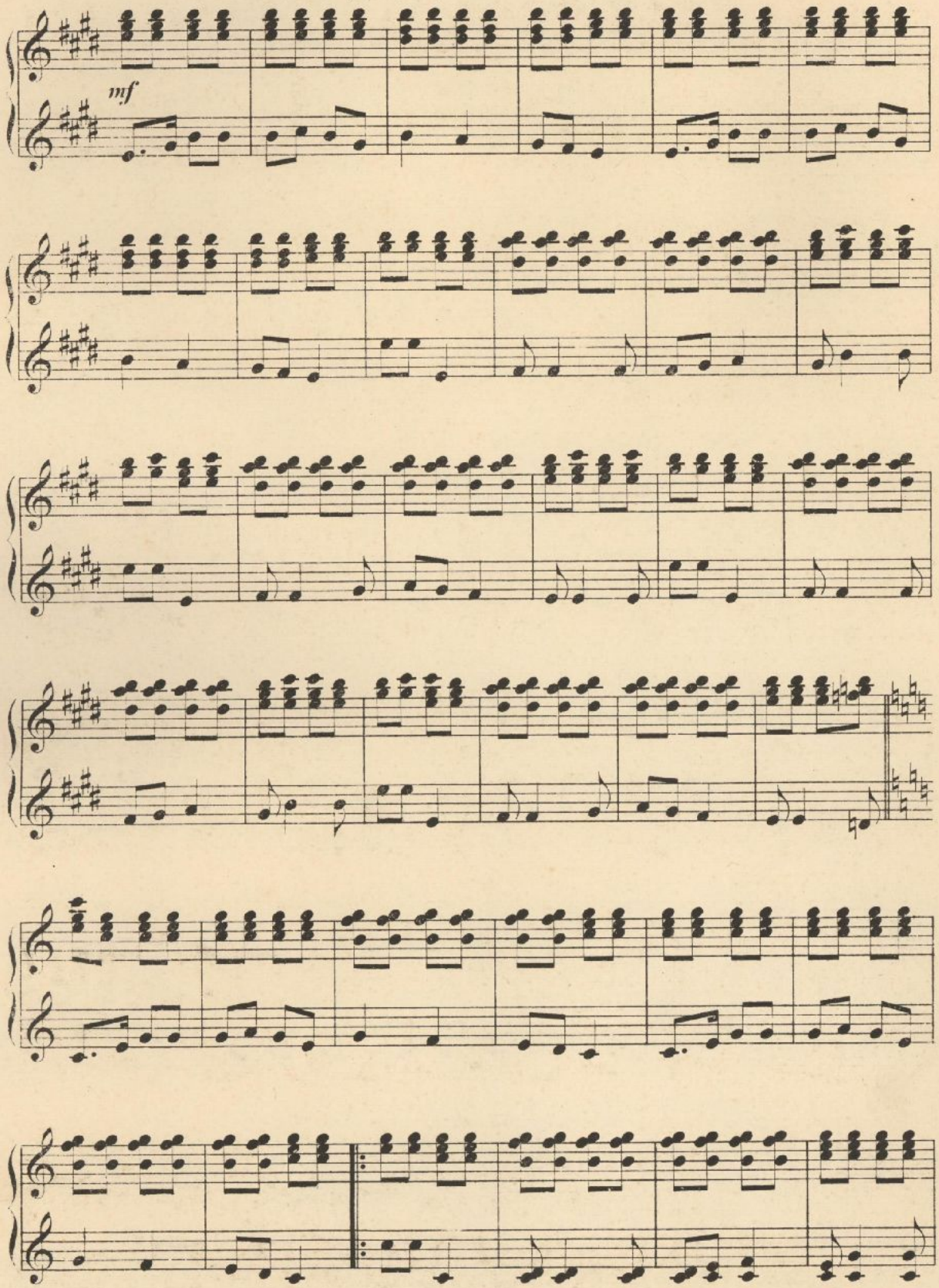
(A hold elbujik a fellegek mögé s a szin hirtelen elsötétül. Világos kék fény ömli el a szinpadot s a tündérek csoportokban belebegnek.)

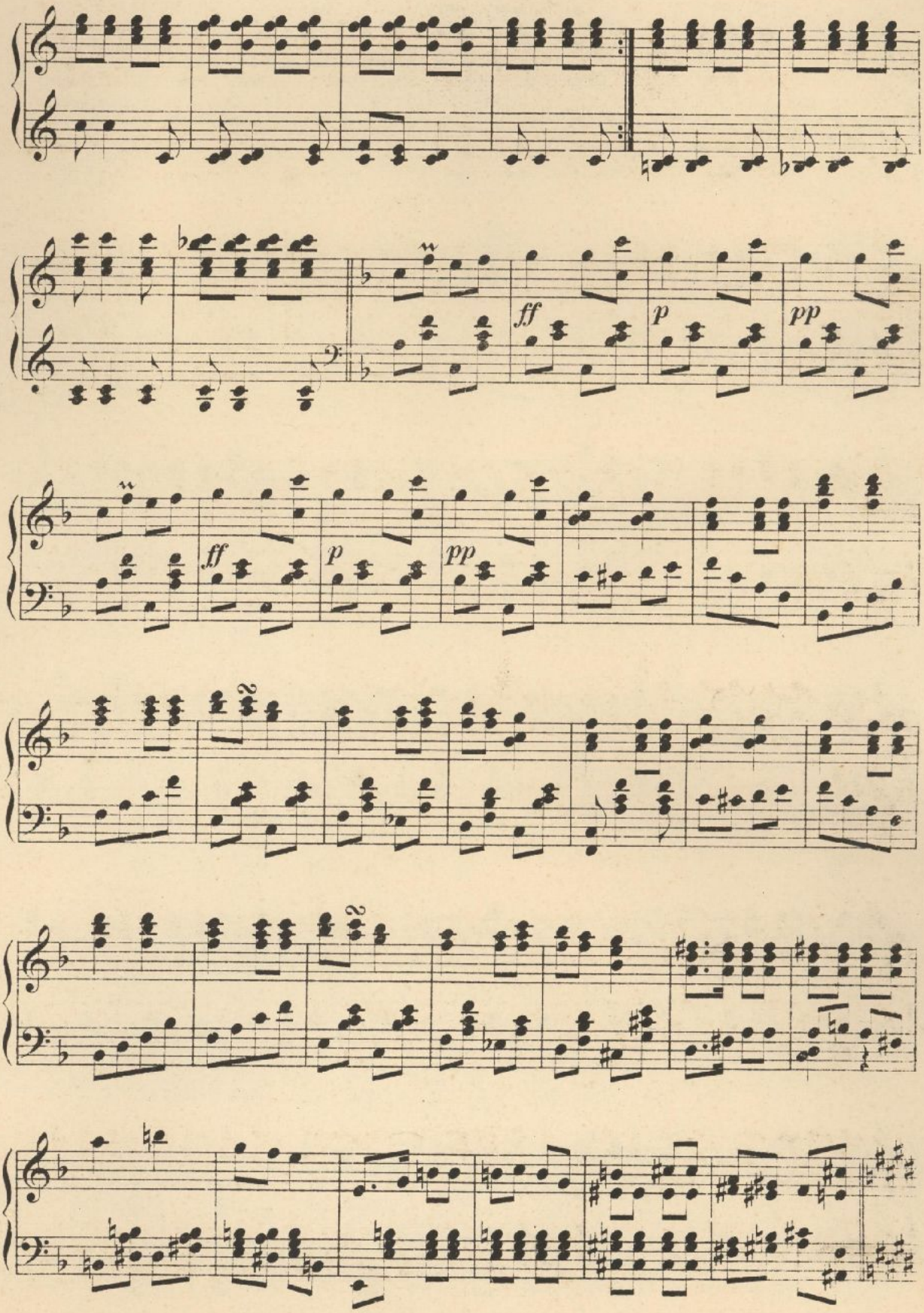
(Der Mond verschwindet hinter den Wolken. Die Scene verfinstert sich, plötzlich dringt bläuliches Licht aus dem Hintergrund und die Elfen erscheinen.)

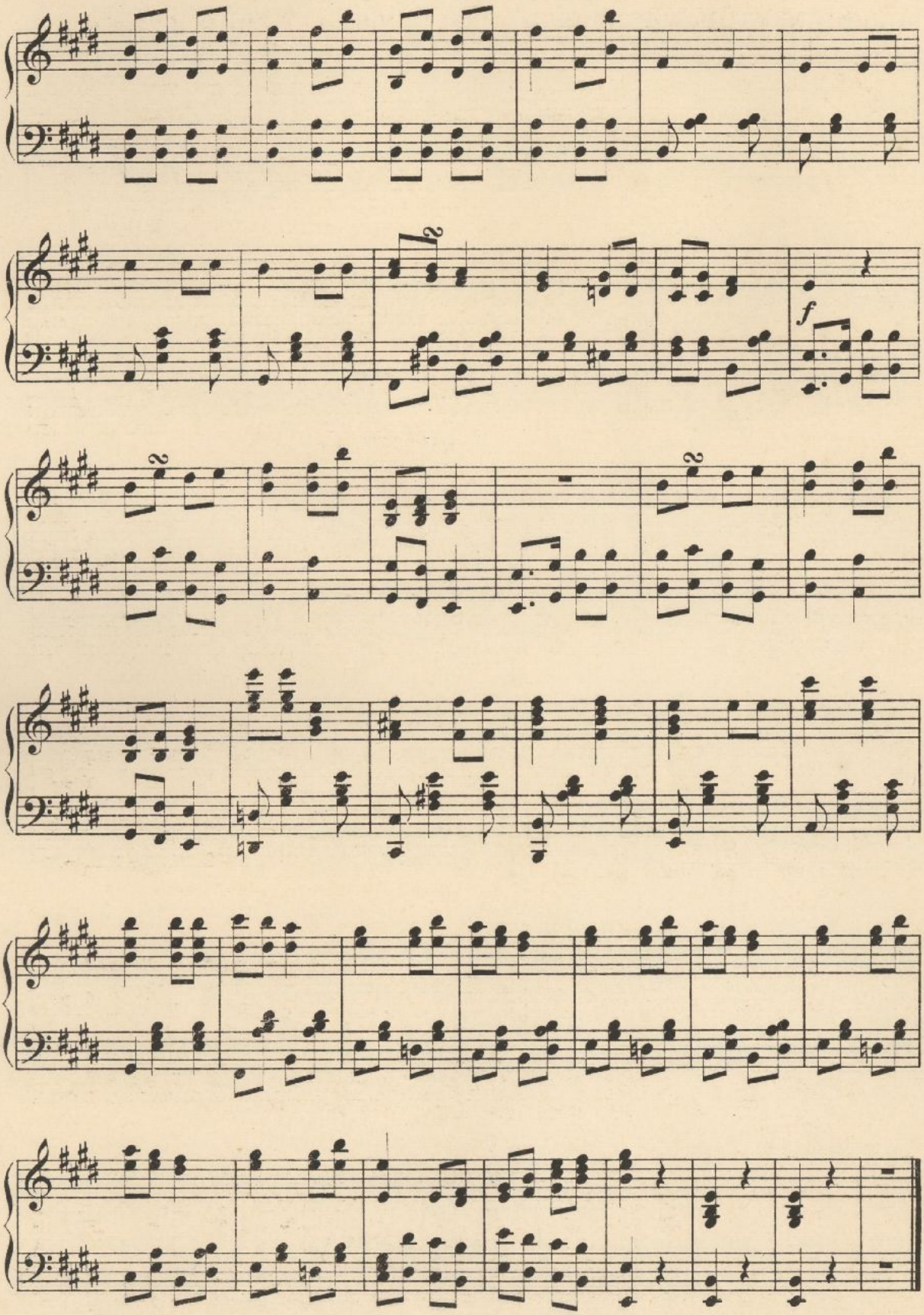


(Danse des sylphides.)
(Tündértáncz.)
(Elfentanz.)

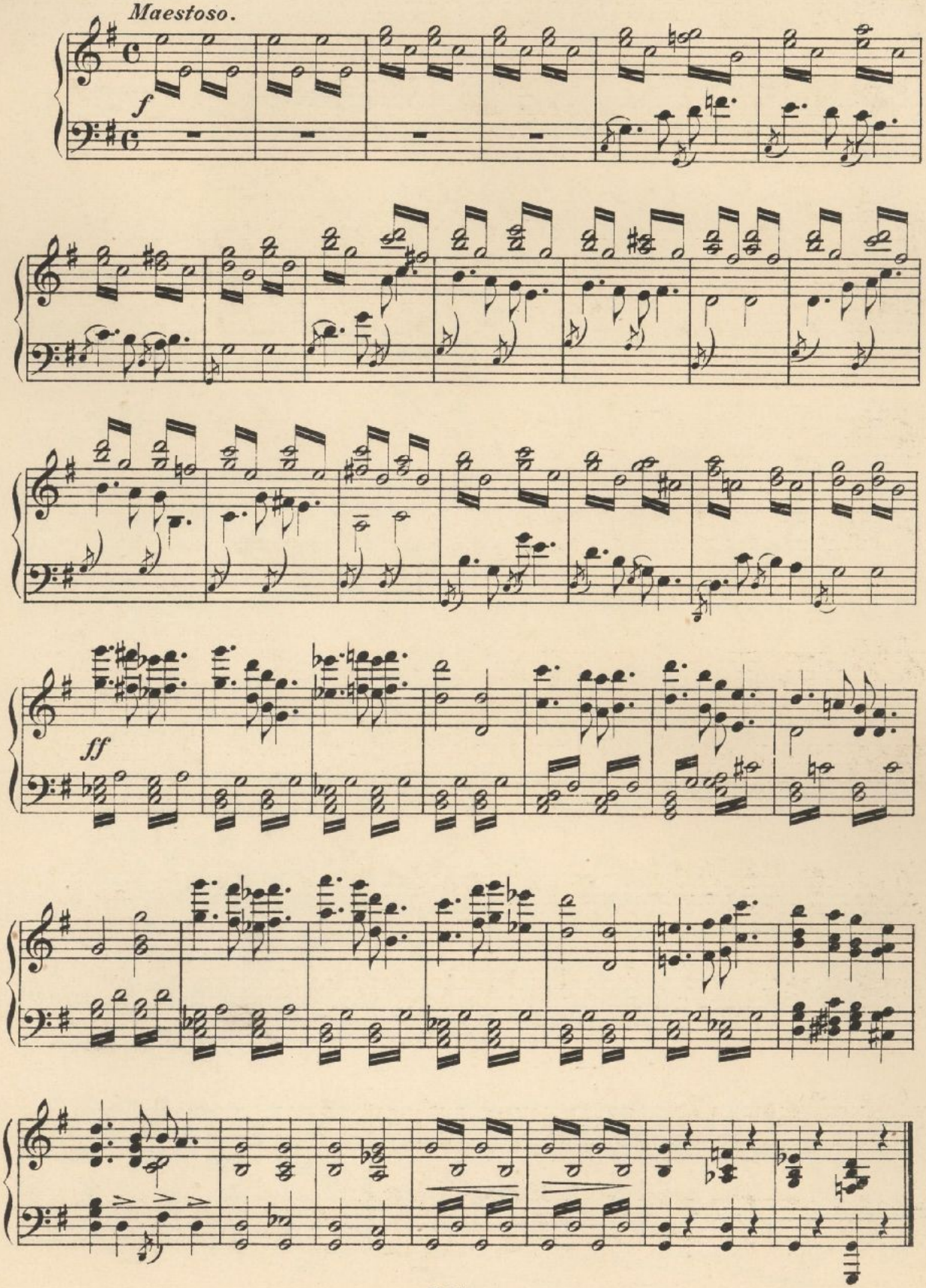
Allegro molto vivace.




ff
p
pp
ff
p
pp
2
2


2
f
2
2

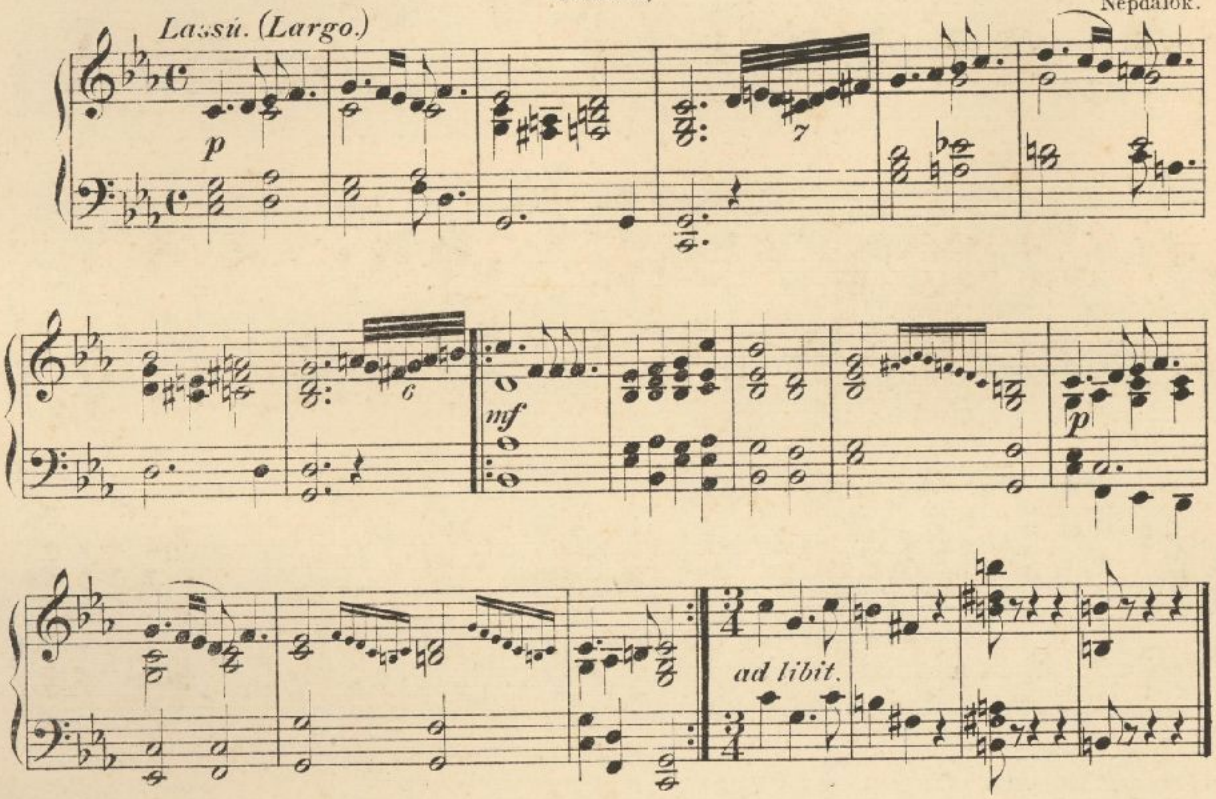
7. LE GÉNIE DE LA MUSIQUE APPARAIT.
A ZENE NEMTŐJE MEGJELENIK. DER GENIUS DER MUSIK ERSCHEINT.



8. LA FÉE DE LA MÉLODIE TRISTE.
A SZOMORÚ NÓTA TÜNDÉRE. DIE FEE DER TRAURIGEN WEISE.

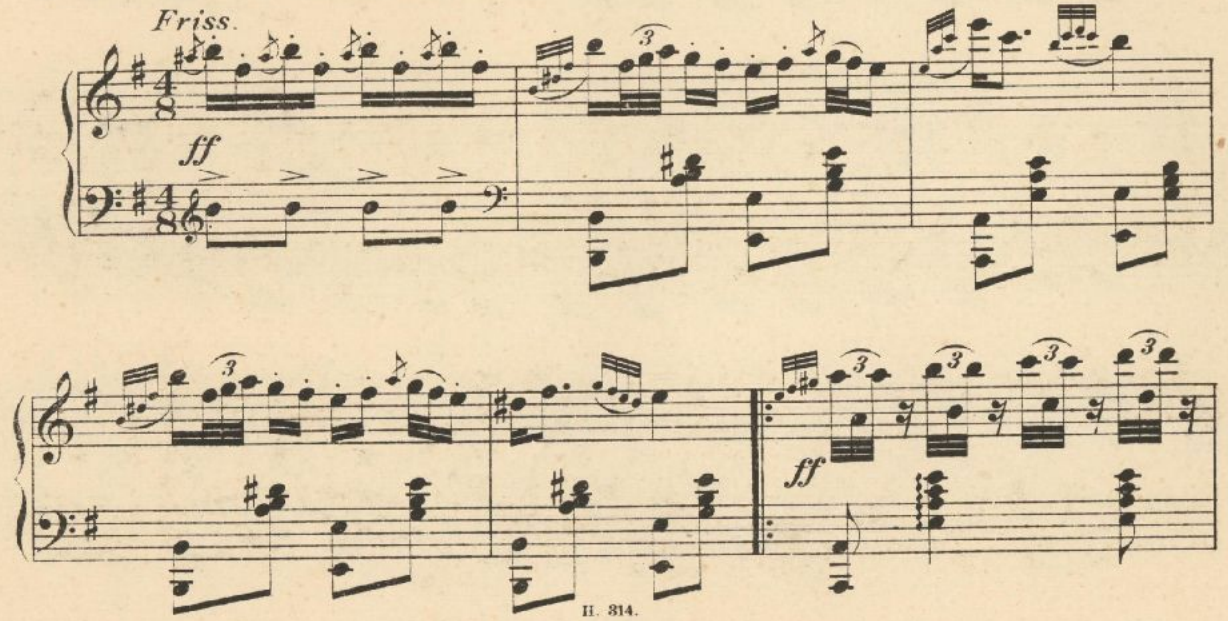
(Le génius frappe avec sa baguette sur un rocher qui s'ouvre et duquel sorte la fée de la mélodie triste.)
(A háttér egyik sziklája a nemtö pálczájának ütesére megnyilik s elölép a szomorú (lassu) nóta tündére.)
(Der Genius schlägt mit einem Zauberstabe auf einen Felsen, der sich öffnet und die Fee der traurigen Weise erscheint.)

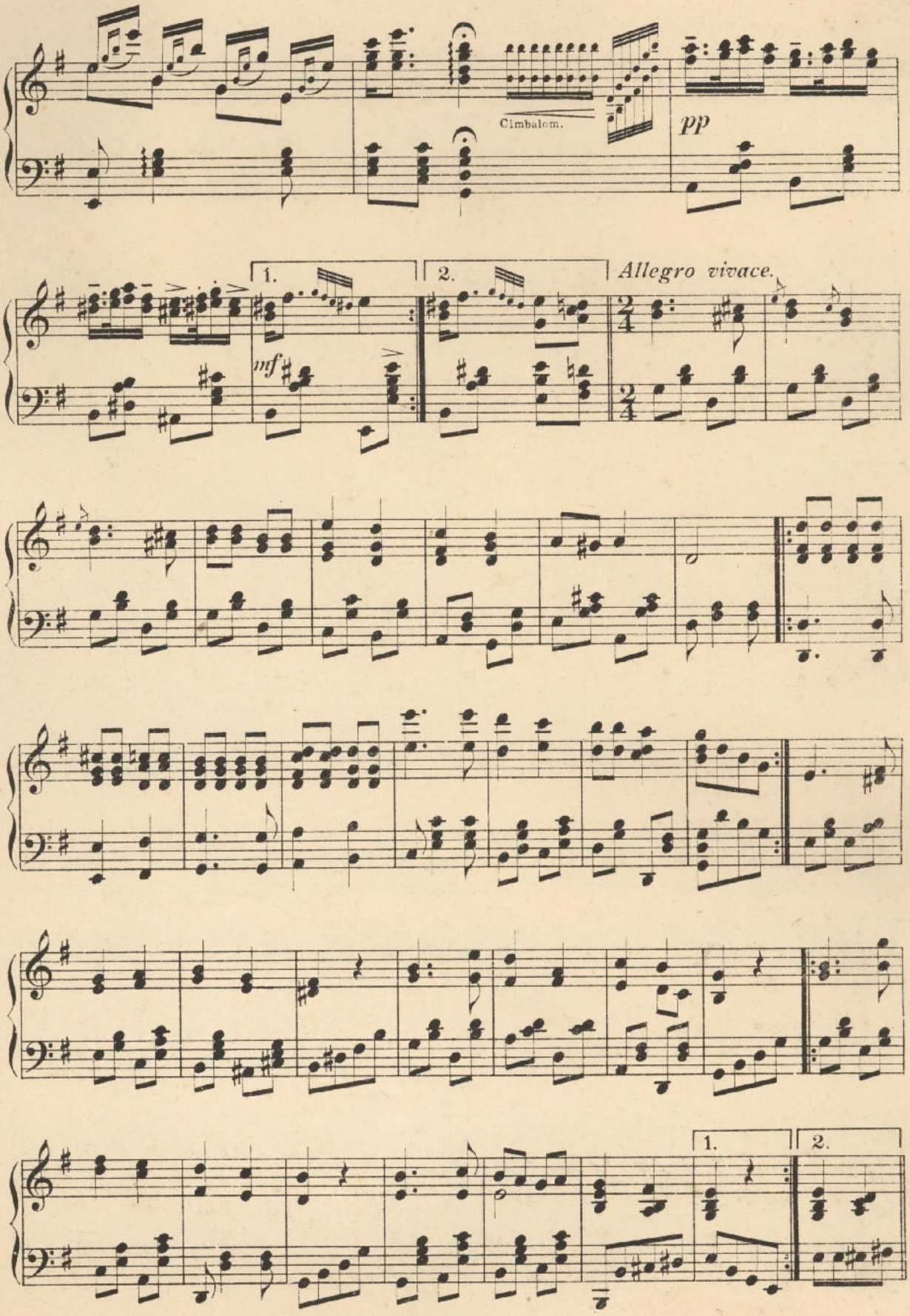
Népdalok.

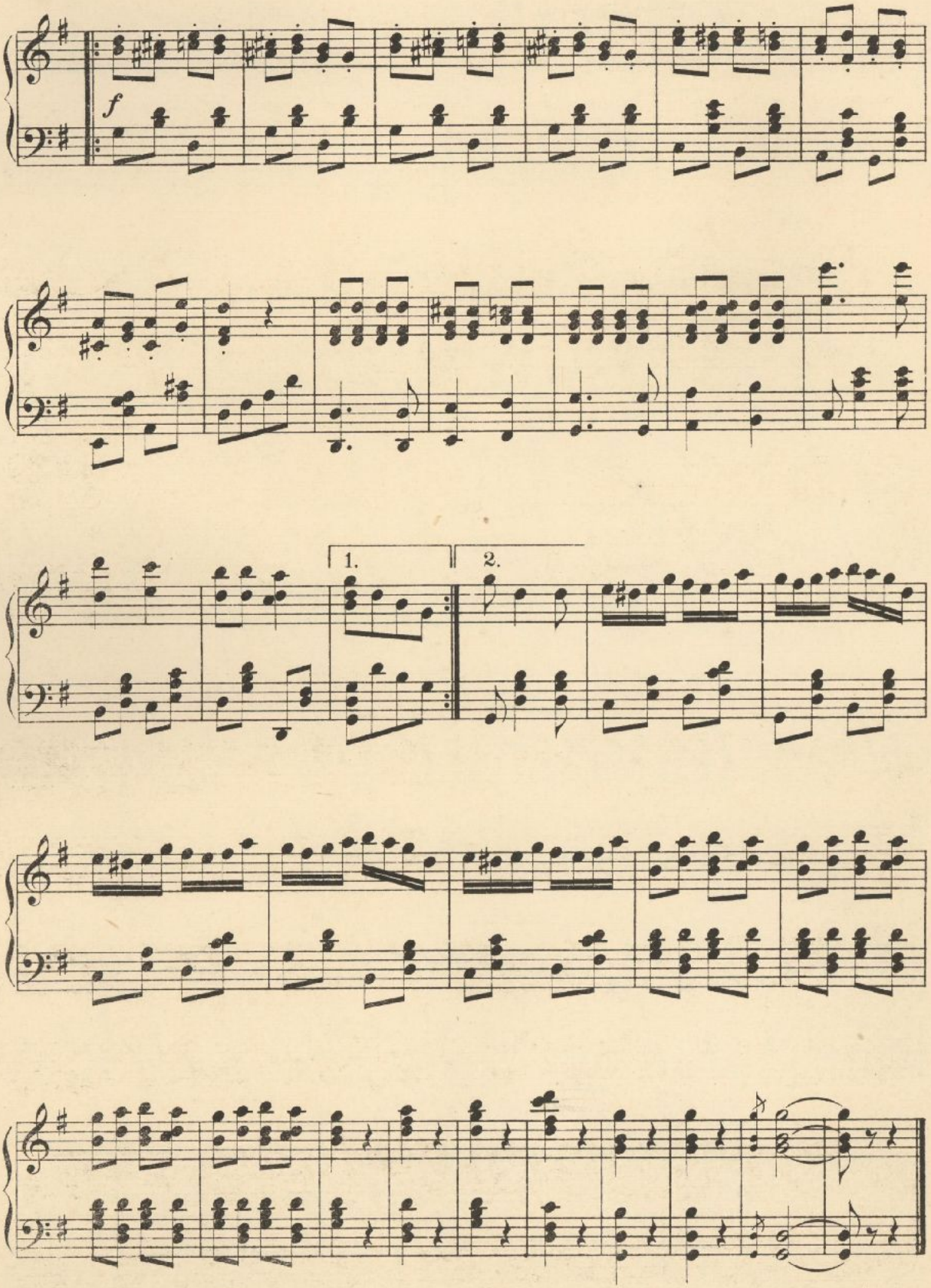


9. LA FÉE DE LA MÉLODIE JOYEUSE.
A VIG NÓTA TÜNDÉRE. DIE FEE DER LUSTIGEN WEISE.

(Le génie touche avec sa baguette un rosier duquel sorte la fée de la mélodie joyeuse.)
(A nemtö megüt pálczájával egy csipkebokrot s abból kilép a vig (friss) nóta tündére.)
(Der Genius berührt mit seinem Zauberstabe einen Rosenstrauch und die Fee der lustigen Weise erscheint.)




Cimbalom.
pp
1.
2.
Allegro vivace.
mf
1.
2.


f
1.
2.

10. LE VIOLON D'OR.
AZ ARANY HEGEDŰ. DIE GOLDENE GEIGE.

(Le génie de la musique se précipite prés de Kálmán dormant, et lui mettant sur ses genoux le violon d'or le bénie, le baise sur le front et marque par ses gestes qu'il sera dédommagé pour son amour malheureux par une nouvelle carrière plein de gloire et de richesse.)

(A zene nemtöje a fa alatt alvó Kálmánhoz siet s egy arany hegedüt tévén melléje megáldja s homlokon csókolja őt. Gesztusaival jelzi, hogy szerencsétlen szerelmeért egy uj hivatással, akarja kárpotolni őt, mely dicsőséget és vagyont fog hozni neki.)

(Der Genius der Musik eilt zu dem unter dem Baume schlafenden Kálmán, küsst ihm auf die Stirne und legt ihm die goldene Geige in den Schoos, durch seine Gesten zeigt er, dass er für seine unglückliche Liebe durch die Kunst und Reichthum entschädigt sei.)

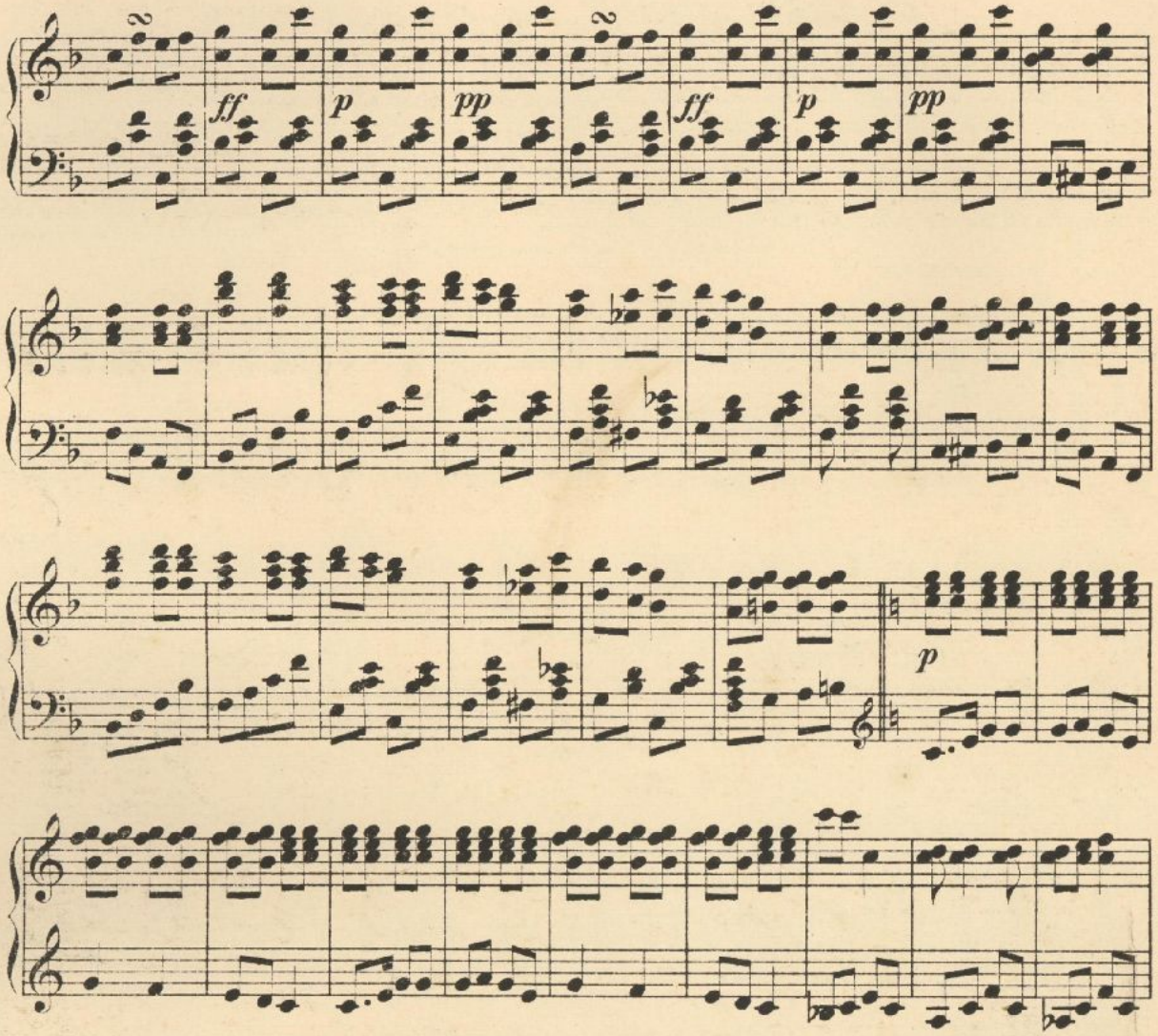
Andante.

p

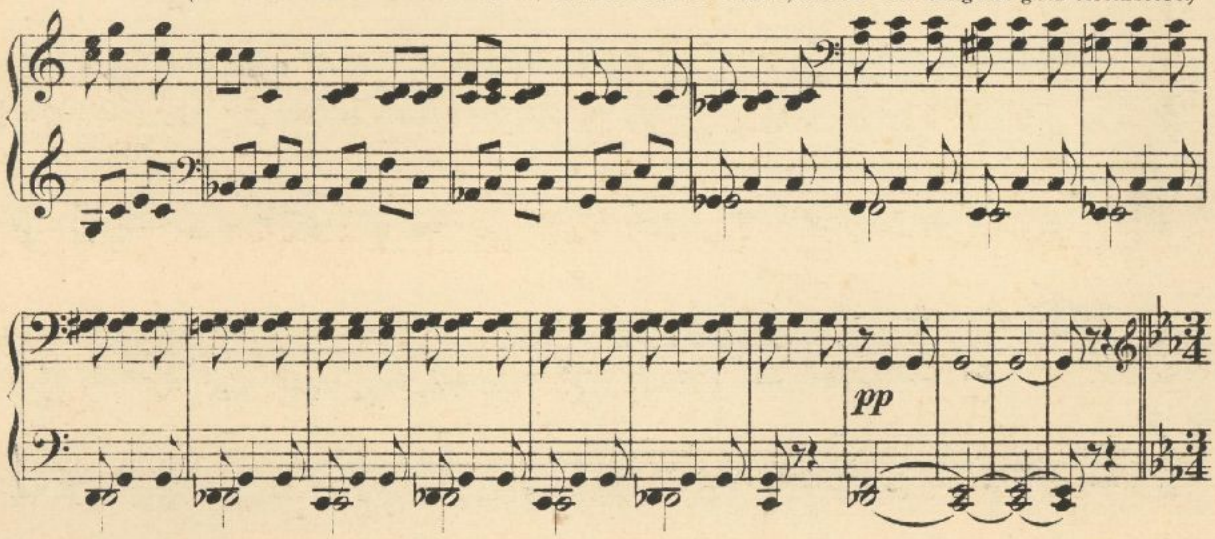
Allegro vivace.

mf

(Les sylphides dansent autour de Kálmán et cherchent à le tenter.)
(A tündérek Kálmán körül csábos tánczot járnak.)
(Die Elfen tanzen und suchen Kálmán zu bestricken.)



(Les sylphides quittent une a une en dansant la scène, qui s'assombrie lentement.)
(A tündérek egyenként ellebegnek a szinről a mely lassanként teljesen elsötétül.)
(Die Elfen entfernen sich einzeln, tanzend von der Bühne, welche sich langsam ganz verfinstert.)



Andante. (Kálmán se reveille
(Kálmán felébred, keresi édes álmának tárgyait
(Kálmán erwacht

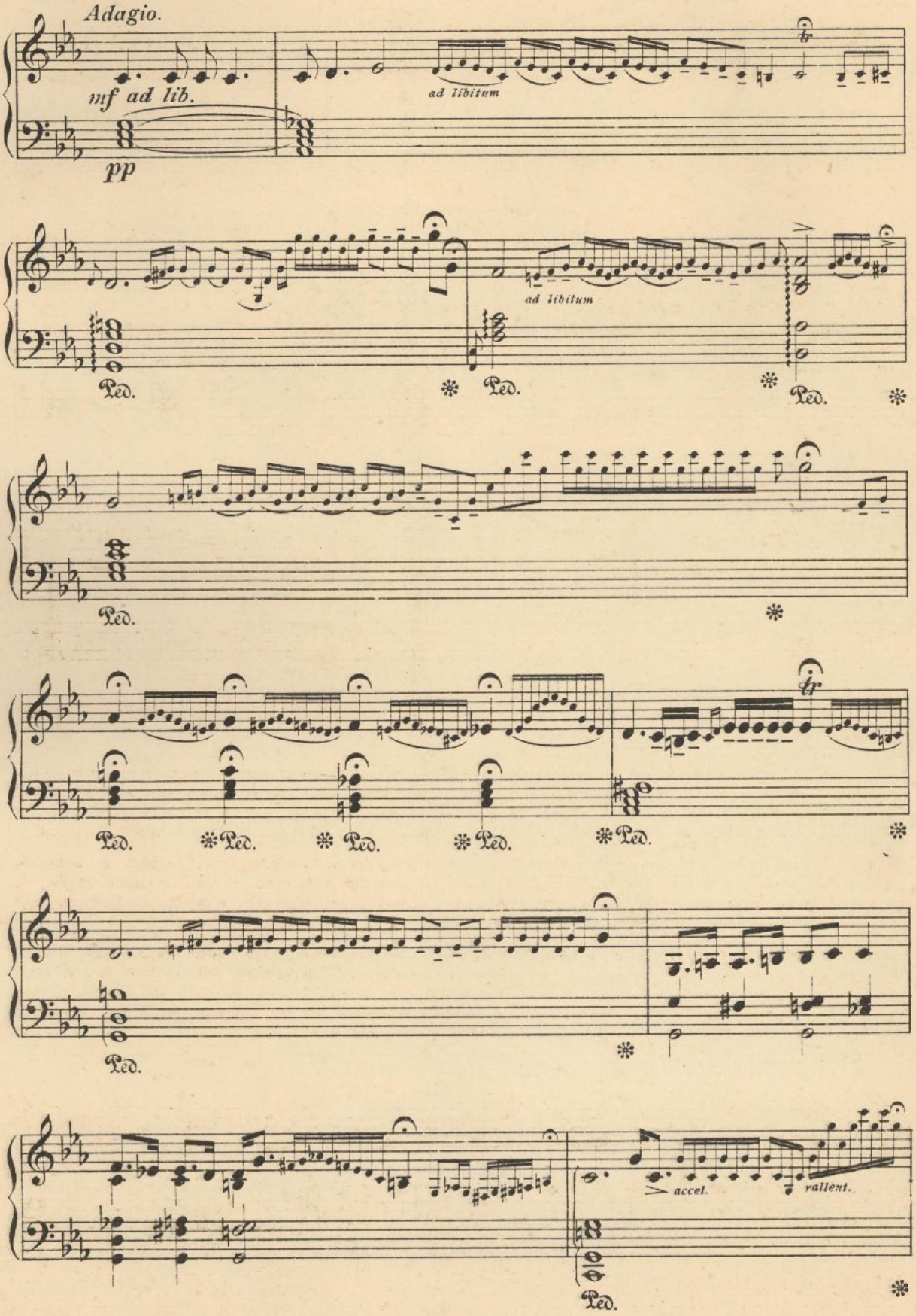
la memoire lui revient lentement
lassanként felocsudik a valóra,
er kommt langsam zu sich

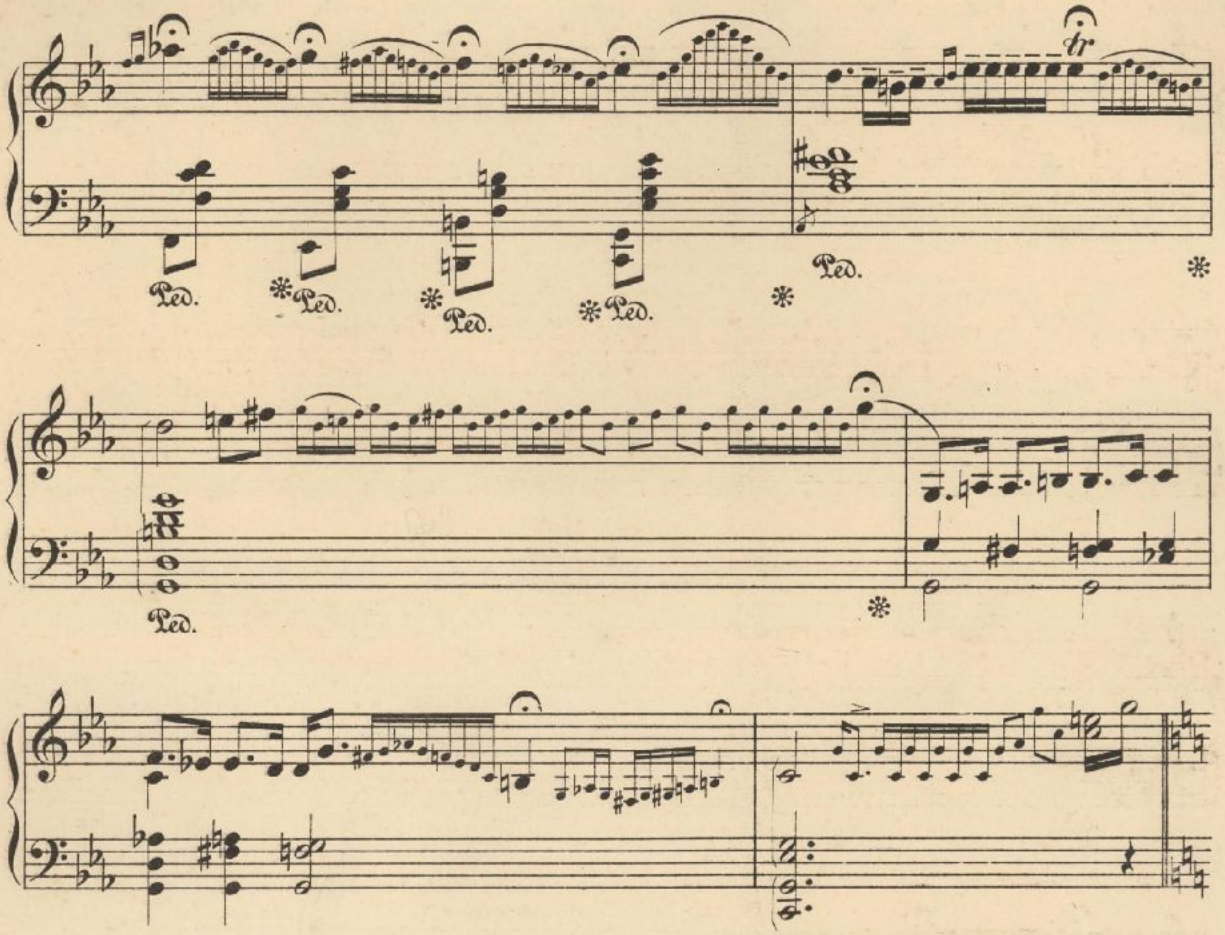
et s'enapercoit étonné du violon d'or.)
nagy meglepetésére észre veszi a hegedűt maga mellett.)
und sieht mit Verwunderung die goldene Geige.)

Piu mosso.

a tempo

molto rit.

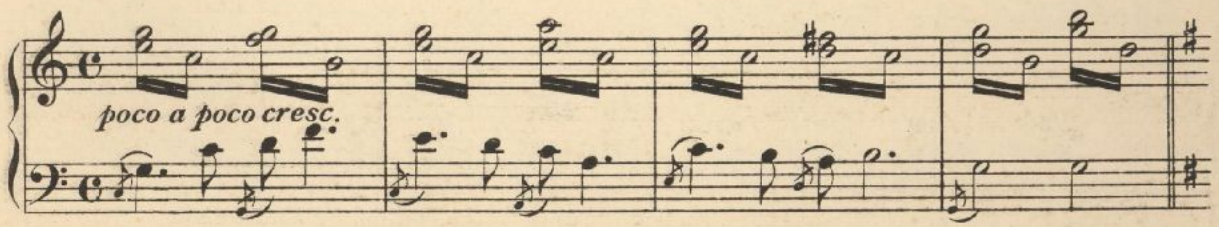

Adagio.
mf ad lib.
pp
ad libitum
ad libitum
Ped.
tr
accel.
rallent.

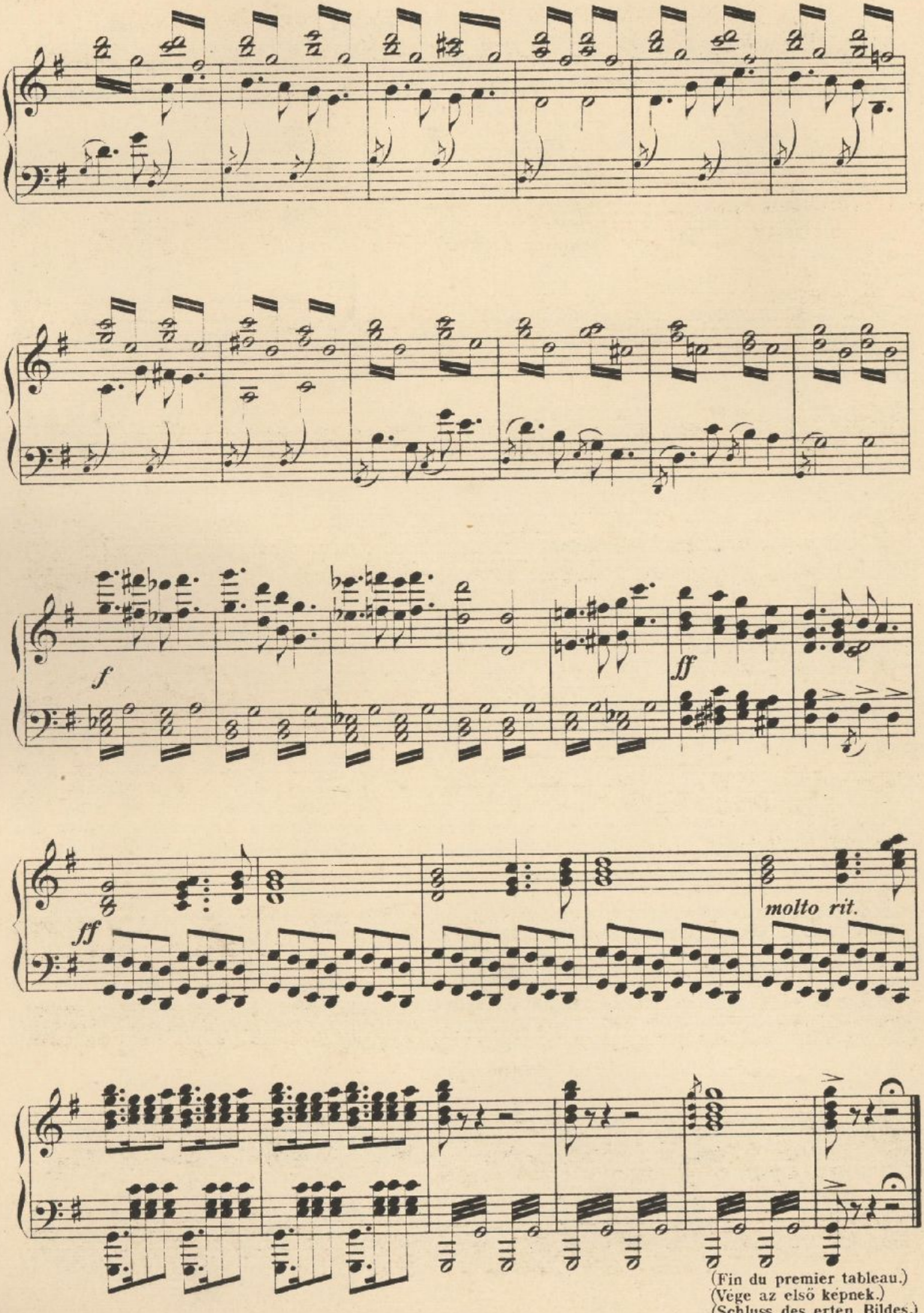


(Le jeu de violon de Kálmán réveille lentement les tzigans, qui se groupent autour de lui et l'écoutent recueillis. Le Génius et les sylphides apparaissent sur l'avant scène. Kálmán rayonnant est au milieu du groupe. Cypra tende ses bras vers lui, mais il la repousse par gestes et eléve le violon démontrant que cet instrument sera dès-lors son but unique, son ideal, son amour.— Au fond une contrée hongroise apparait.)

(Kálmán hegedü szava lassanként felébresztette a czigányokat, kik nagy áhitattal hallgatják. A háttérből elölépnek a nemtö és a tündérek. Kálmán a középen áll s arcza a jövendö hivatás érzetében ragyog a boldogságtól. Cypra esdöleg tárja ki karjait feléje-de ö elutasitja és a hegedüre mutat, ez a hangszer fogja betöltni ezentúl lelkének minden vágyát. A háttérben feltünik egy magyarországi táj.)

(Das Geigenspiel Kálmán's erweckt langsam die Zigeuner die sich um den Spielenden gruppiren und denselben andächtig zuhören. Der Genius und die Elfen erscheinen im Vordergrunde. Kálmán steht mit verklärtem Antlitz in der Mitte der Gruppe. Cypra streckt ihm ihre Arme flehend entgegen, Kalman macht eine abweisende Bewegung und deutet auf seine Geige, dieses Instrument ist von nun an sein Alles, seine Liebe und sein Leben. Im Hintergrunde wird eine Gegend Ungarns sichtbar.)

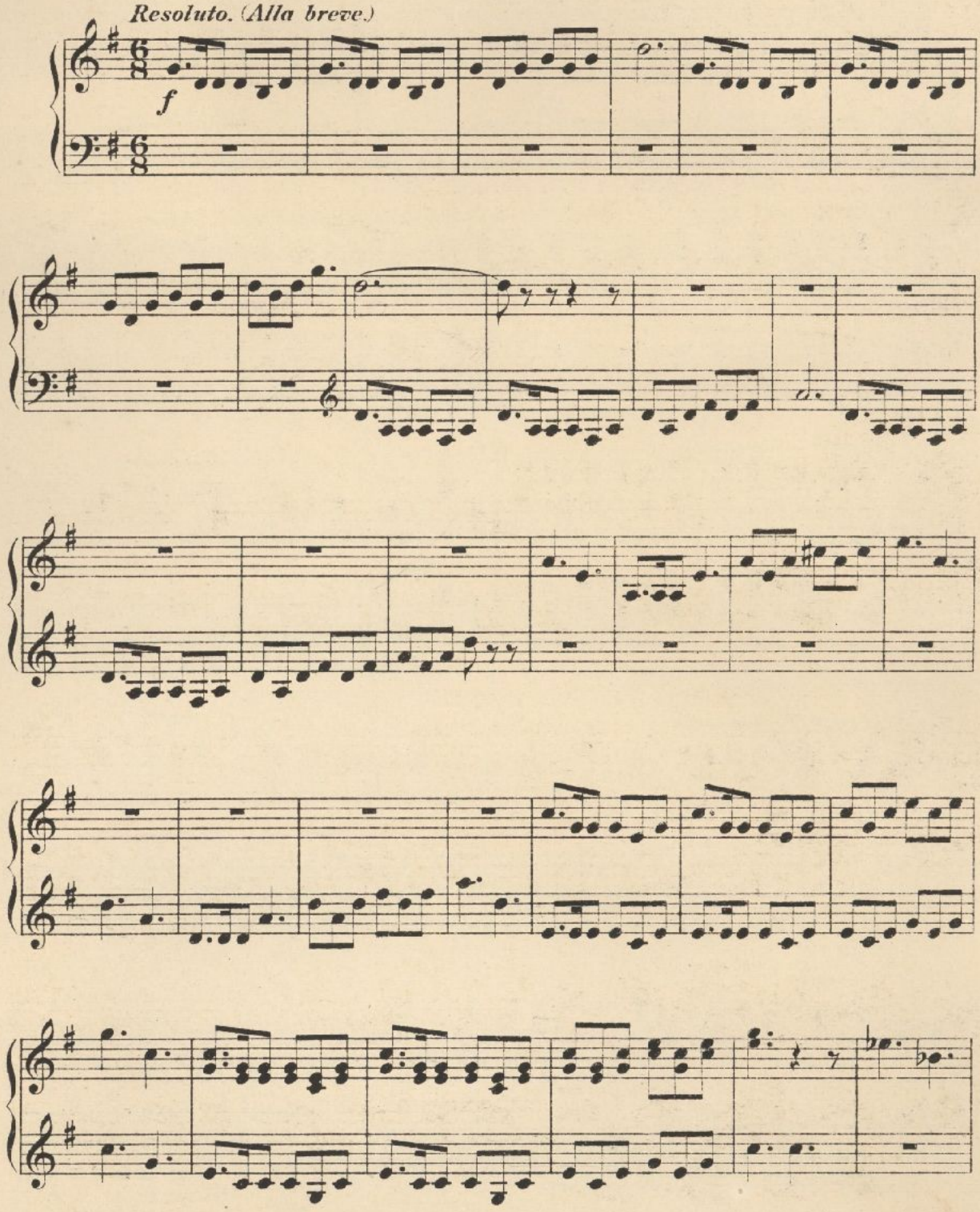


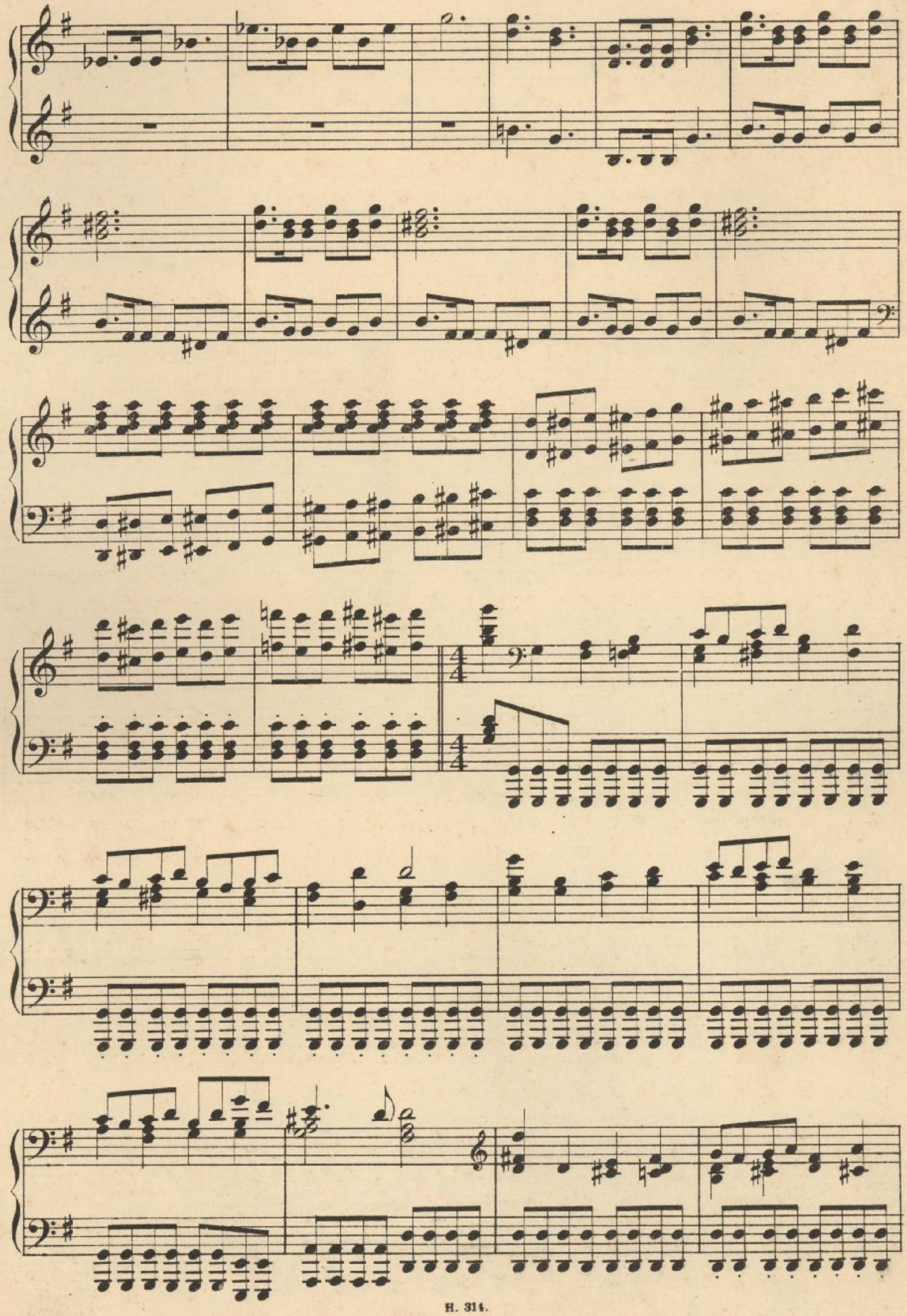


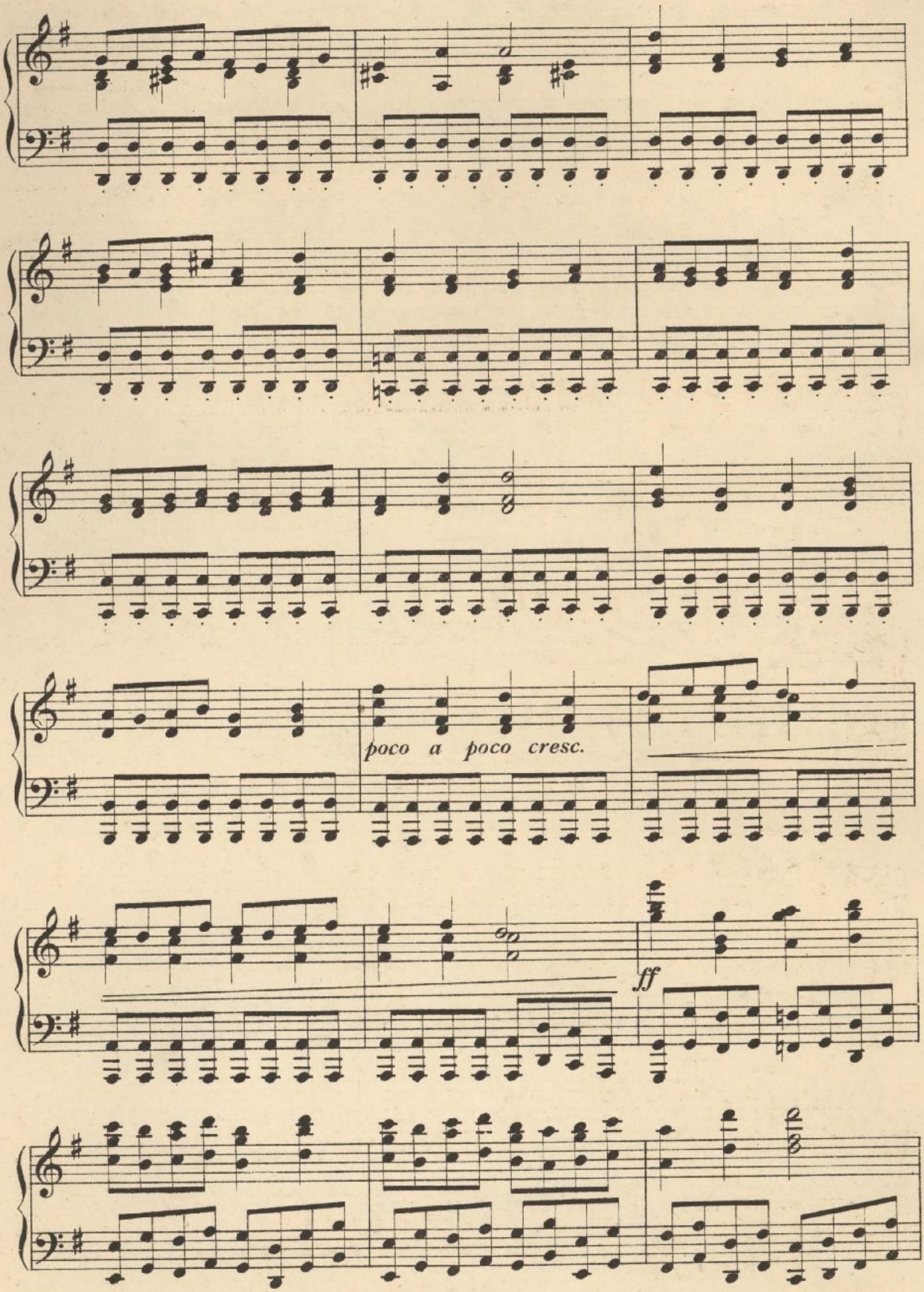
(Fin du premier tableau.)
(Vége az első képnek.)
(Schluss des erten Bildes.)

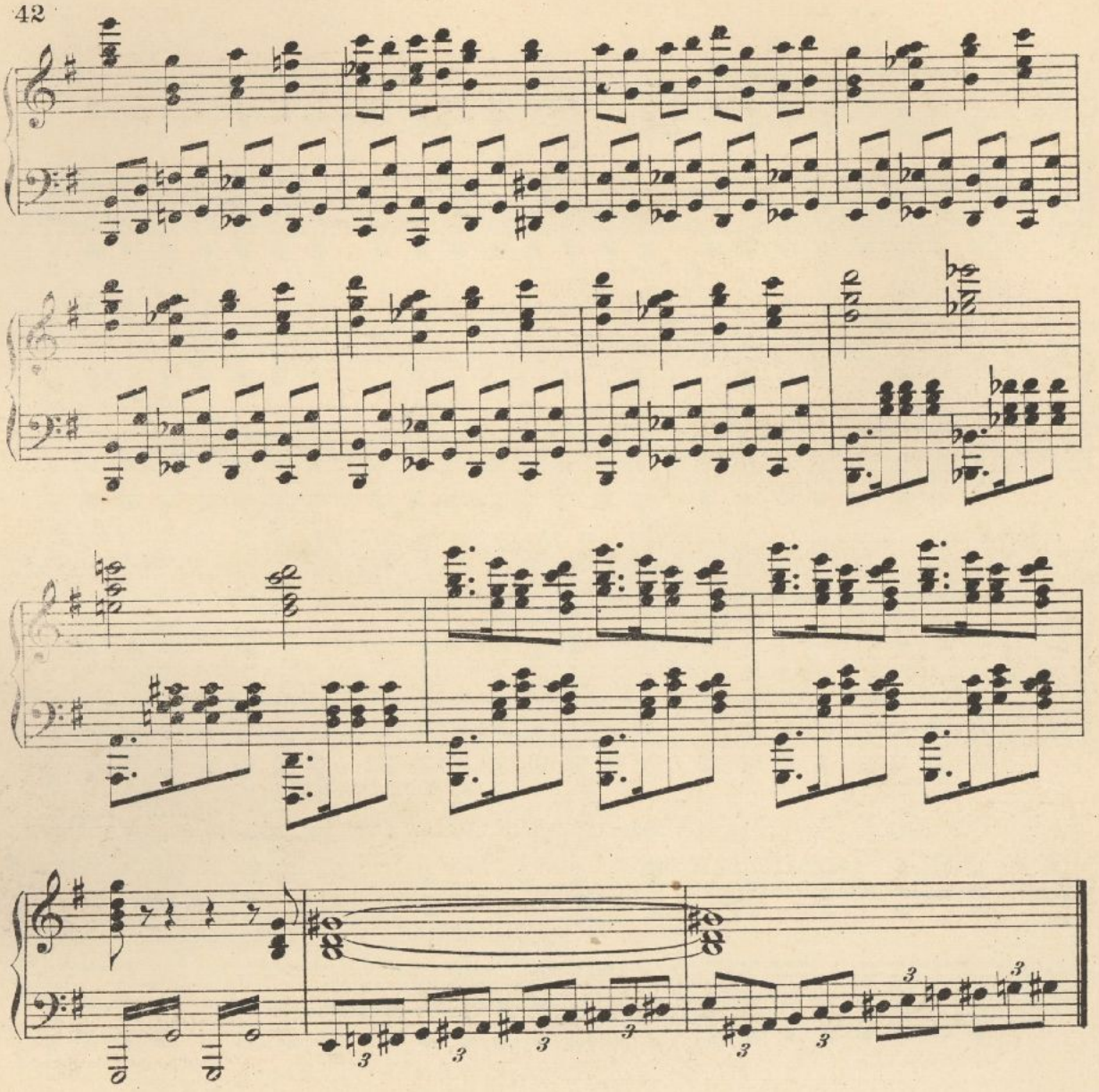
11. LE CAMPEMENT DE RÁKÓCZY PRÈS DE TOKAJ.
RÁKOCZY TÁBOR TOKAJ ALATT. HEERLAGER RÁKOCZY'S BEI TOKAJ.

(Le jour commence a poindre. L'on bat le reveil.)
(Hajnalodik. Az ébresztöt fújják.)
(Es wird Morgen, man bläst die Reveille.)



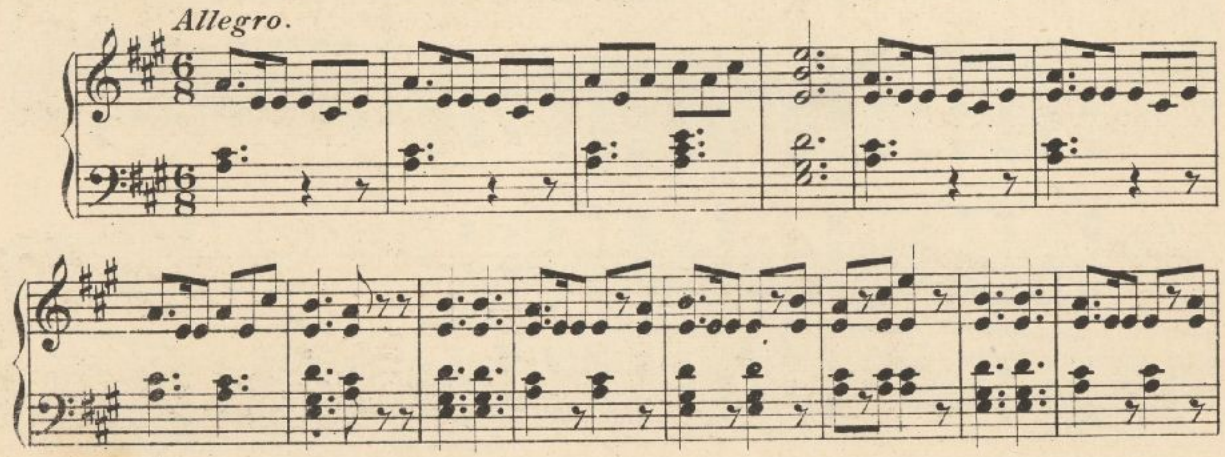


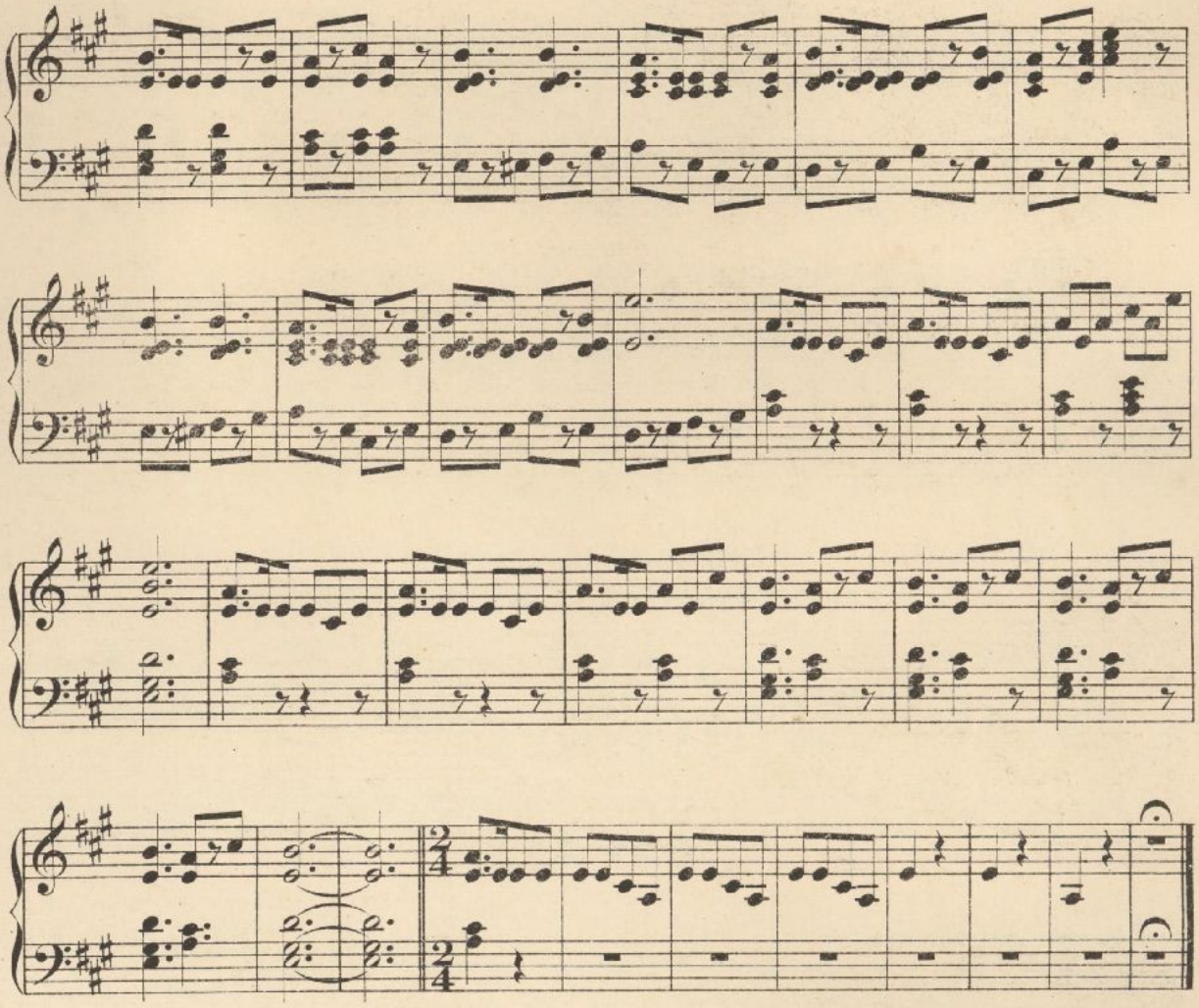

poco a poco cresc.
ff



12. LE RELÉVEMENT DE LA SENTINELLE.
ÖRSÉG FELVÁLTÁS. ABLÖSUNG DER WACHE.

Allegro.

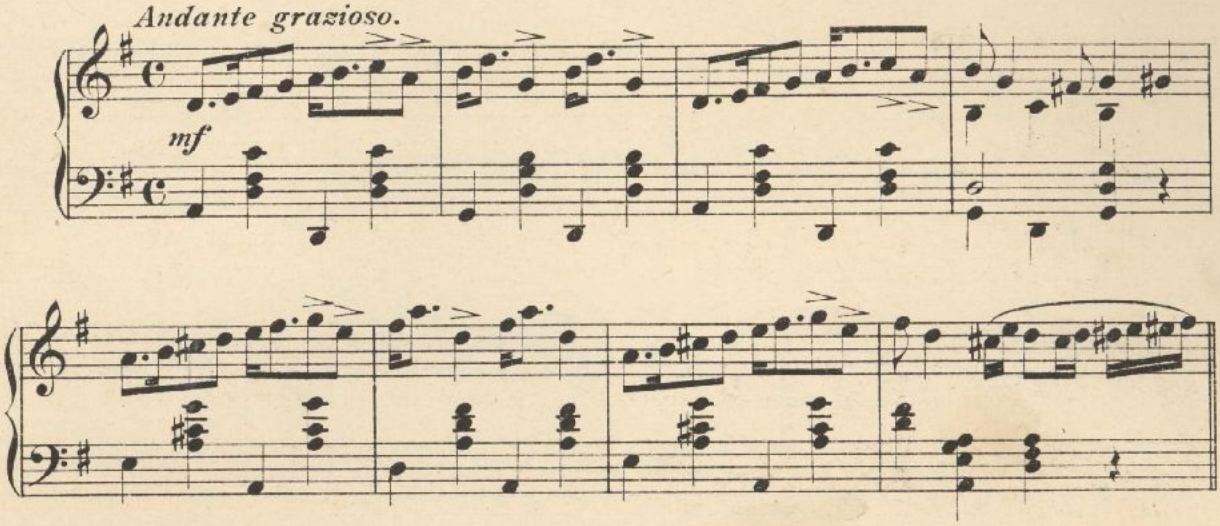


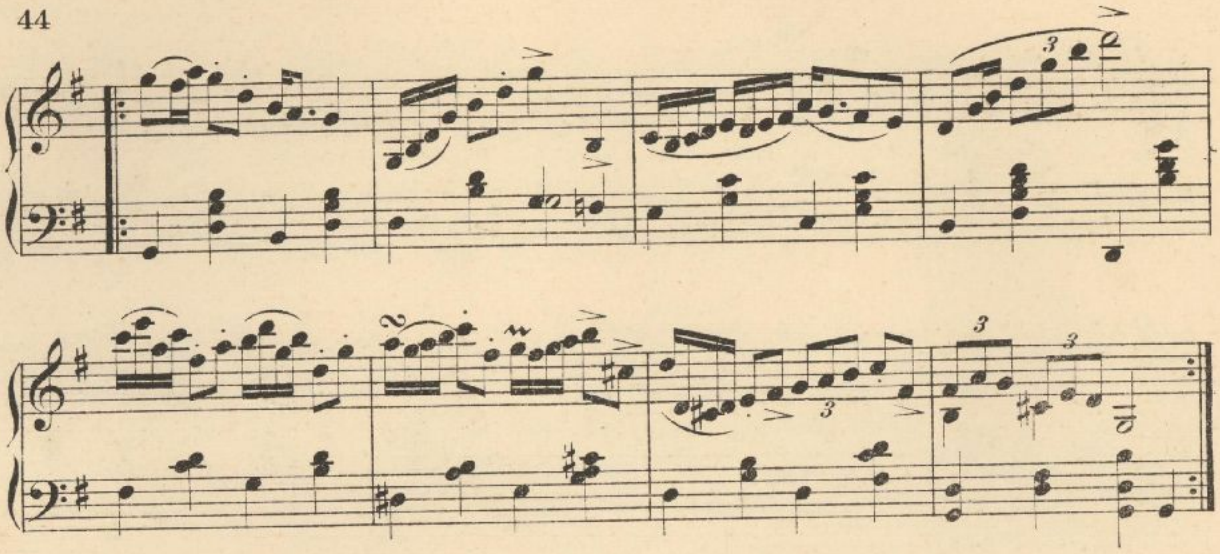


13. L'ENTRÉ DE BERCSÉNYI.

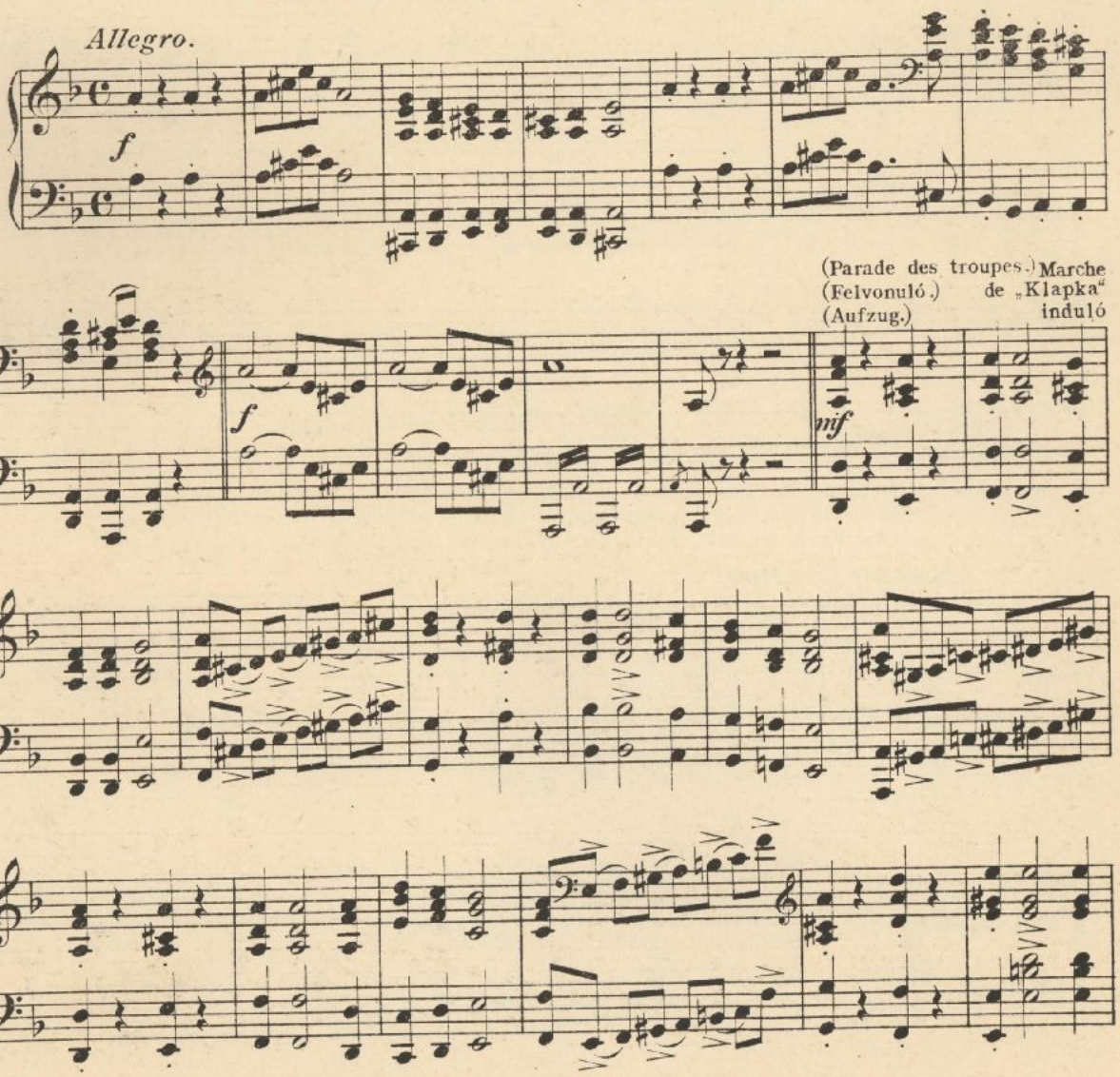
BERCSÉNYI BEVONULÁSA. EINZUG DES FELDHERRN BERCSÉNYI.

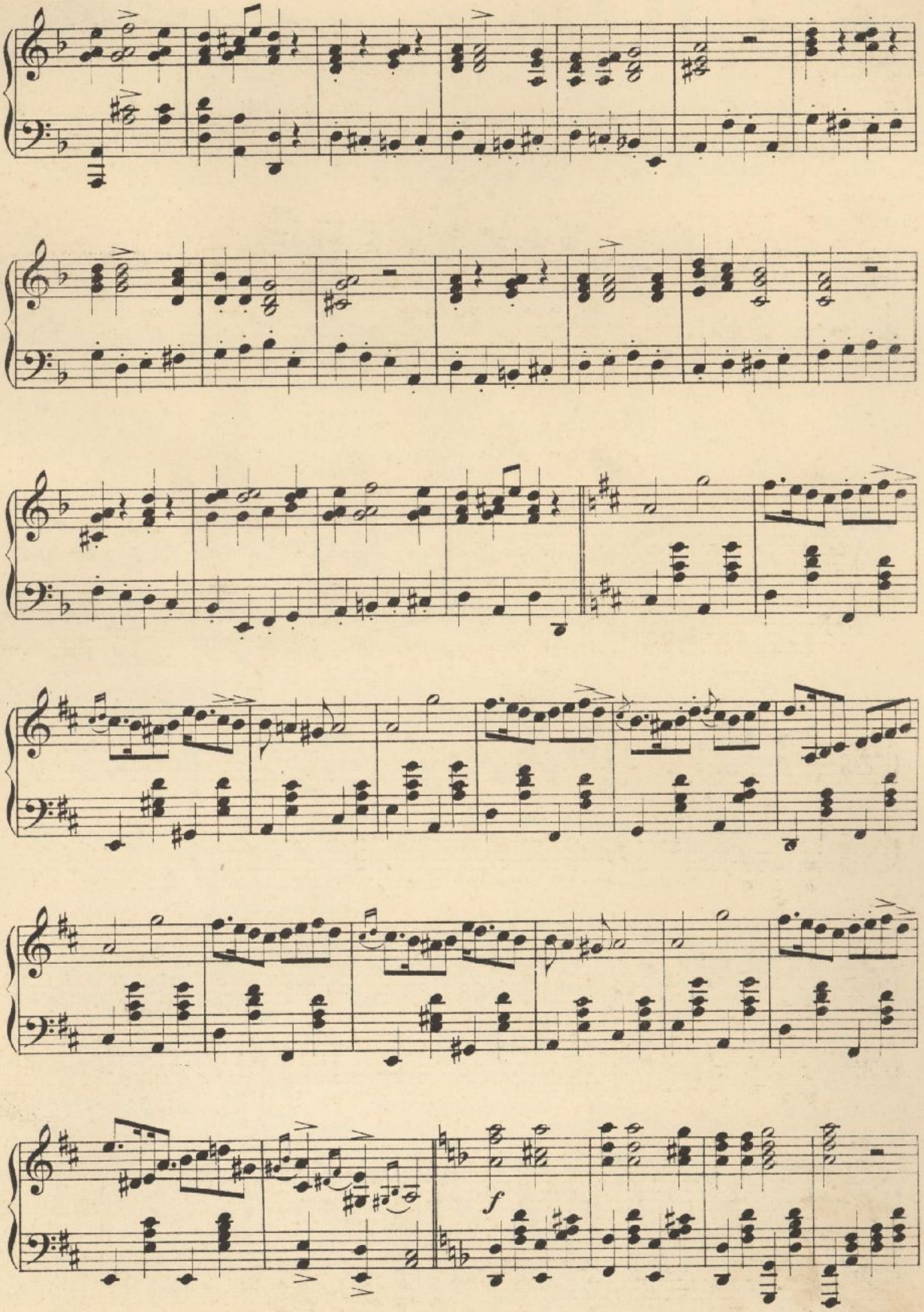
(La garde fait le salut. Dans la suite du général se trouvent les députations polonaises et turques.)
(Az őrség tiszteleg. A kiséretben vannak a lengyel és török küldöttségek.)
(Die Wache salutirt. Einzug der türkischen und polnischen Deputationen.)

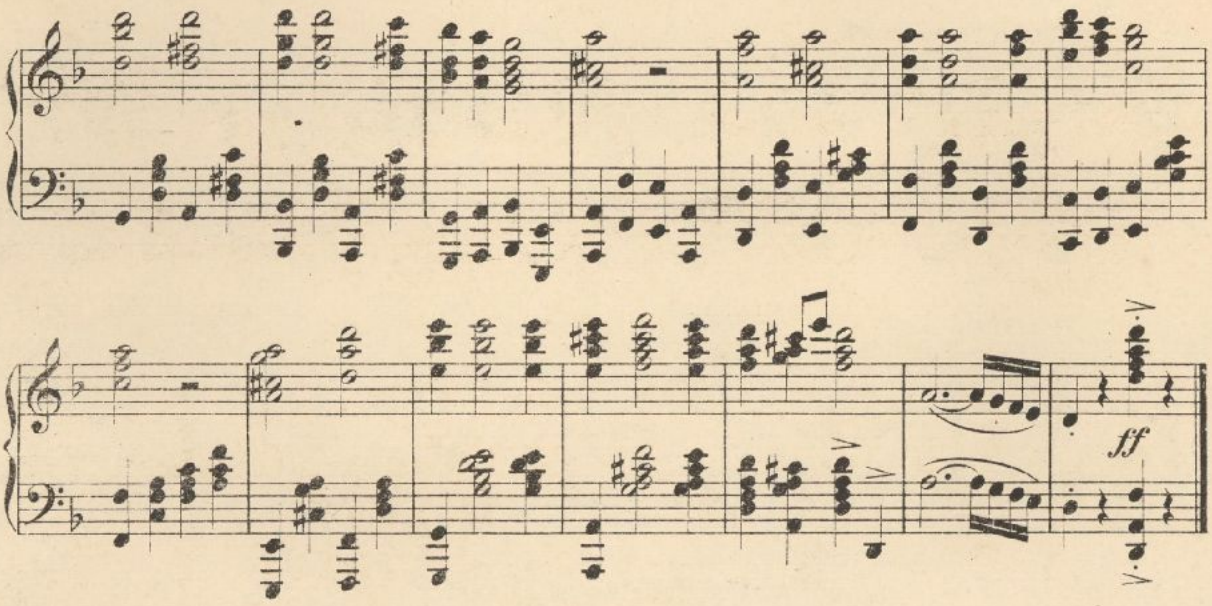




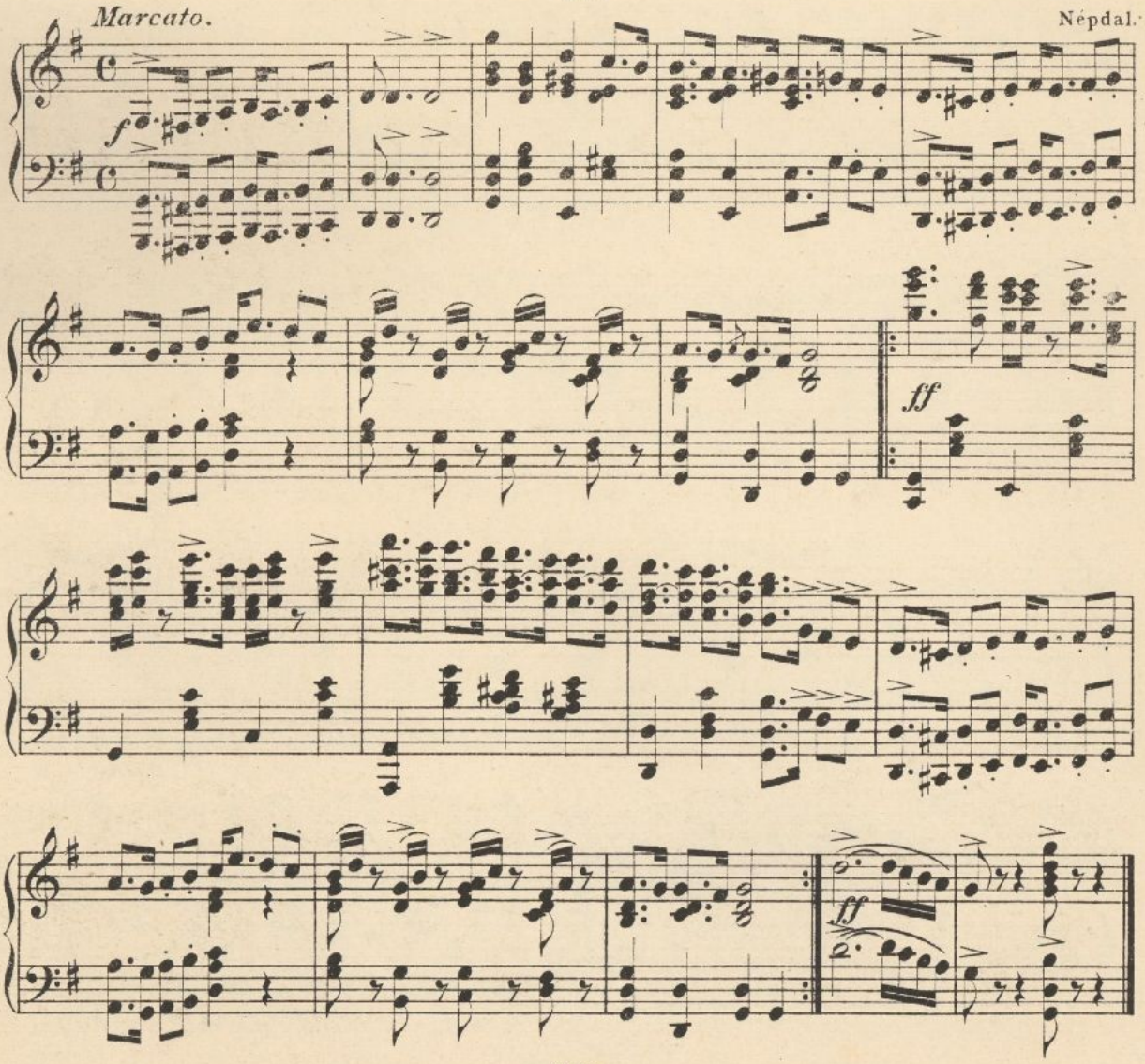
14. DANSE D'ARMES.
FEGYVERTÁNCZ. WAFFENTANZ.




f



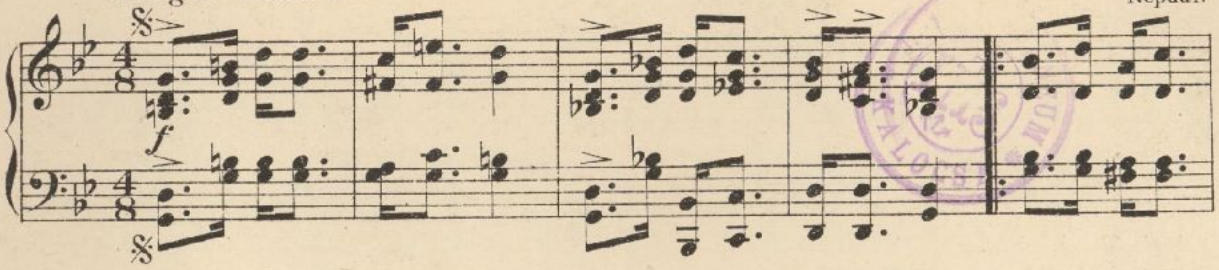
II.

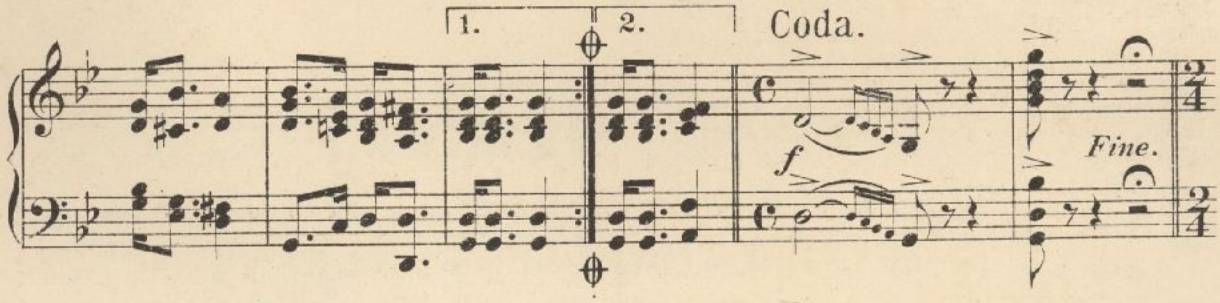


III.

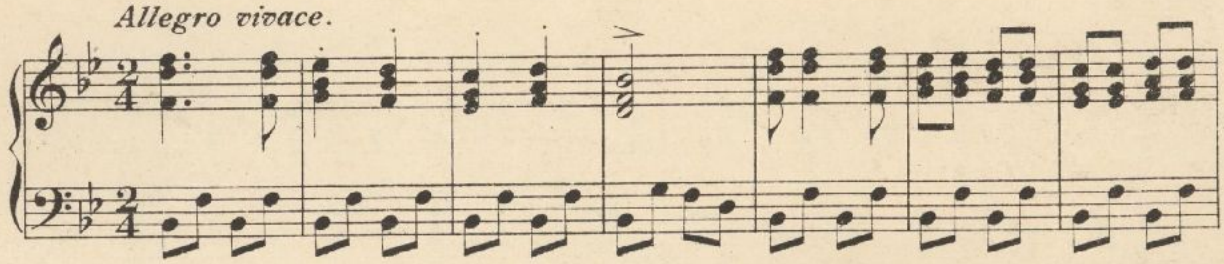
Allegro moderato.

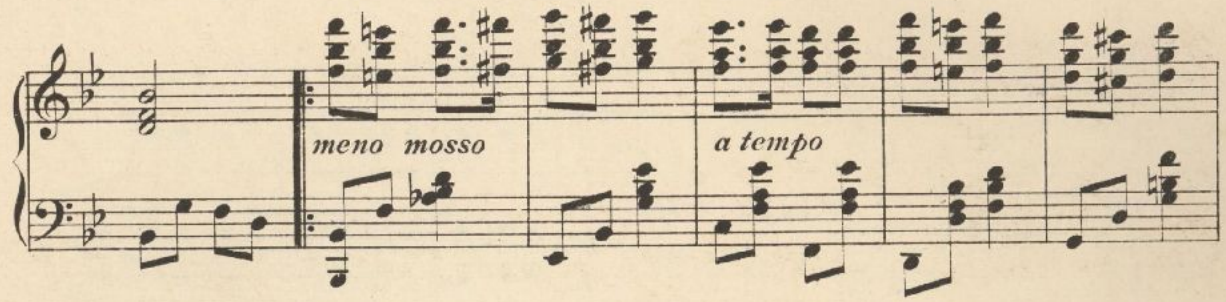
Népdal.

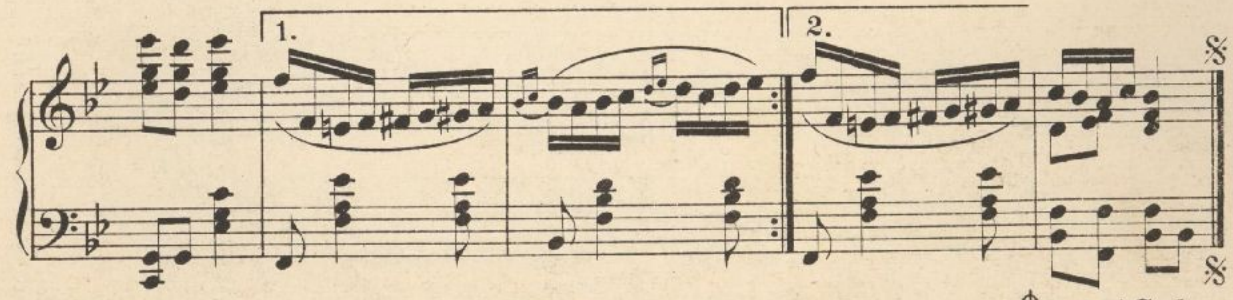




Allegro vivace.

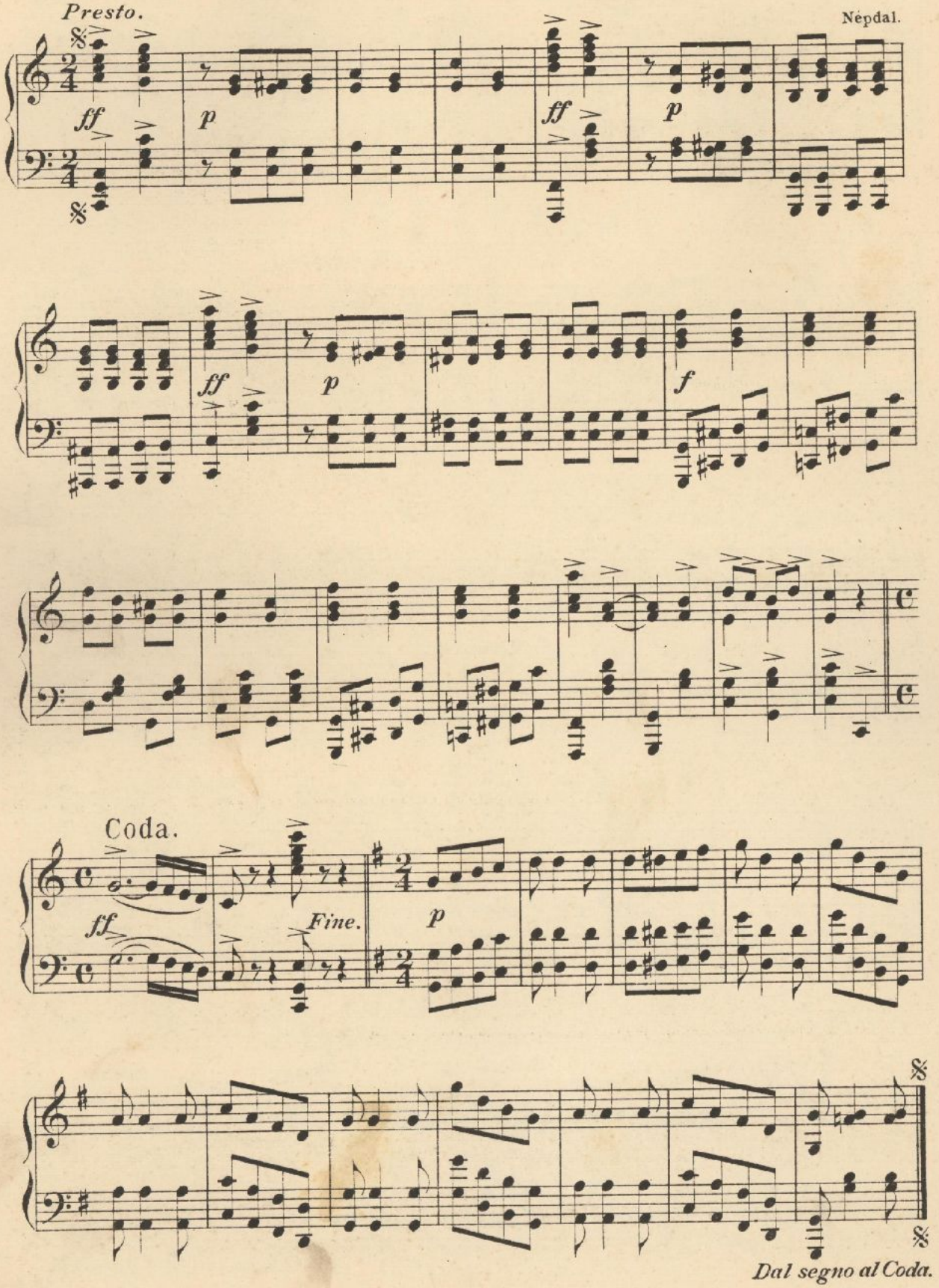






Dal segno al 𝄋 e poi Coda.

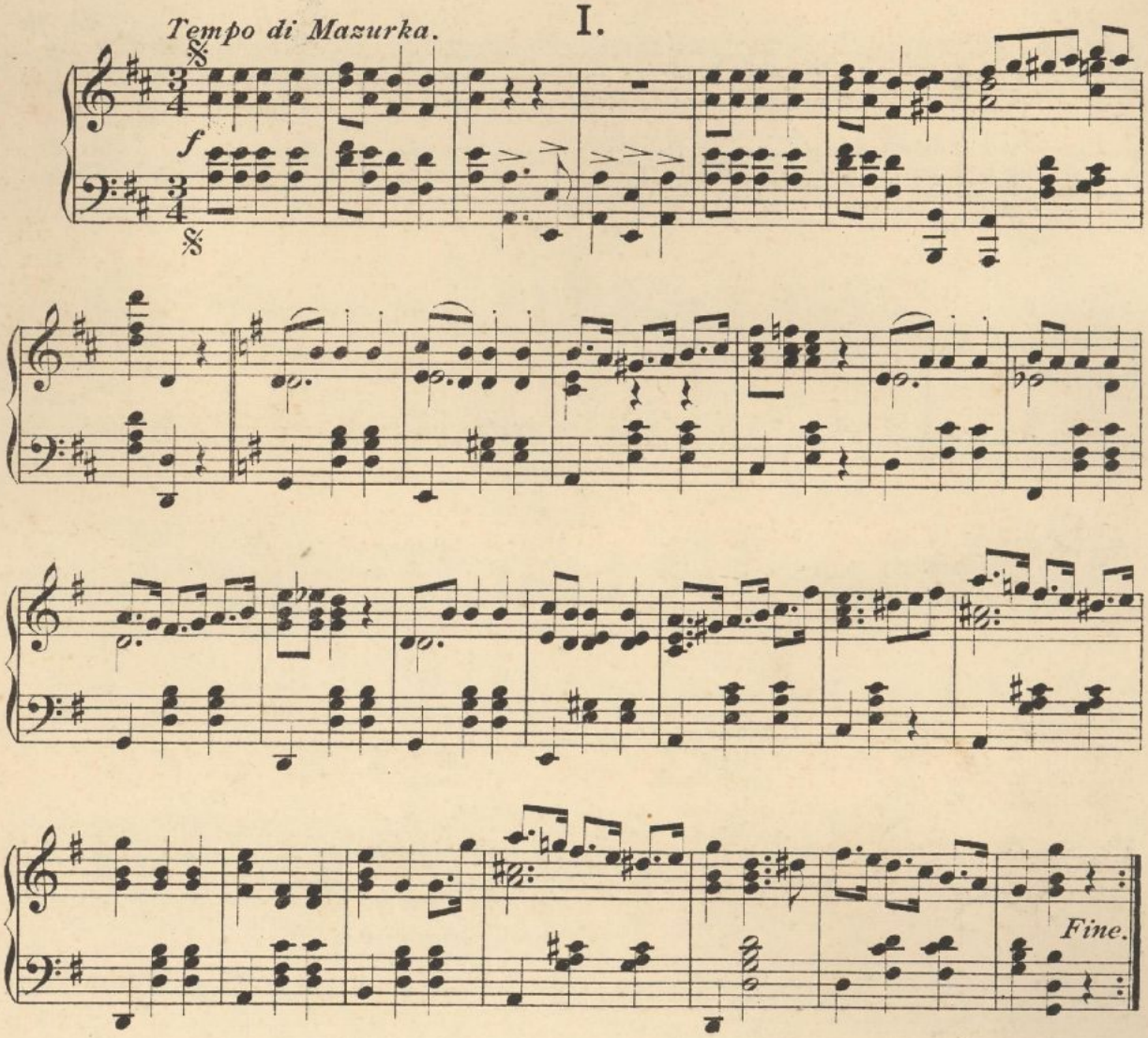
IV.



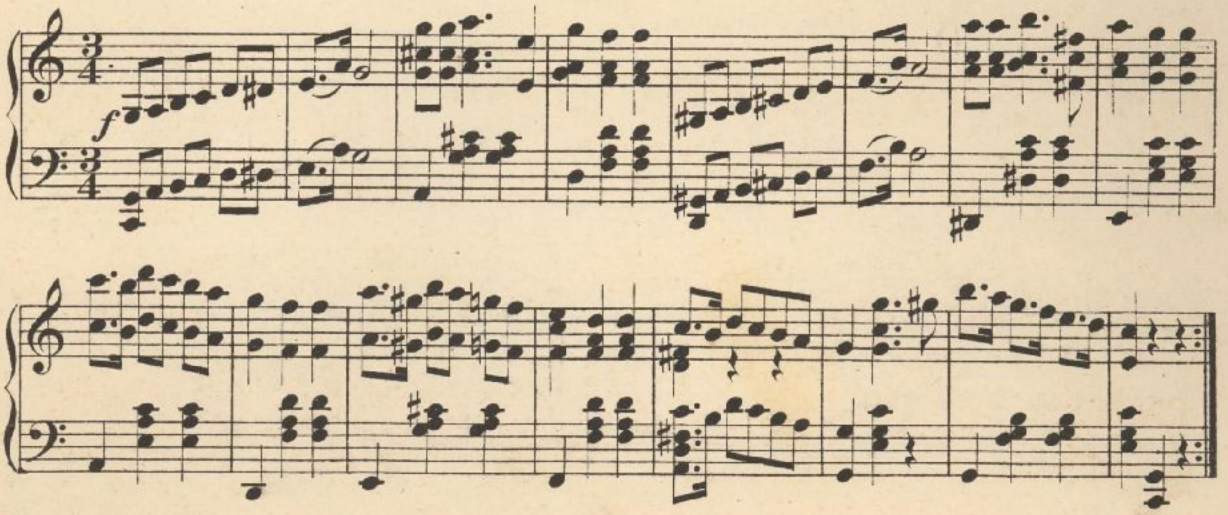
15. GRAND MAZUR.
NAGY MAZUR. GROSSE MAZUR.

Tempo di Mazurka.

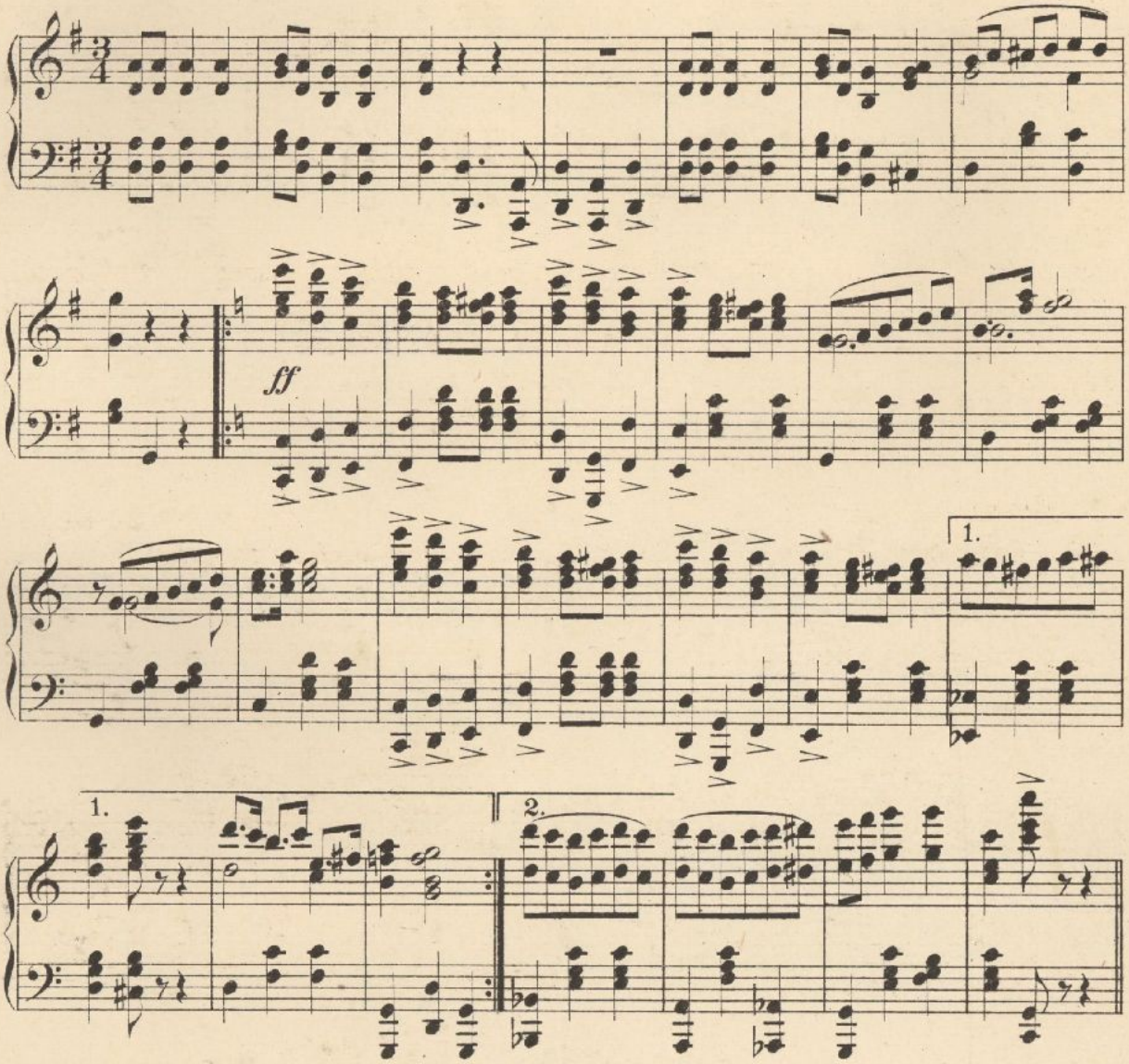
I.



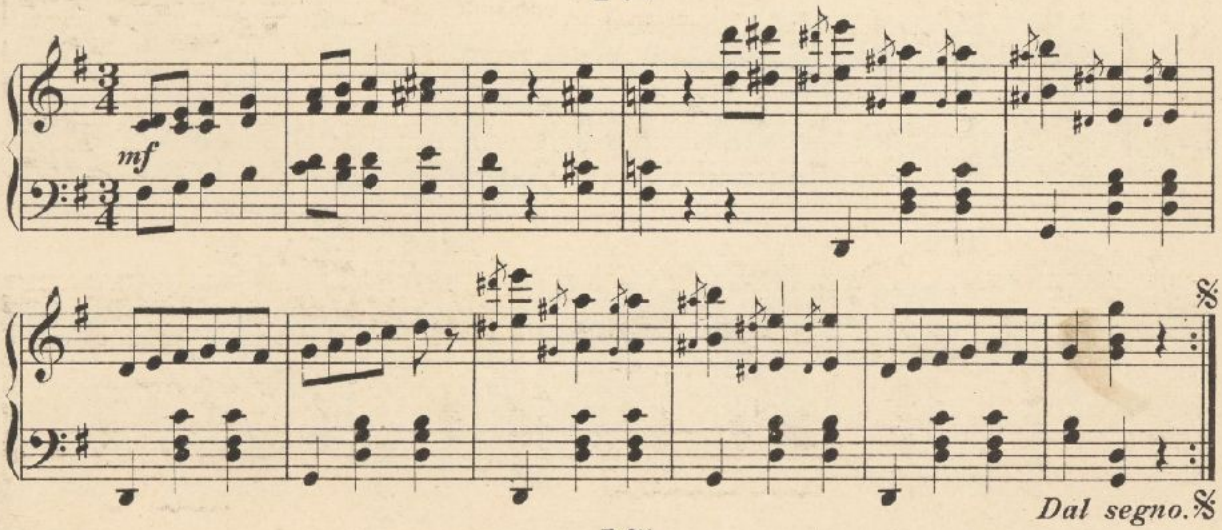
II.



III.



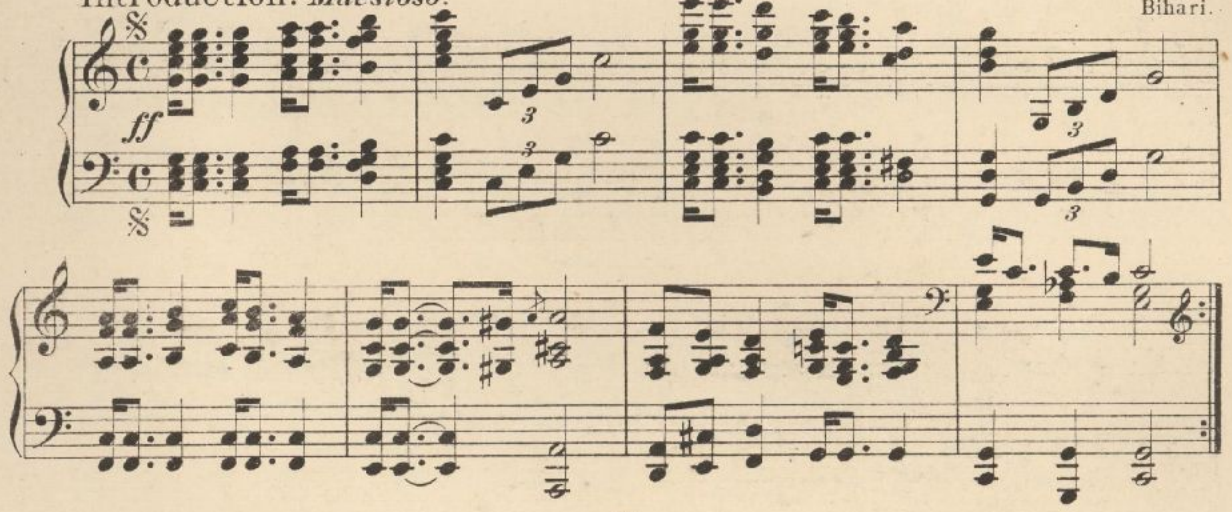
IV.



16. PALOTÁS HONGROIS.
MAGYAR PALOTÁS. UNGARISCHER PALOTÁS.

Introduction. *Maestoso.*

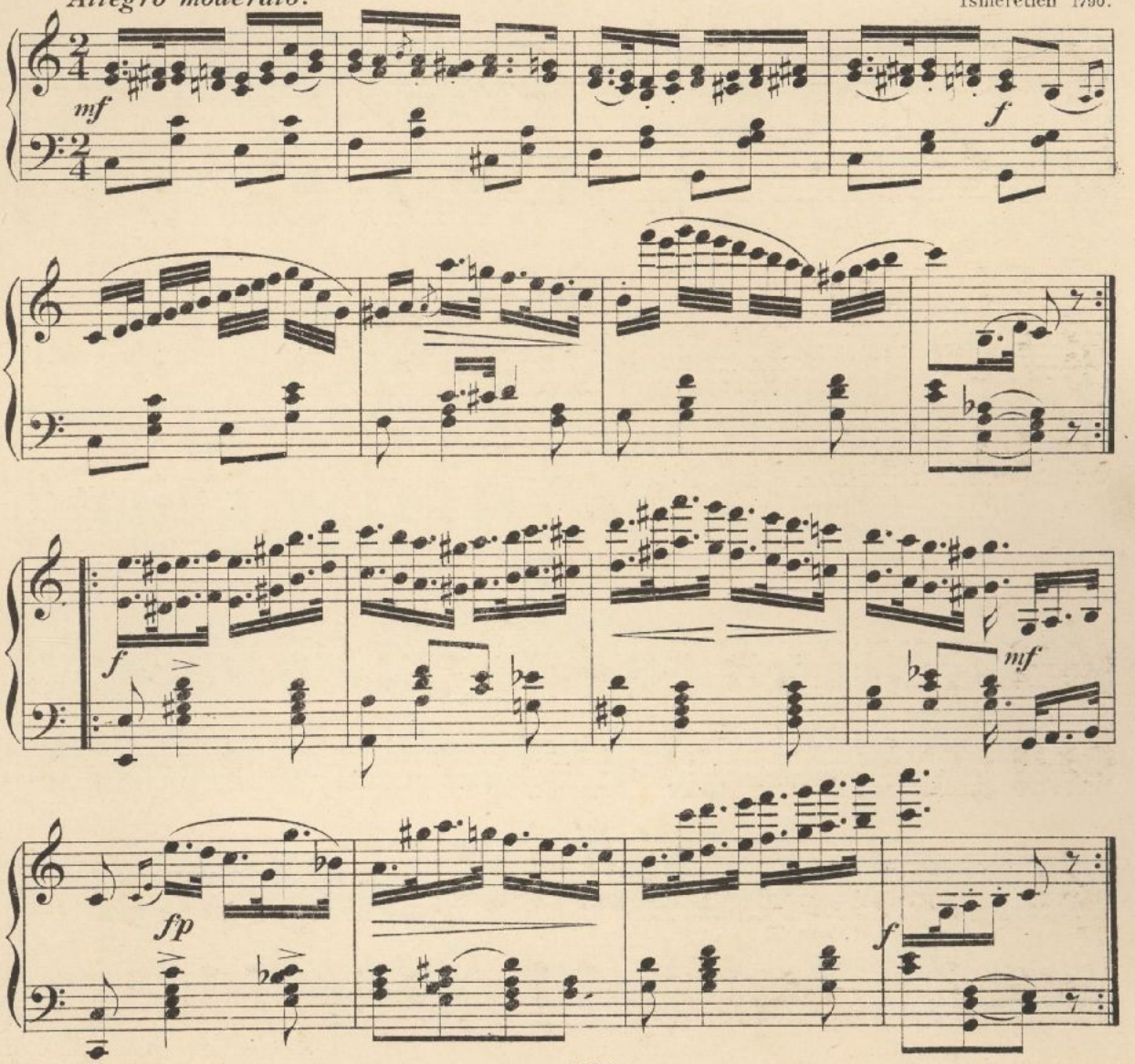
Bihari.



I.

Allegro moderato.

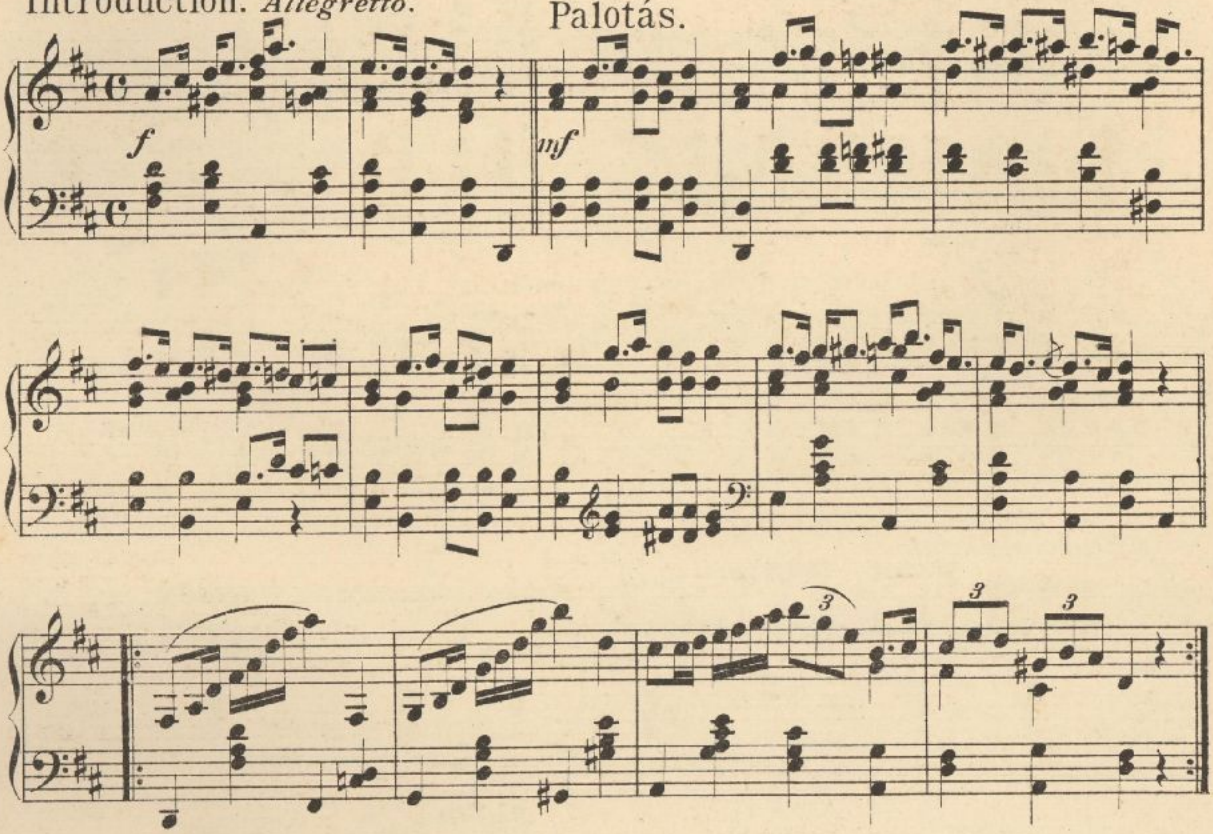
Ismeretlen 1790.



II.

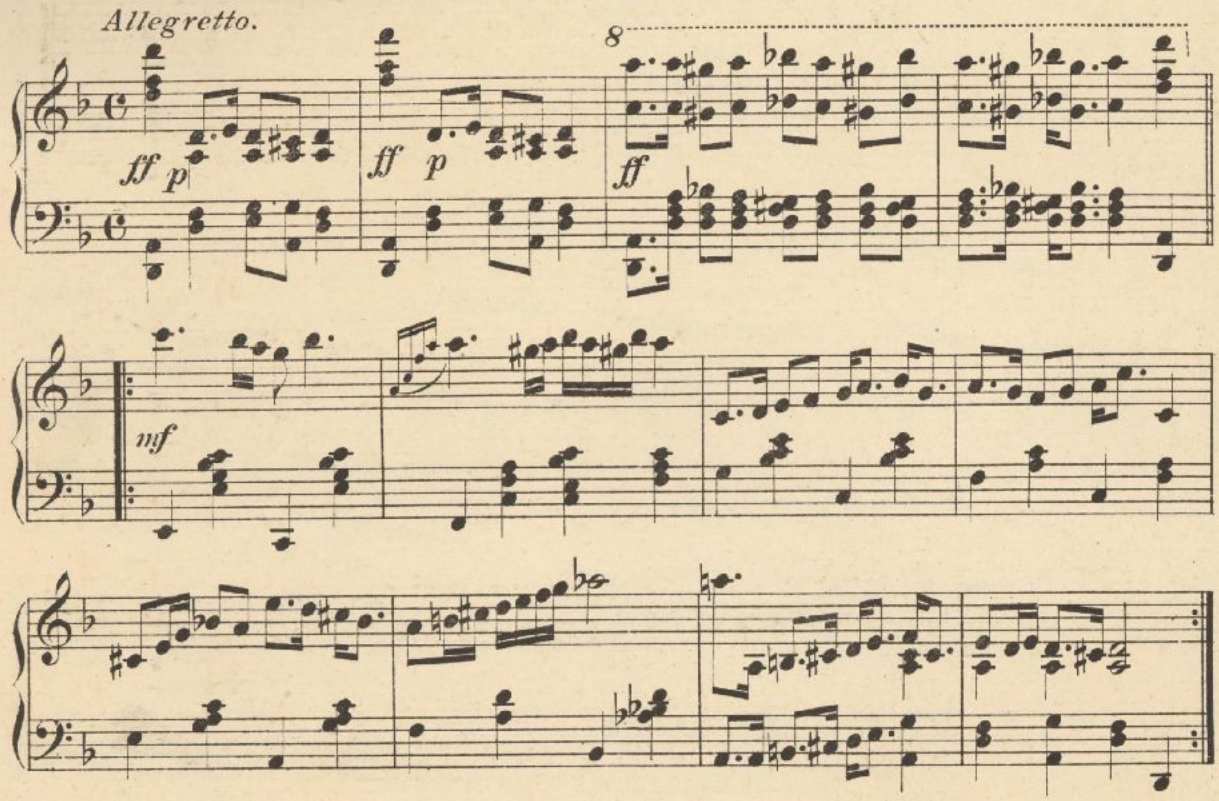
Introduction. *Allegretto.*

Palotás.



III.

Allegretto.



IV.

Piu mosso.

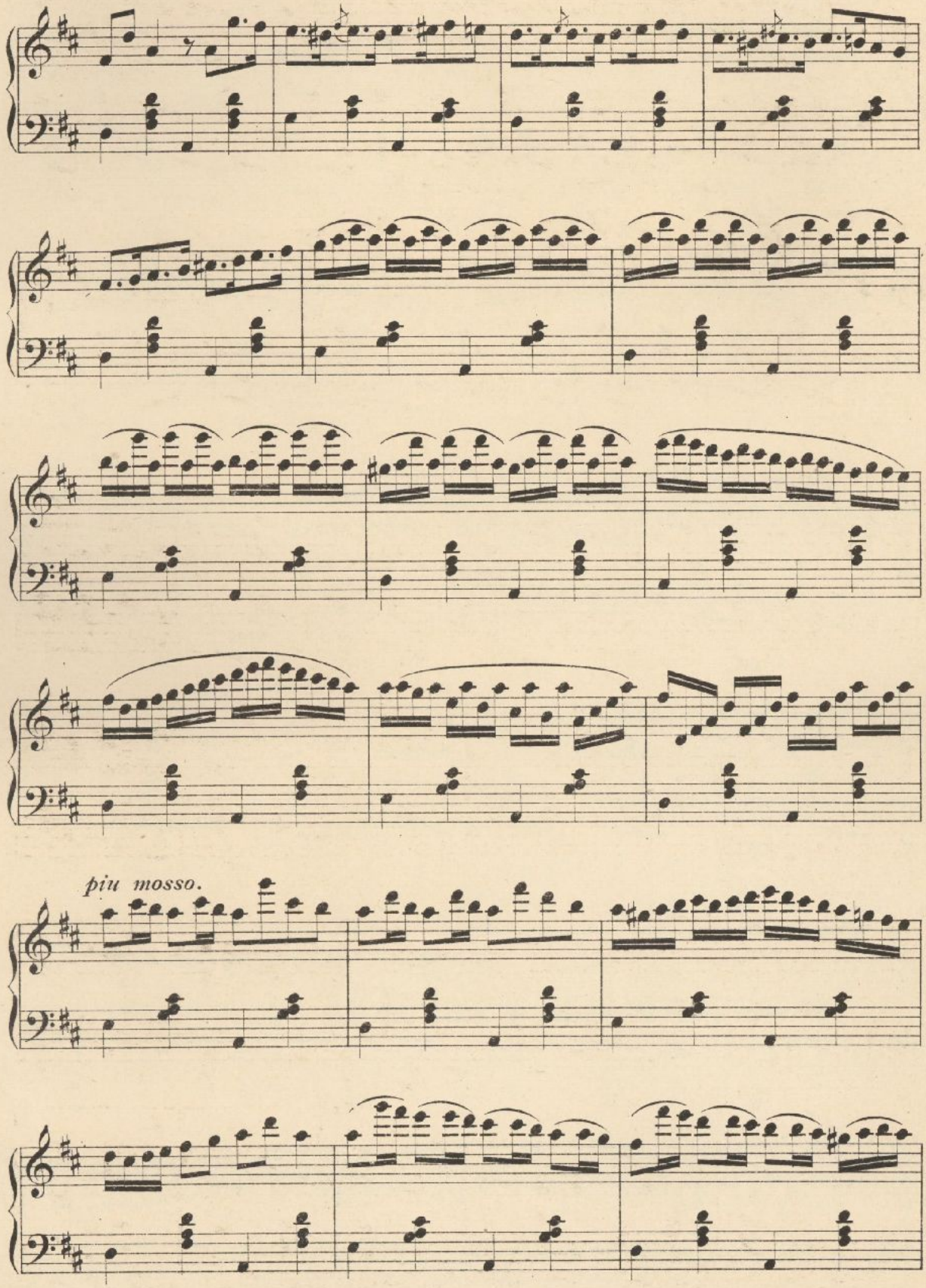
Lavotta.

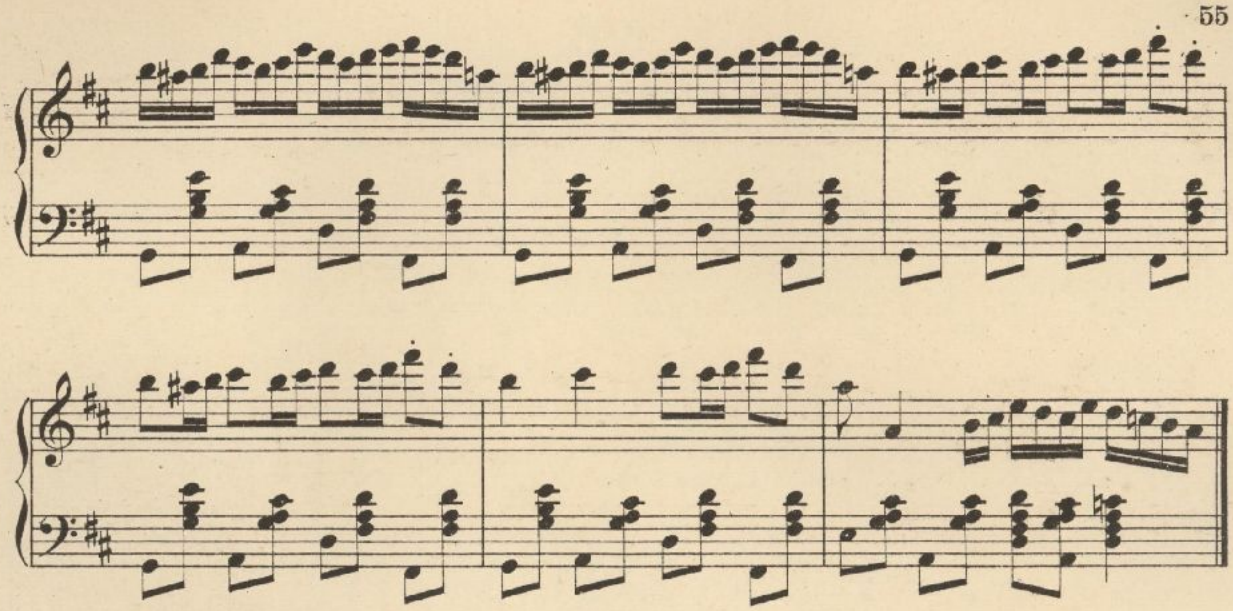
mf

V.

Piu mosso.

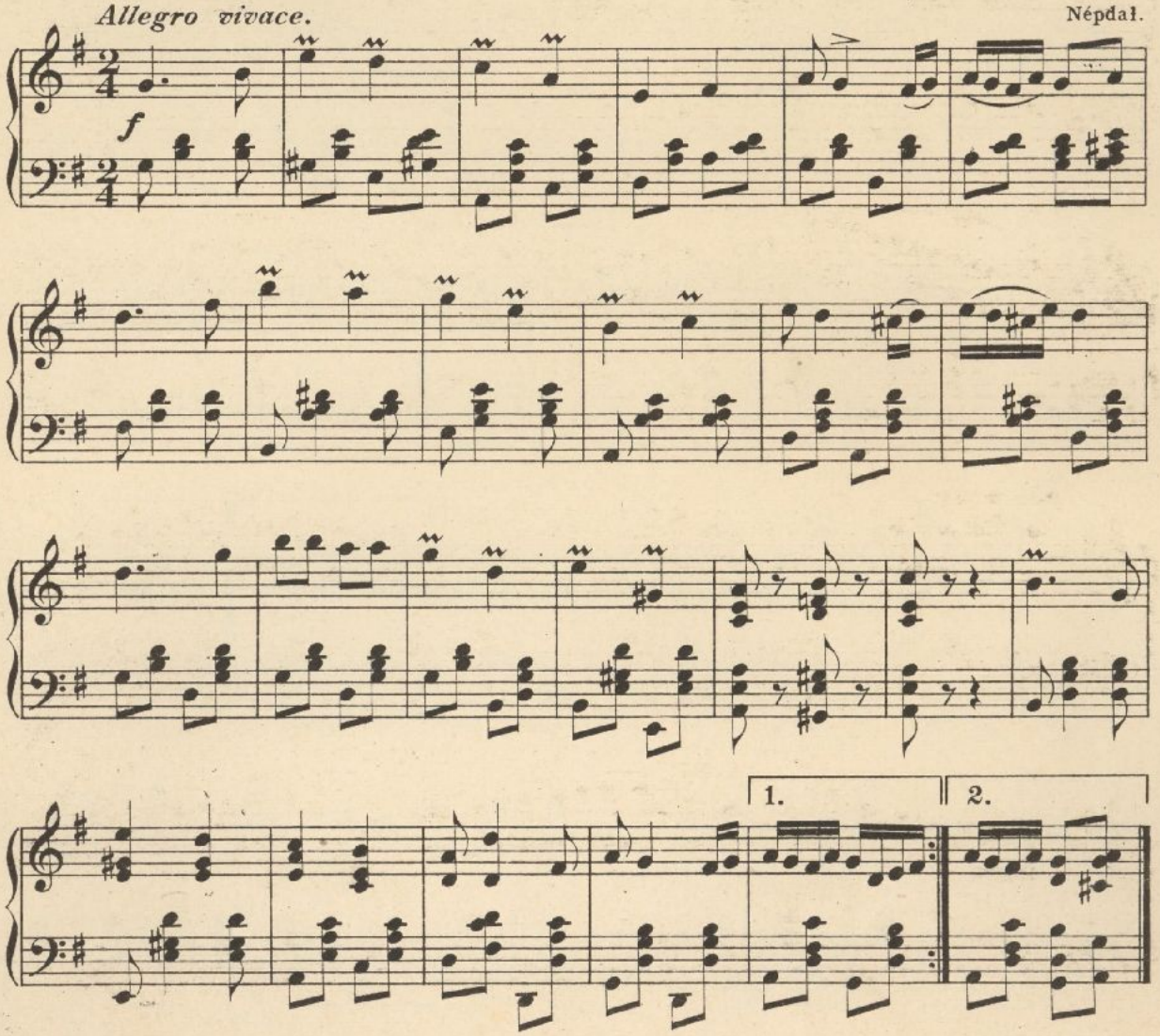
Lavotta.


piu mosso.

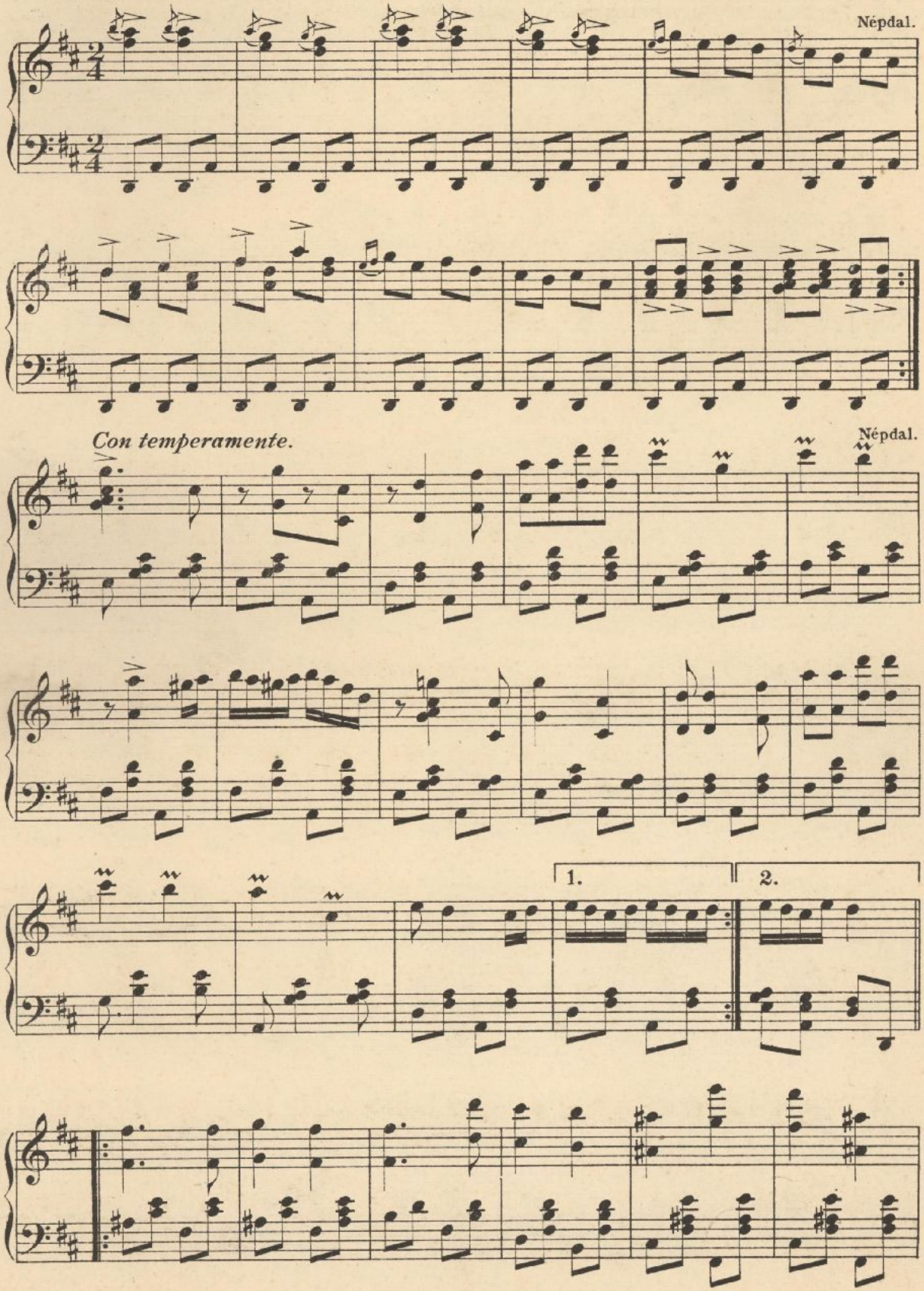


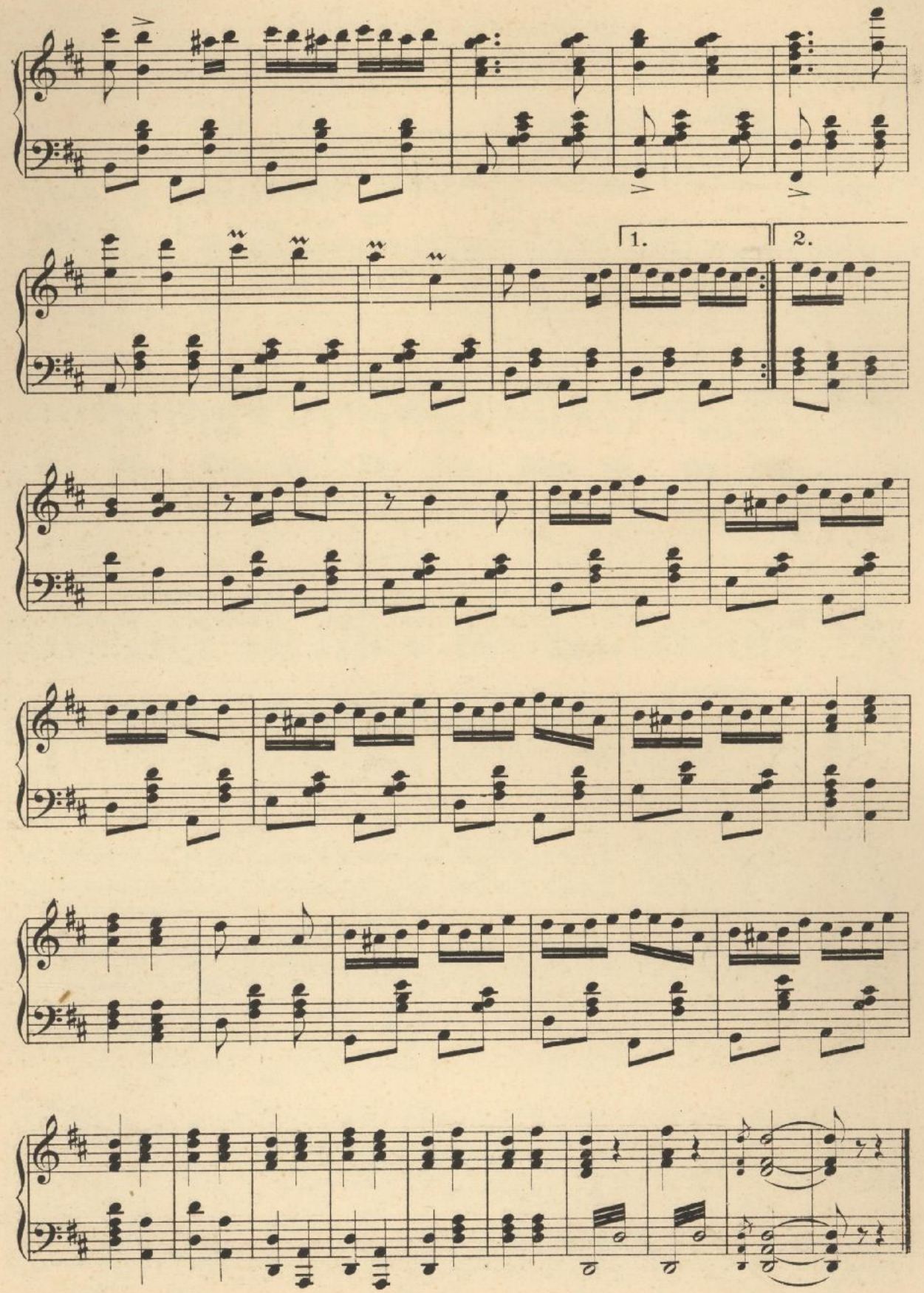
VI.

Allegro vivace. Népdal.

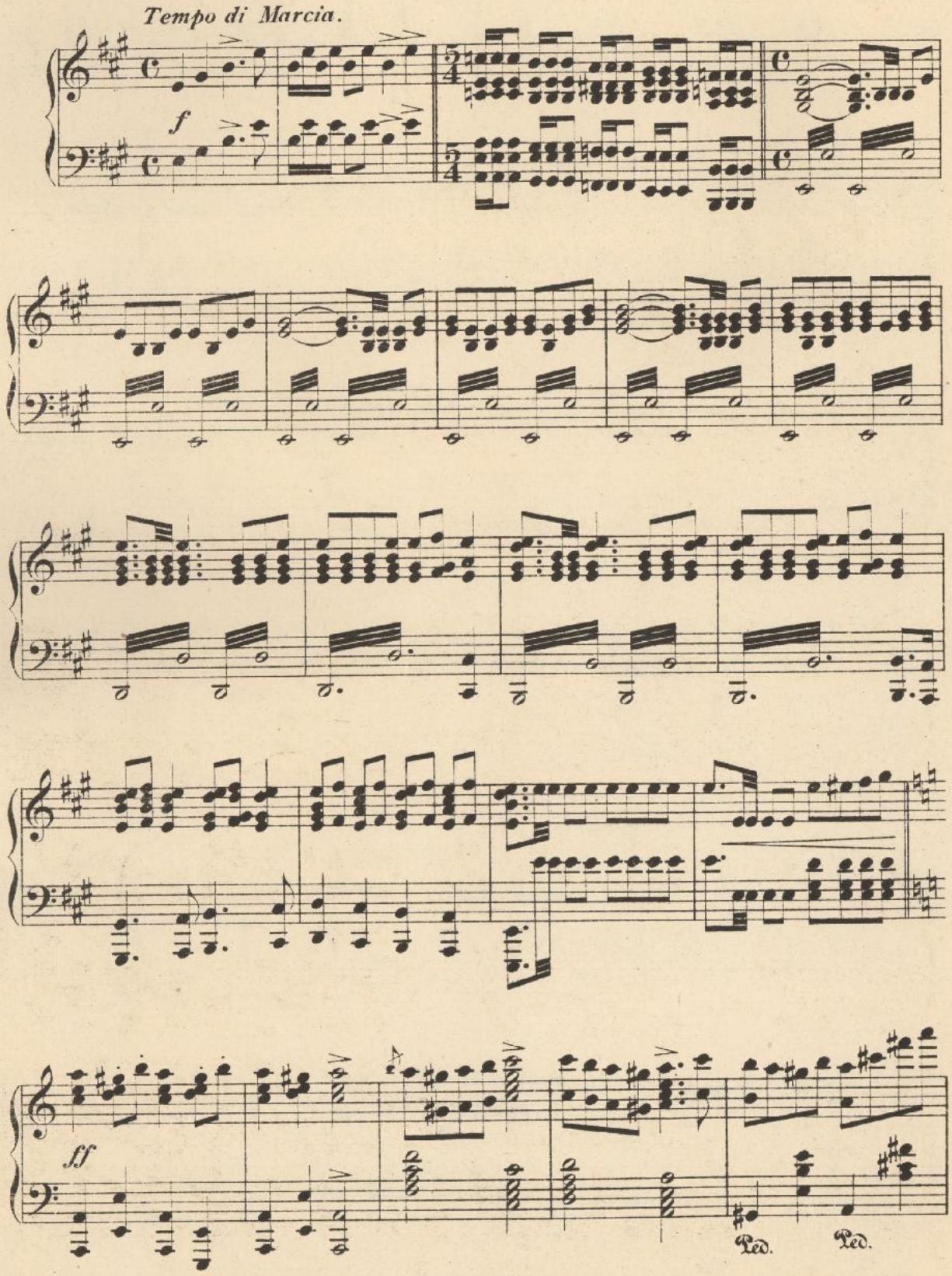


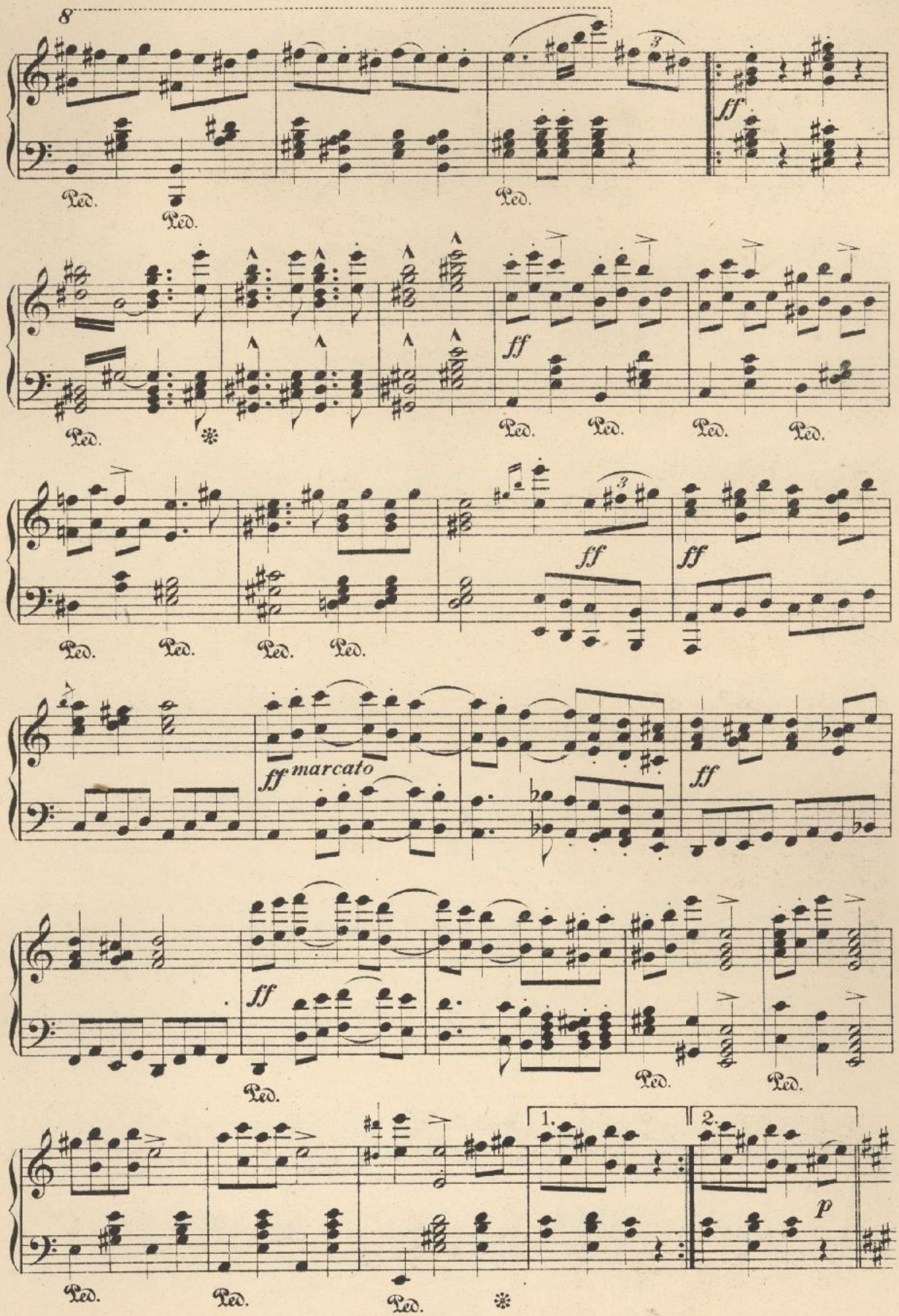
VII.

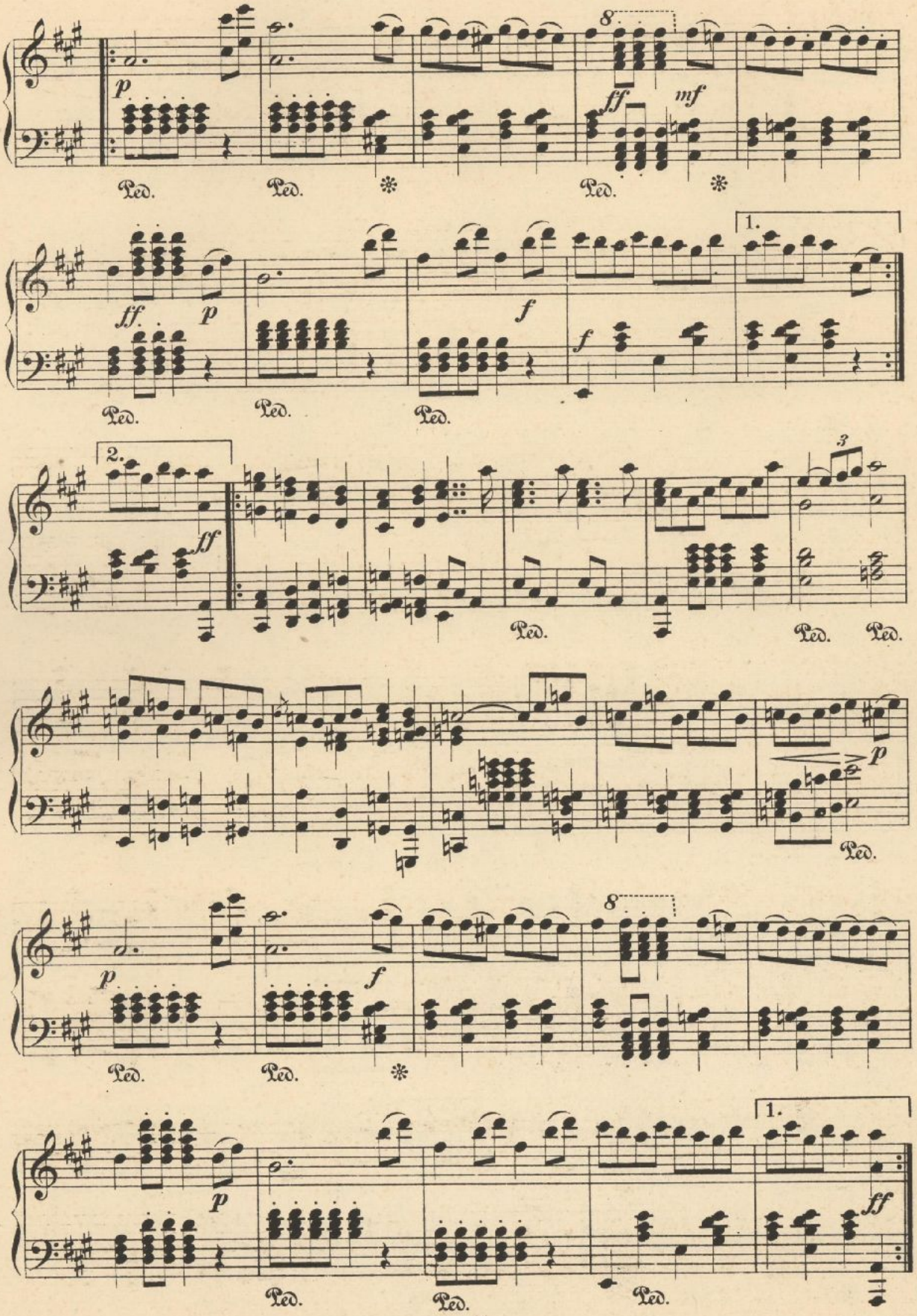


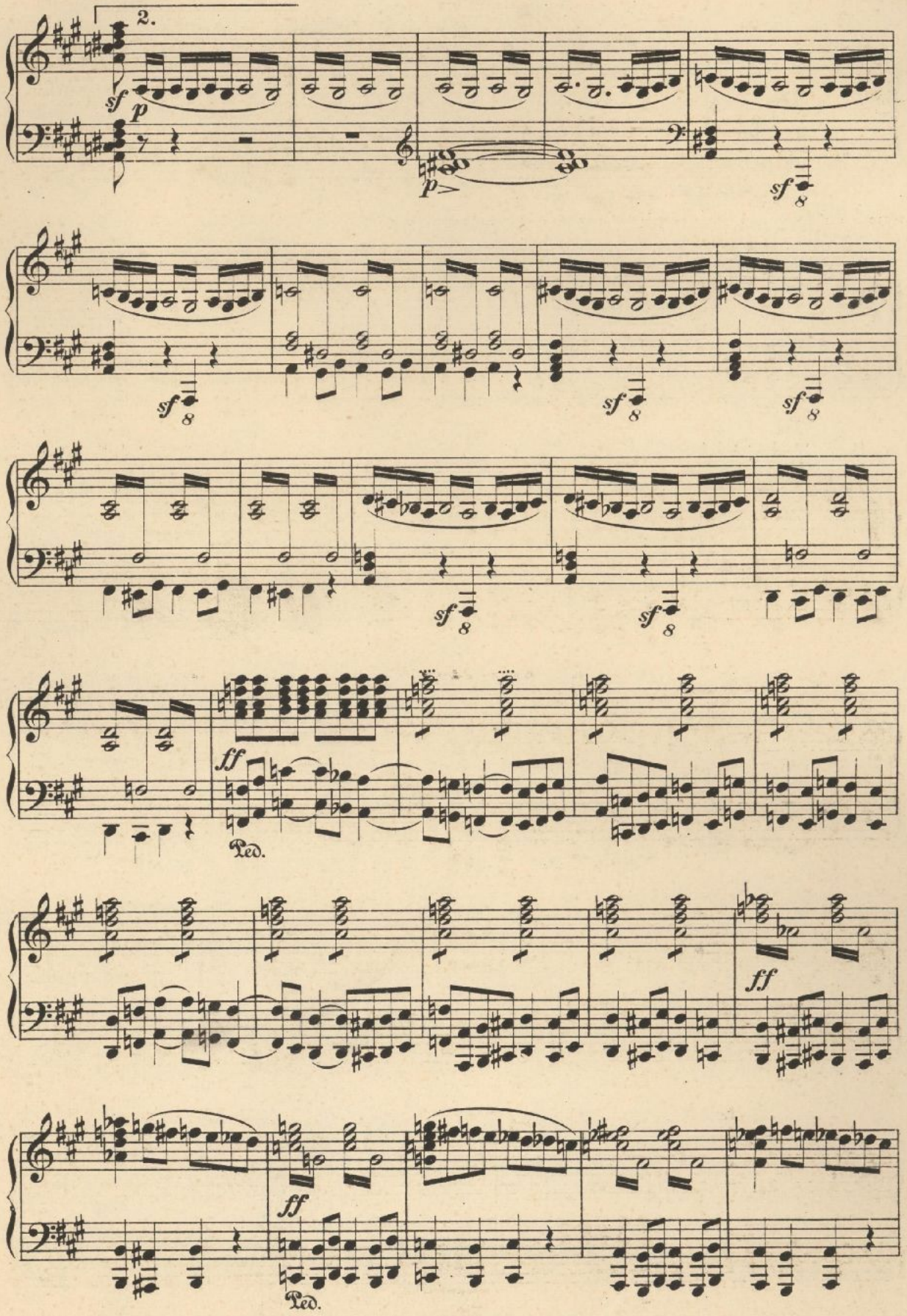

1.
2.

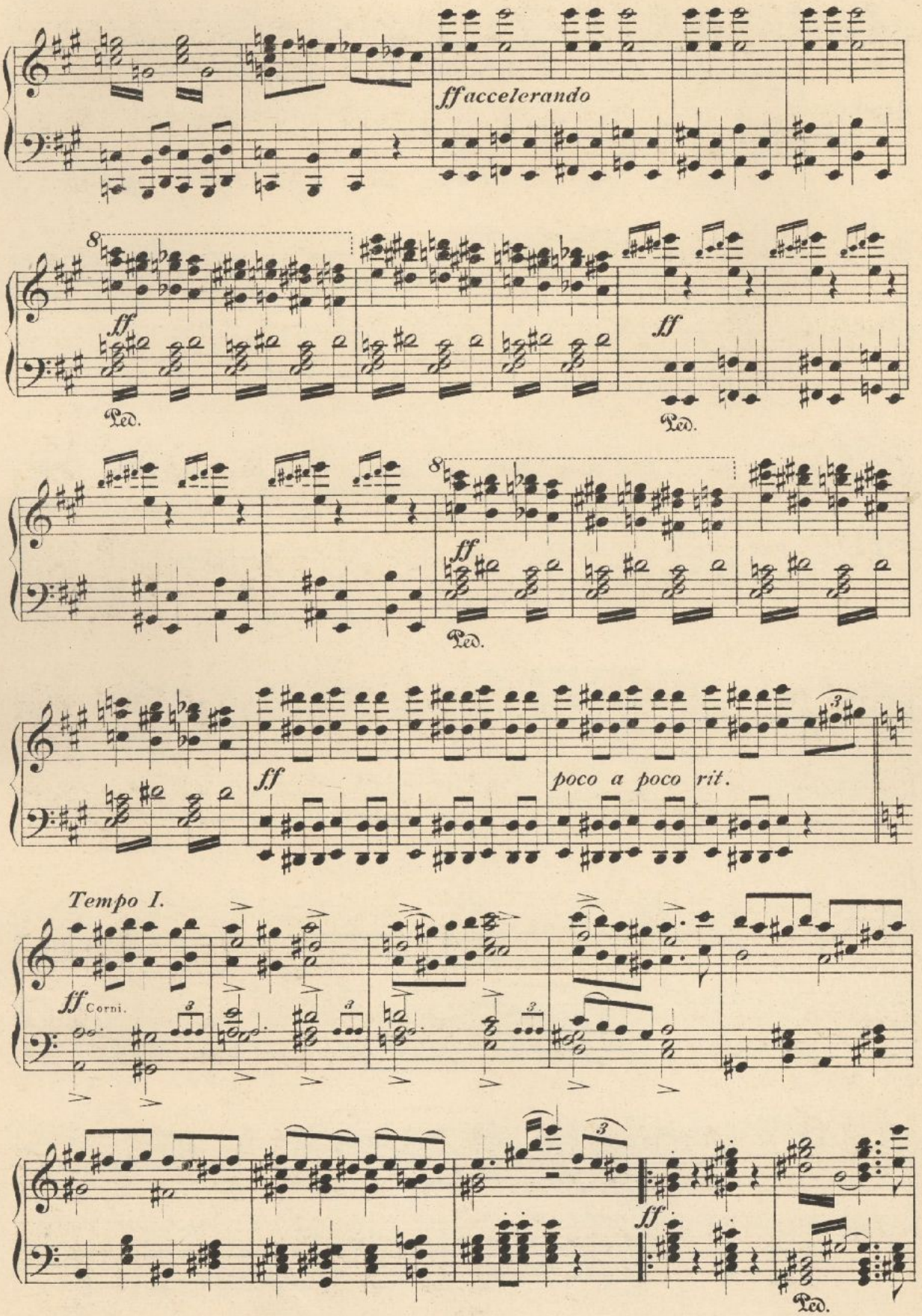
17. MARCHE DE RÁKÓCZY.
RÁKÓCZY INDULO. RÁKÓCZY MARSCH.

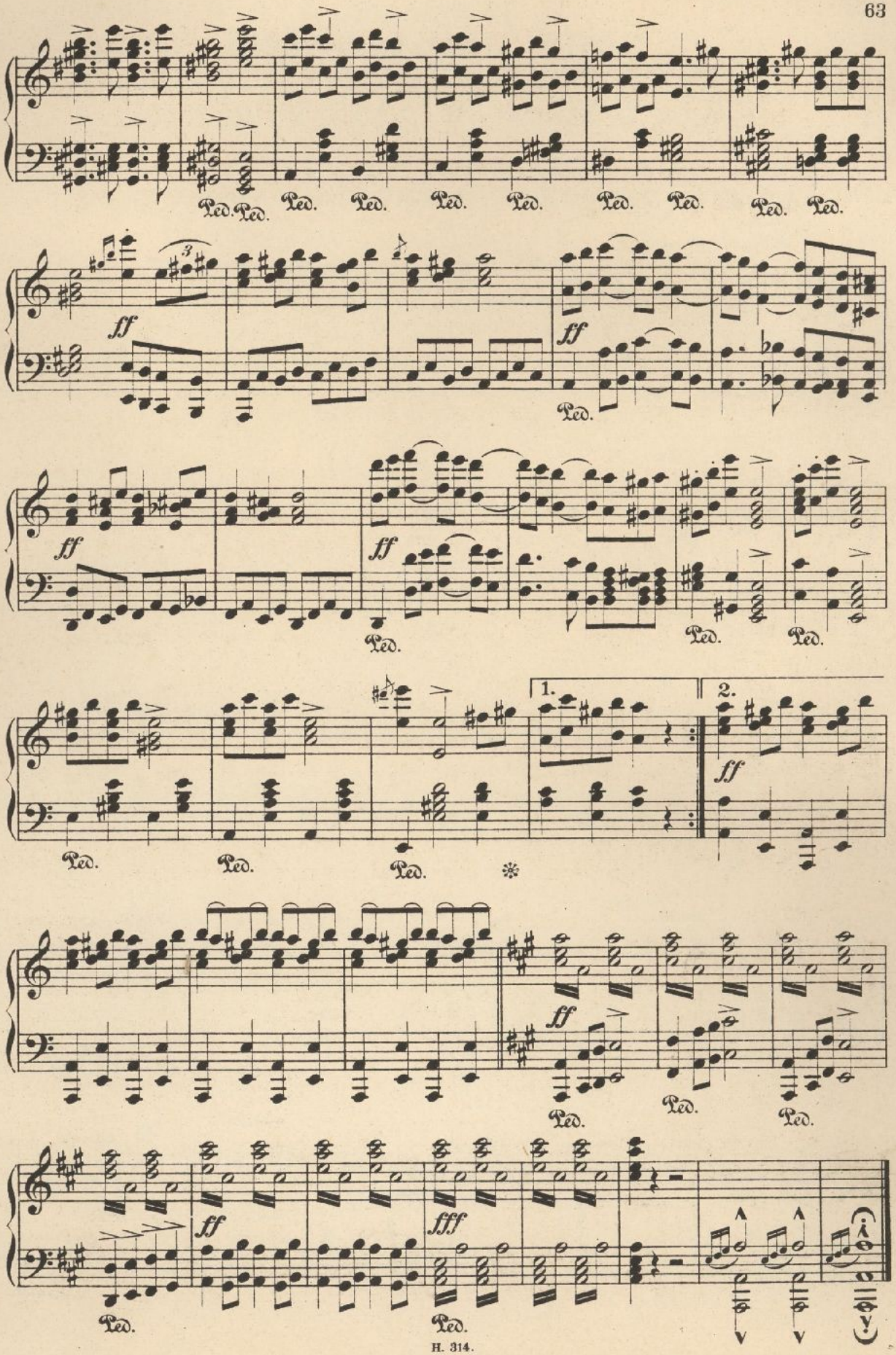



8
Ped.
Ped.
Ped.
ff
Ped.
Ped.
ff
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
ff
ff
ff marcato
ff
ff
Ped.
Ped.
Ped.
1.
2.
p
Ped.
Ped.
Ped.


8
p
ff
mf
Ped.
Ped.
Ped.
1.
ff.
p
f
f
Ped.
Ped.
Ped.
2.
ff
3
Ped.
Ped.
Ped.
p
Ped.
8
p
f
Ped.
Ped.
1.
p
ff
Ped.
Ped.
Ped.


2.
sf
p
p
sf
sf
sf
sf
sf
sf
sf
ff
Ped.
ff
ff
Ped.


ff accelerando
ff
Ped.
ff
Ped.
ff
Ped.
ff
poco a poco rit.
Tempo I.
ff Corni.
ff
Ped.


Ped.
ff
1.
2.
fff

III. TABLEAU.

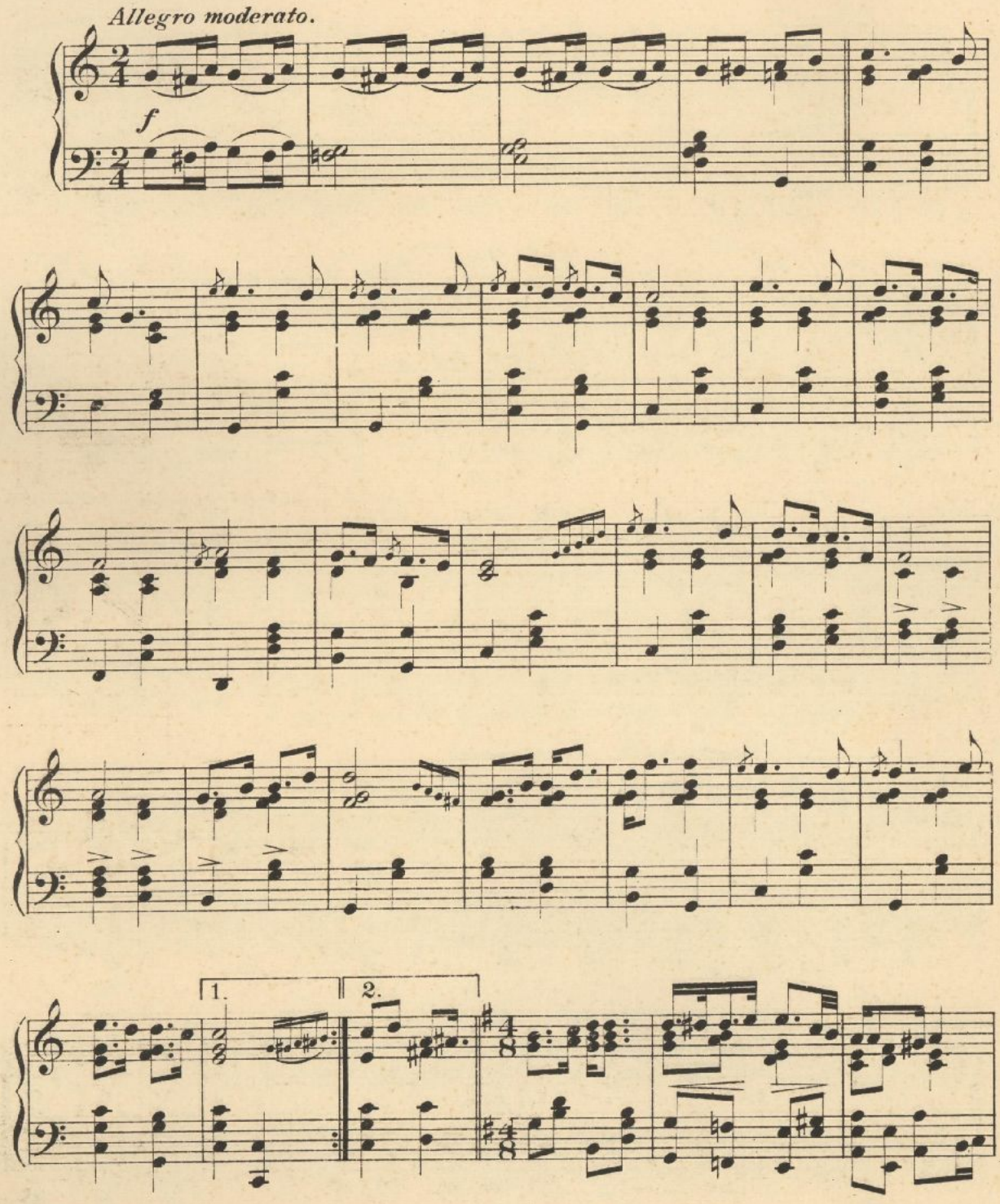
NOCE DES PAYSANS.

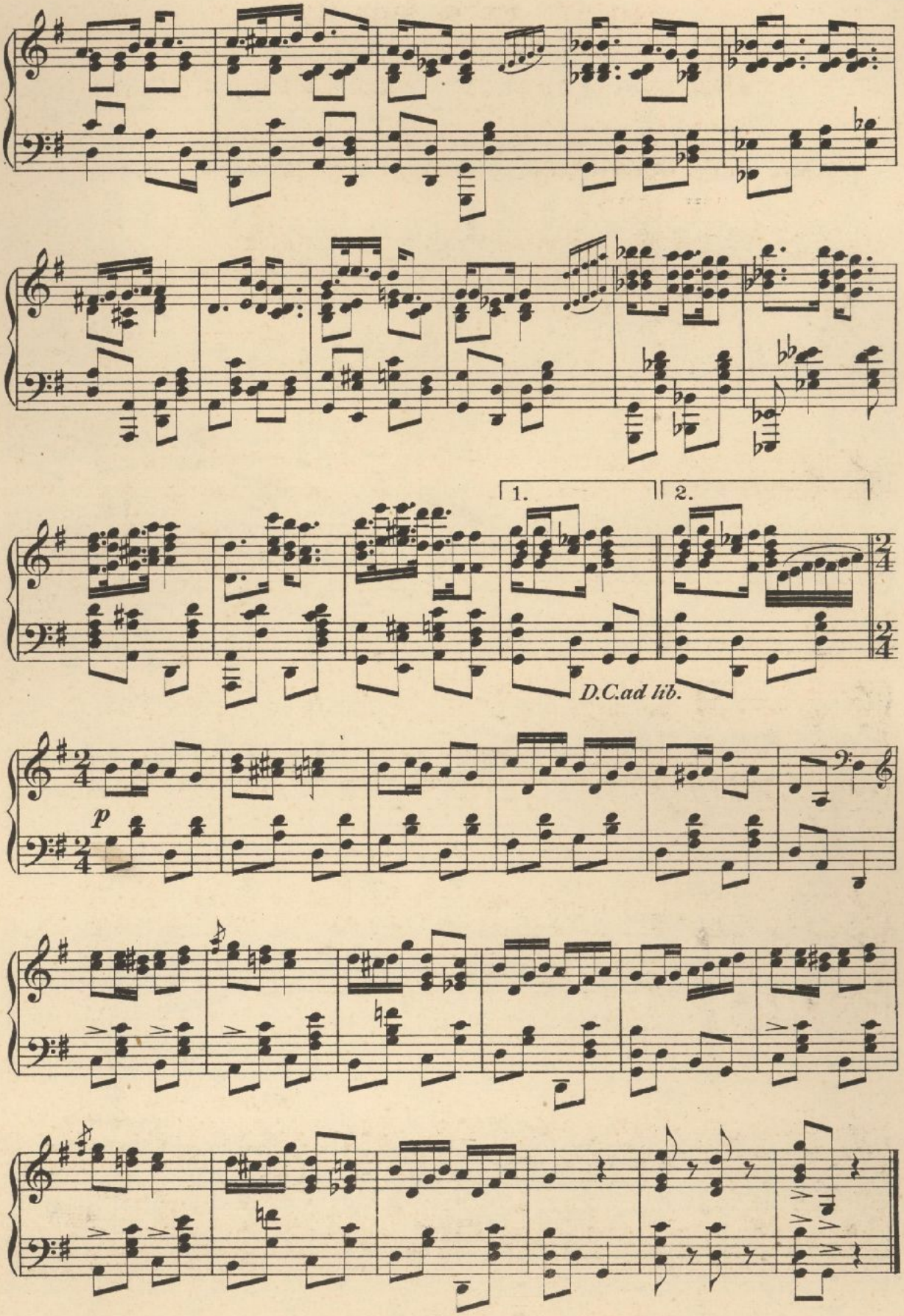
III. KÉP. III. BILD.

PARASZTLAKODALOM. BAUERNHOCHZEIT.

18. ENTRÉ DES INVITÉS À LA NOCE.

A NÁSZ NÉP FELVONULÁSA. EINZUG DES HOCHZEITSVOLKES.

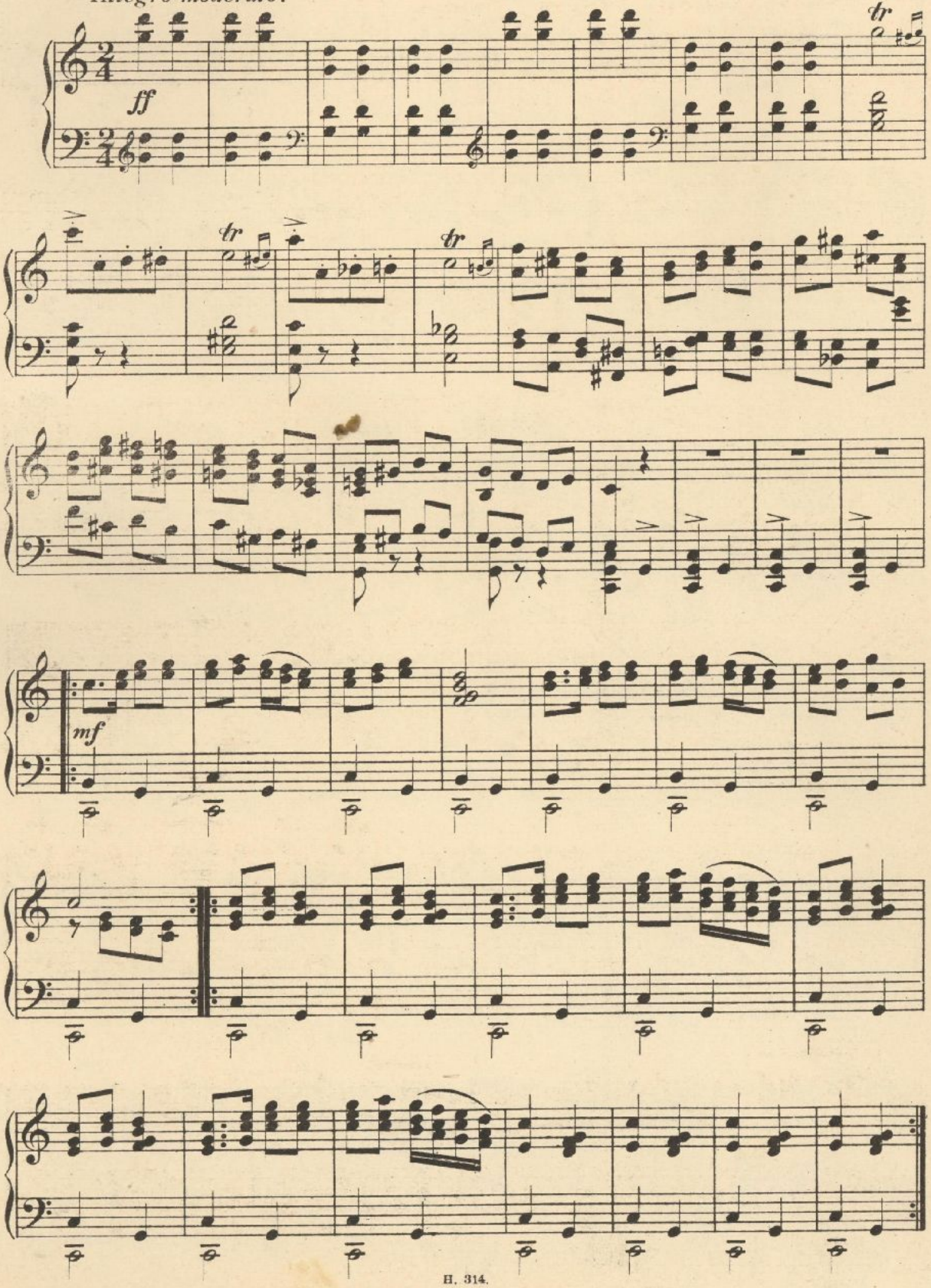


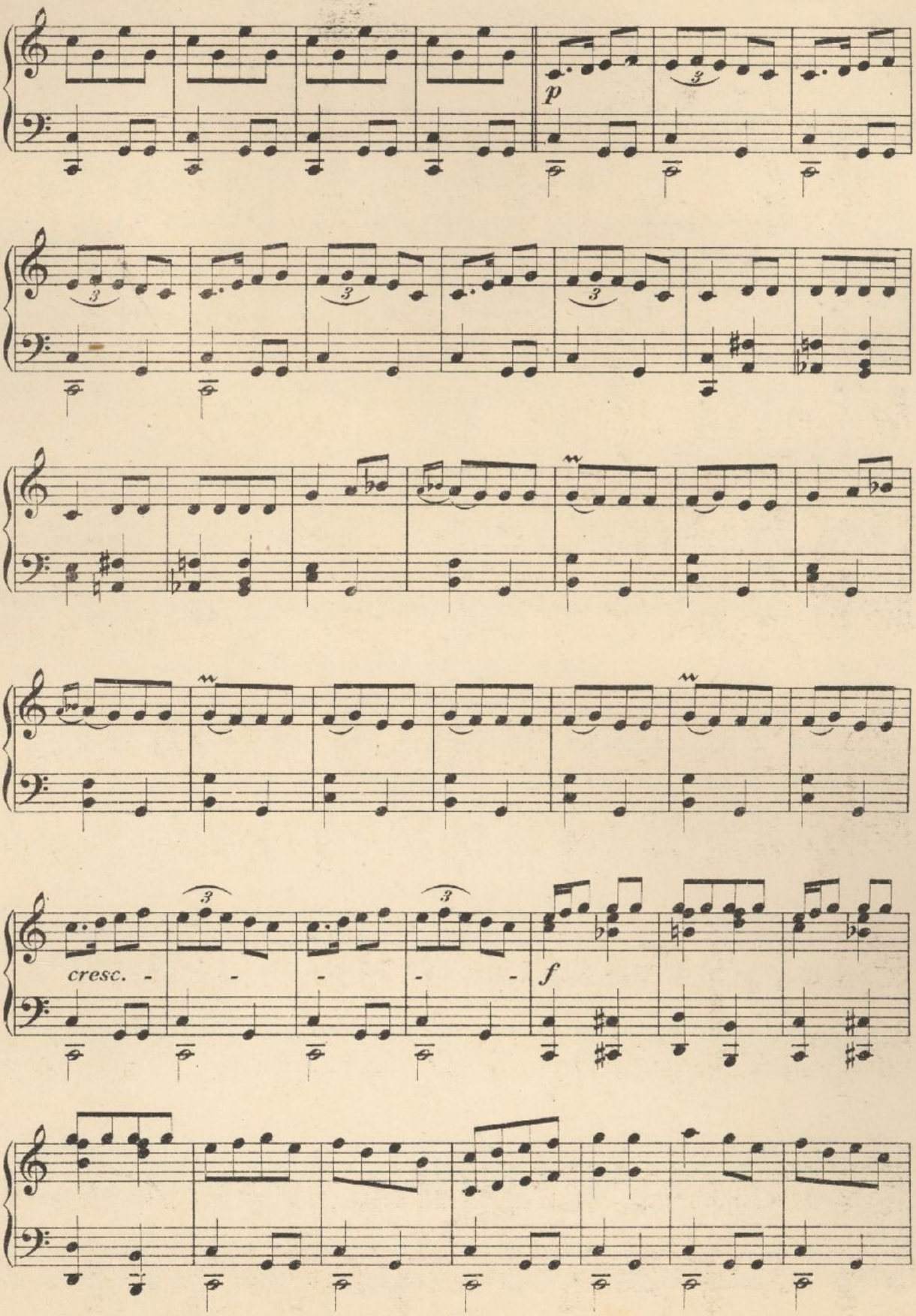

1.
2.
D.C.ad lib.
p

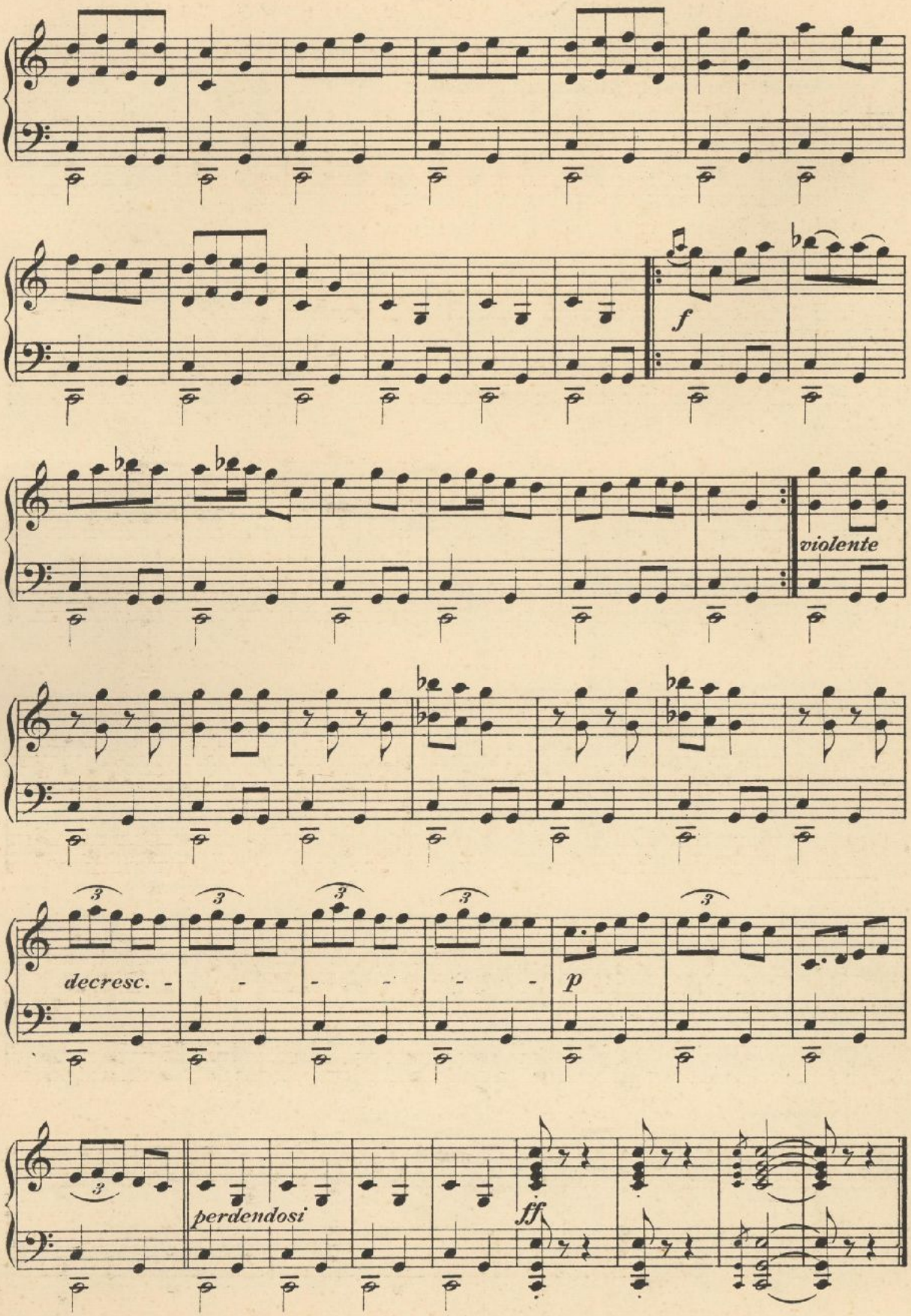
19. SERBES.

SZERBEK. SERBEN.

Allegro moderato.



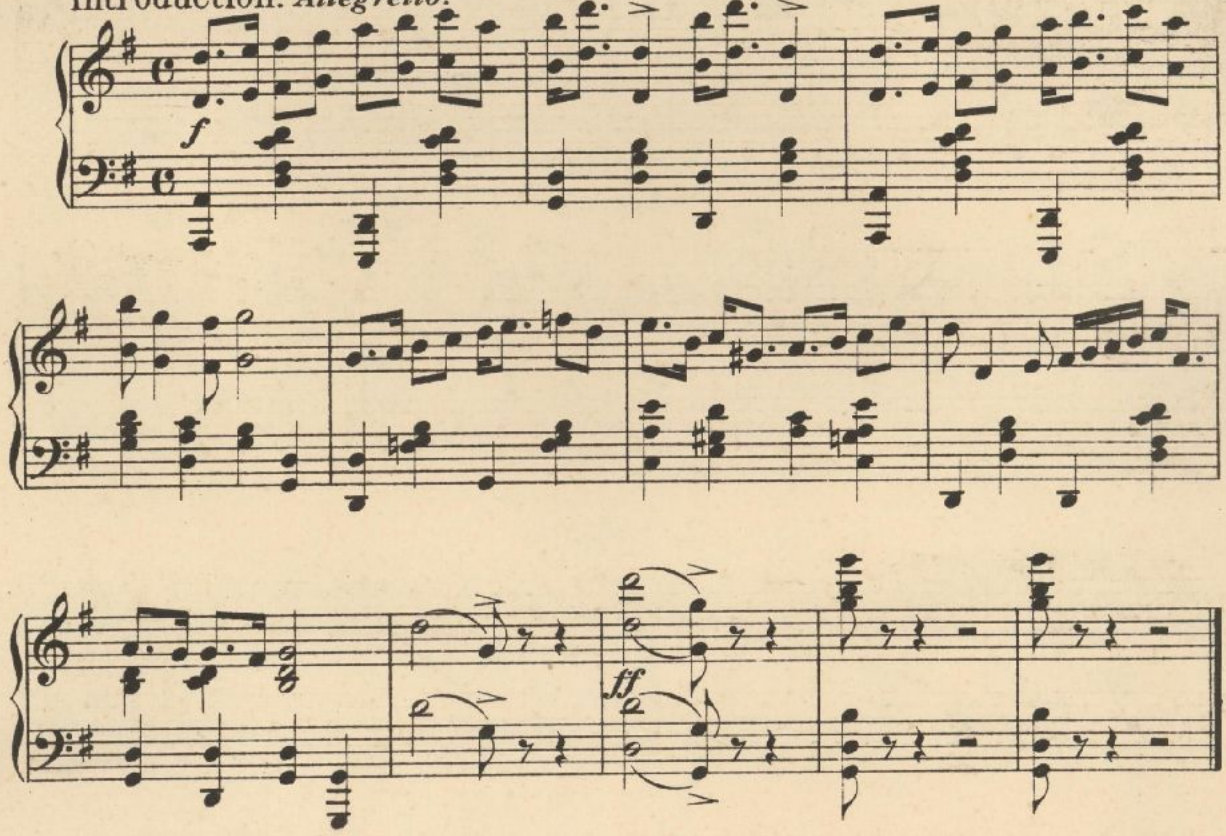

p
cresc. - - - - -
f


f
violente
decresc.
p
perdendosi
ff

20. DANSE DE KÖR HONGROIS.

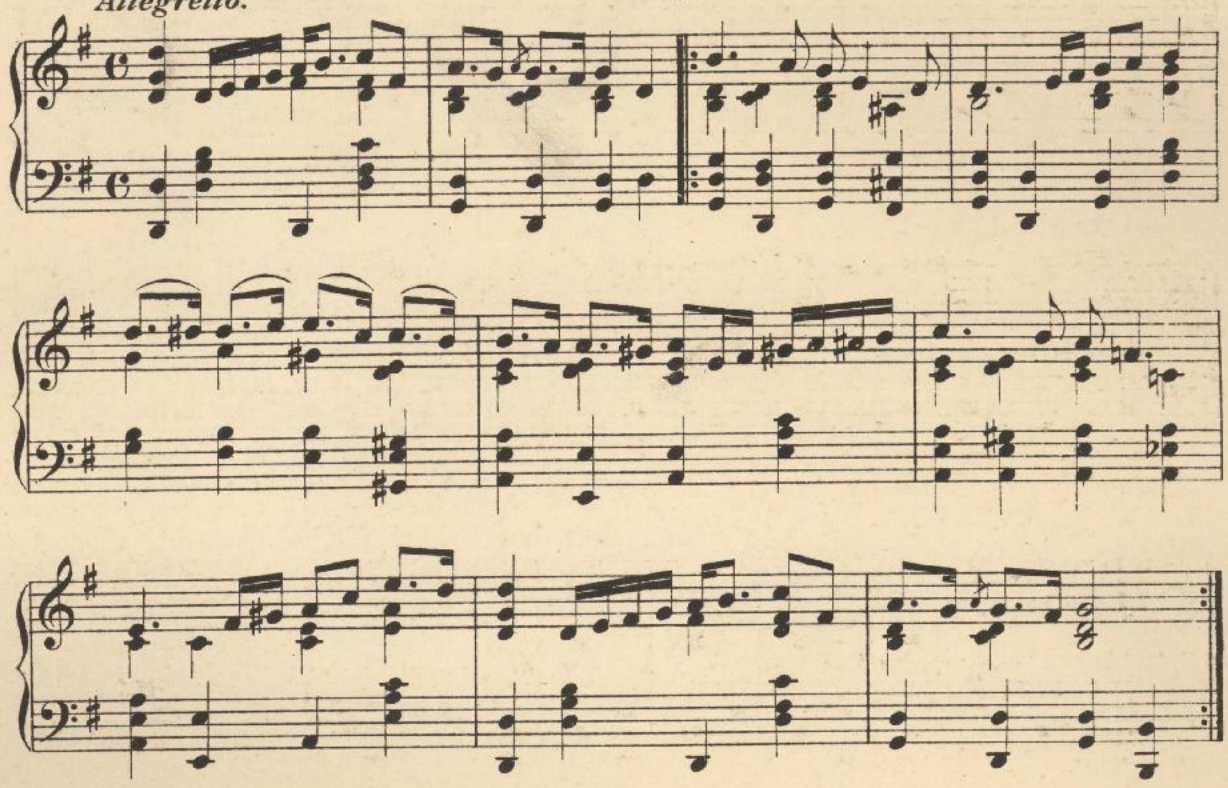
MAGYAR KÖR TÁNCZ. UNGARISCHER KÖR TANZ.

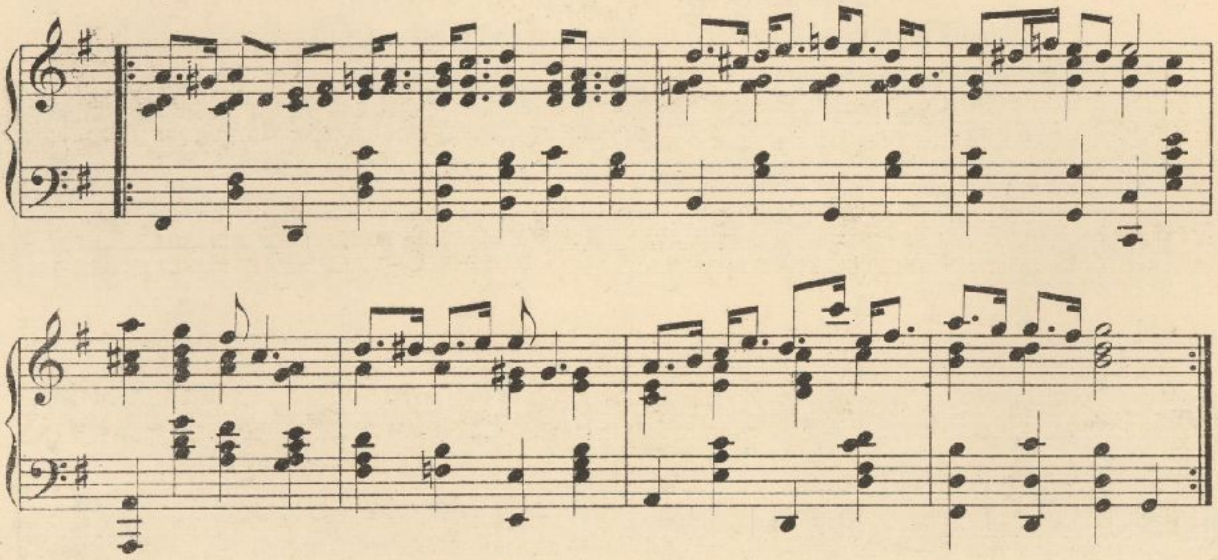
Introduction. *Allegretto.*



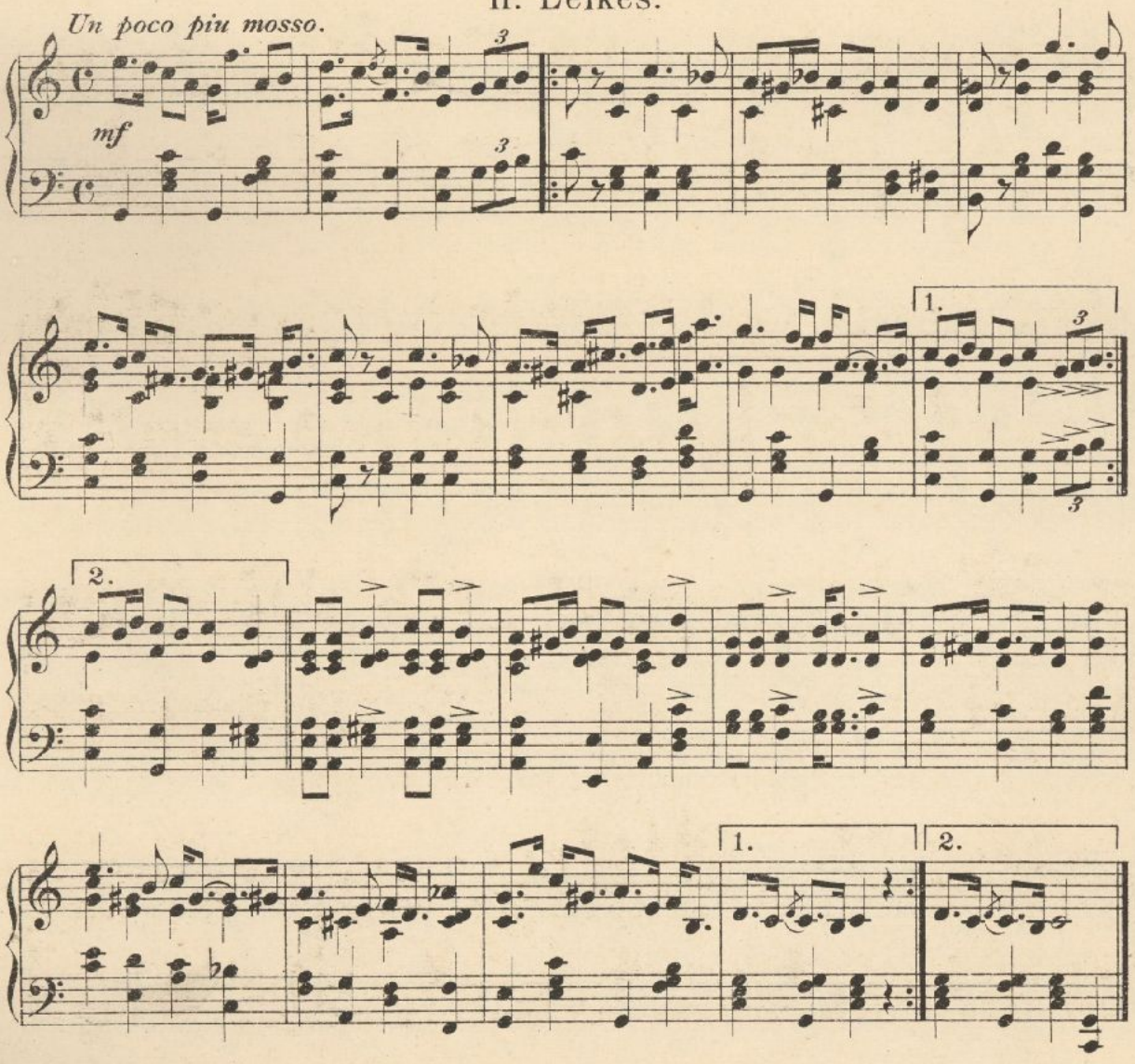
I. Andalgó.

Allegretto.



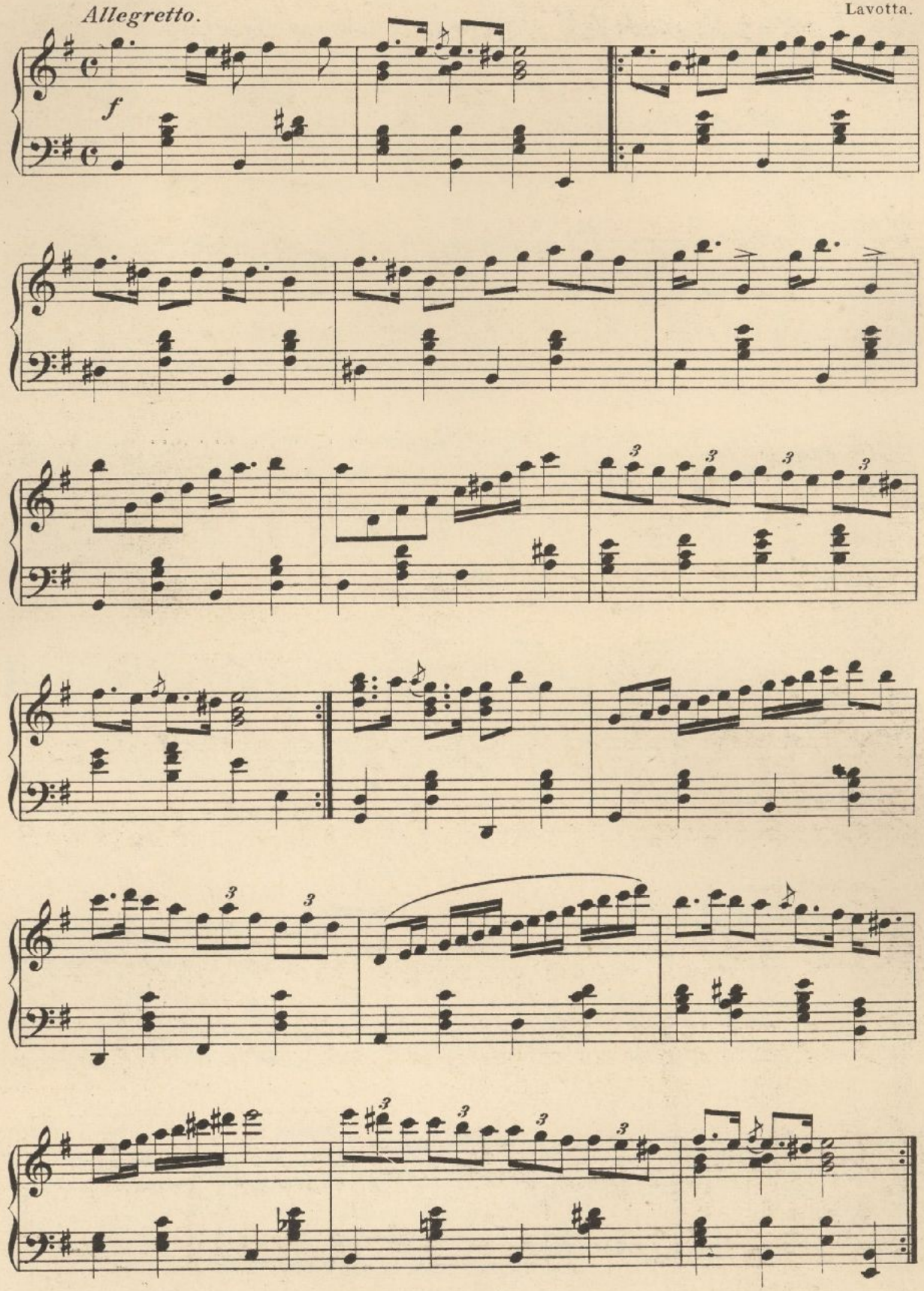


II. Lelkes.

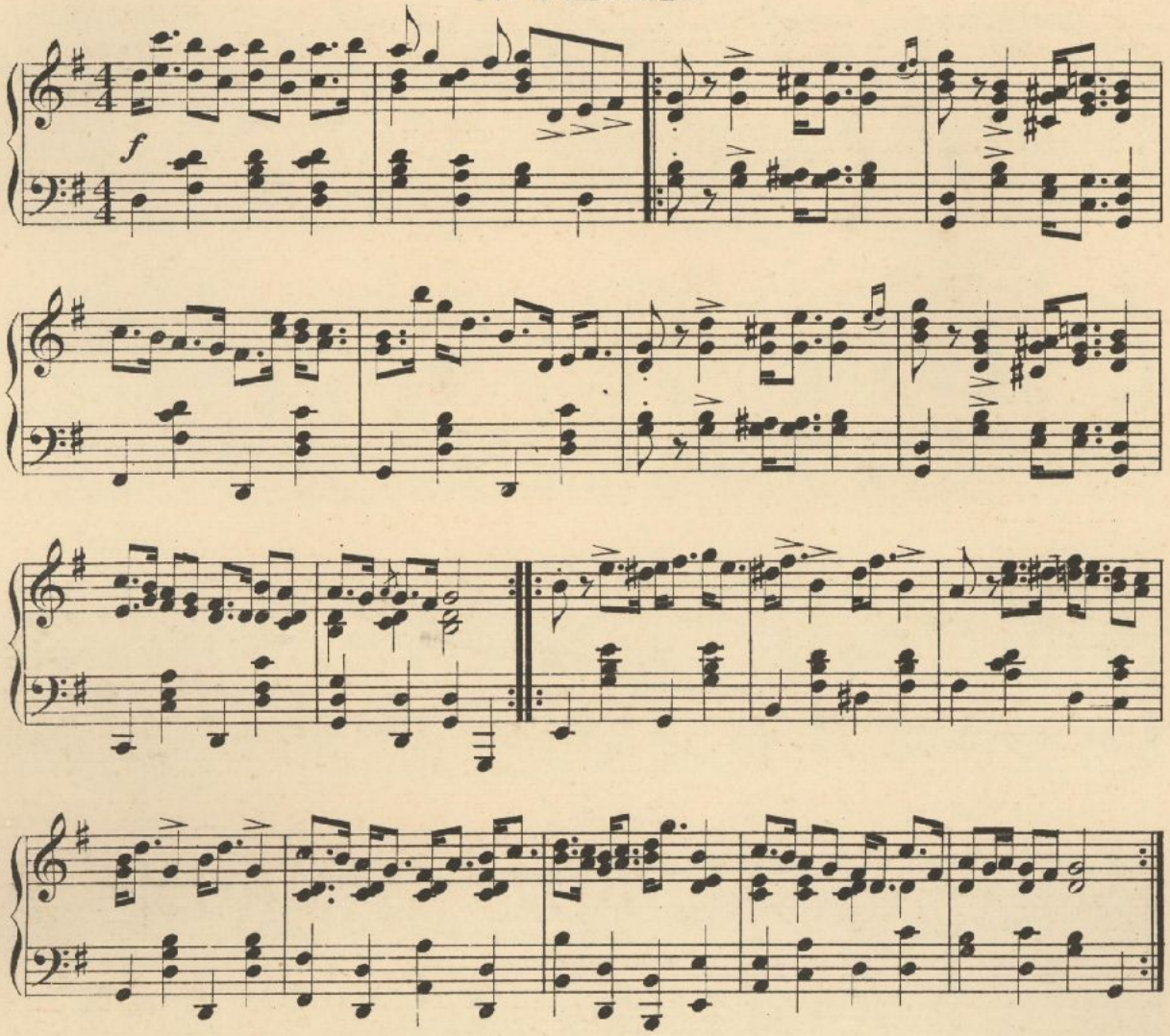


III. Toborzó.

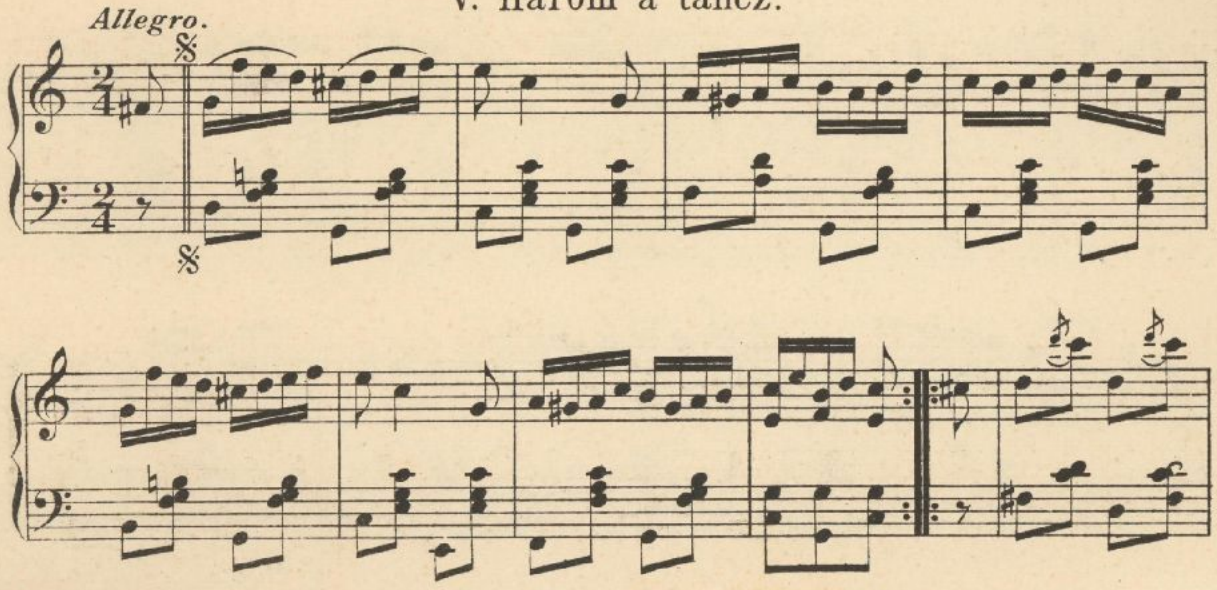
Allegretto. Lavotta.

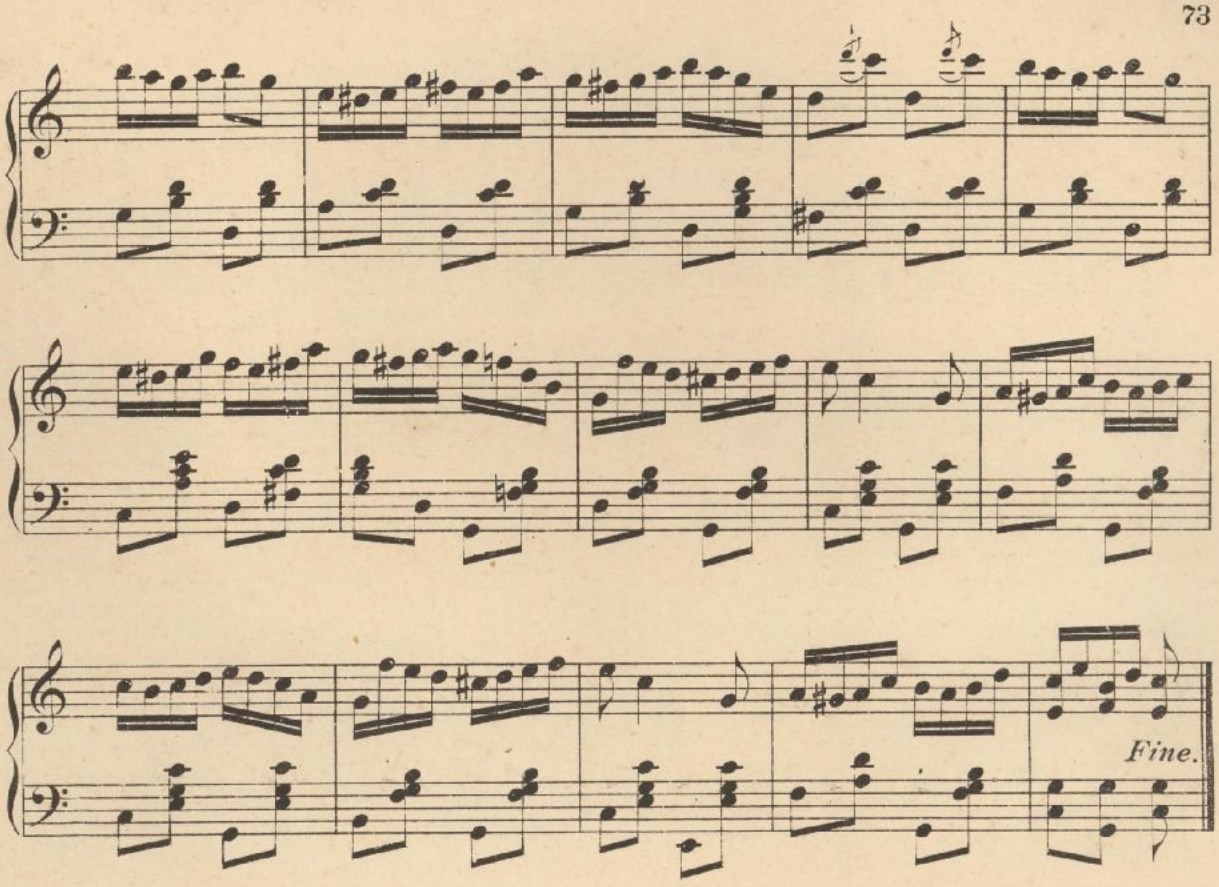


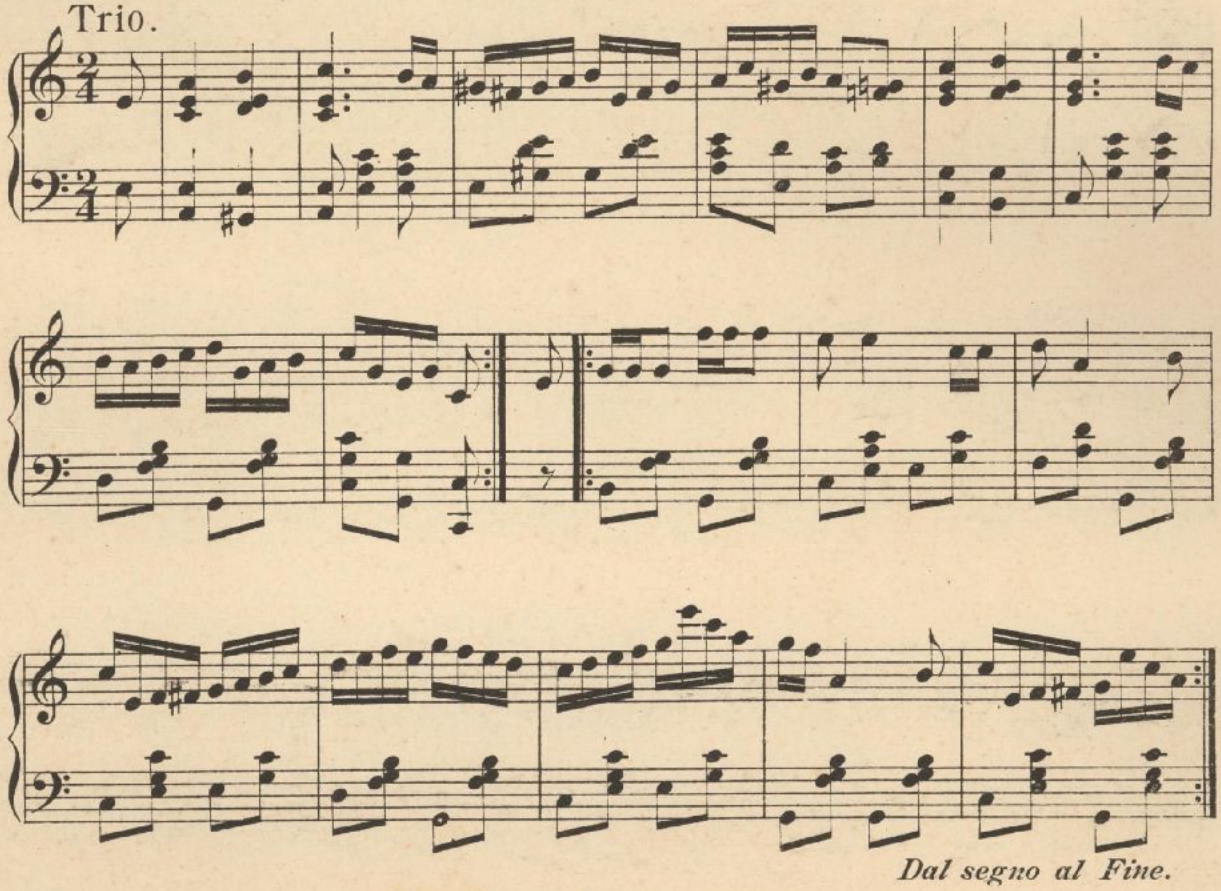
IV. Ömledezö.



V. Három a táncz.

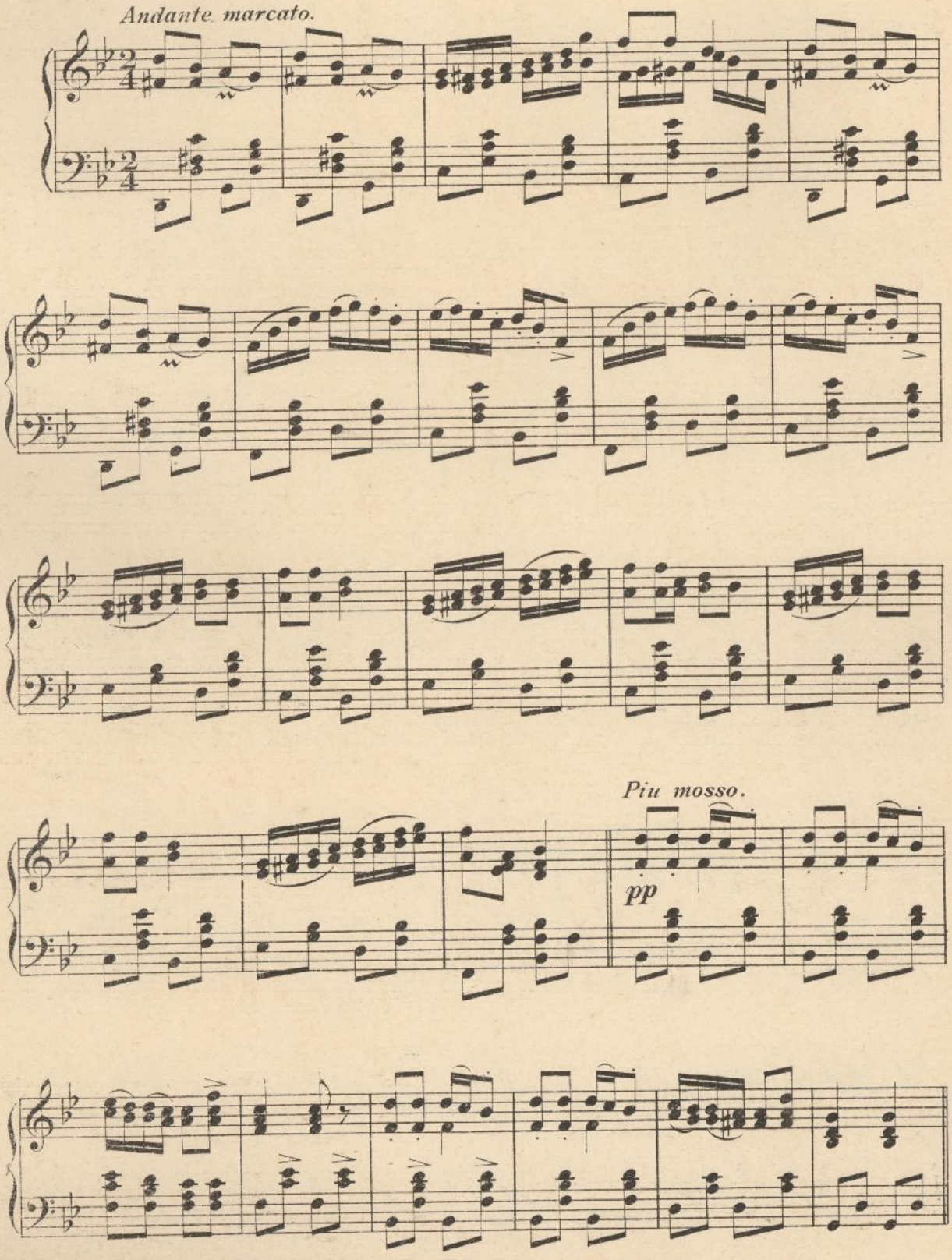


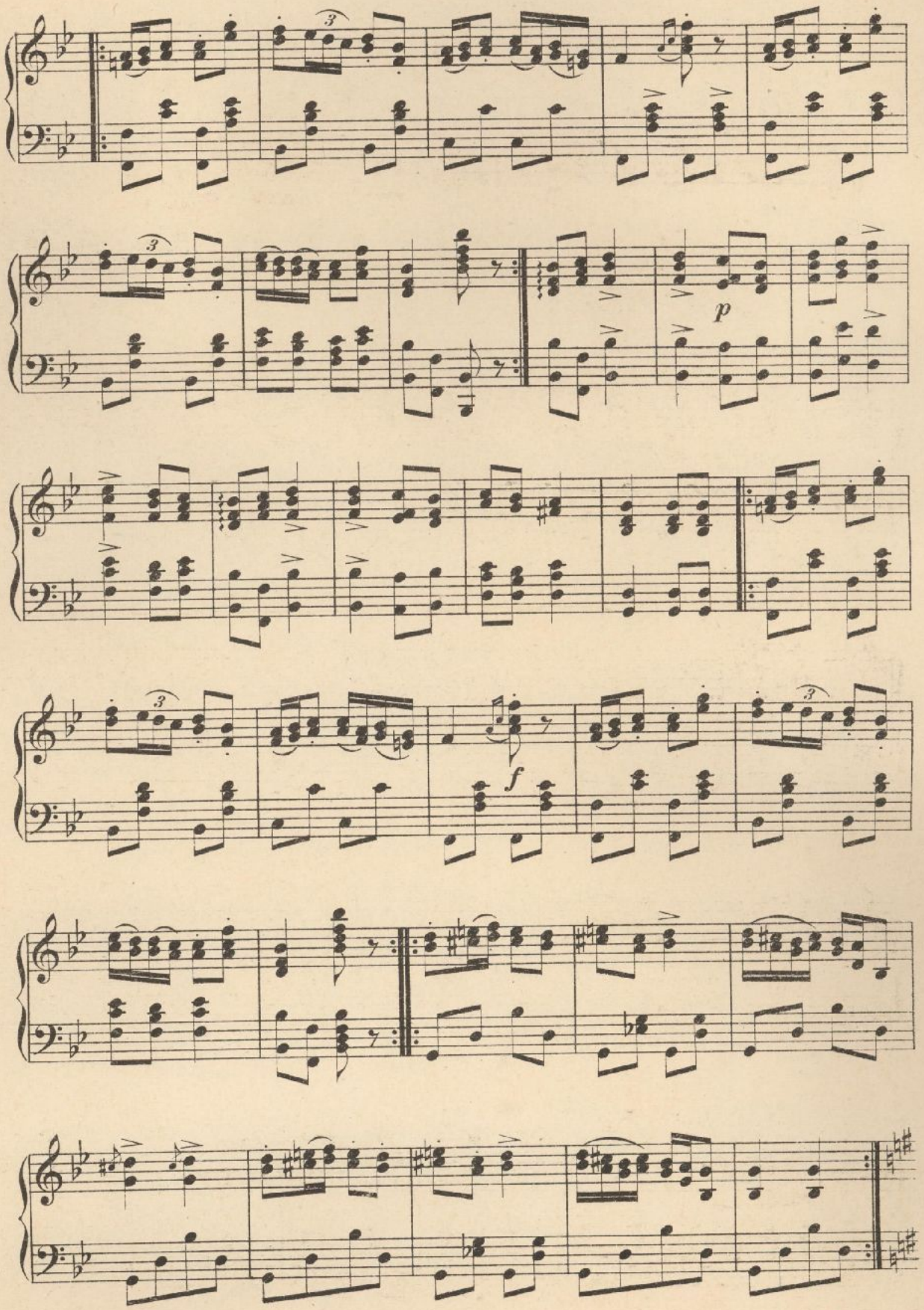

Fine.

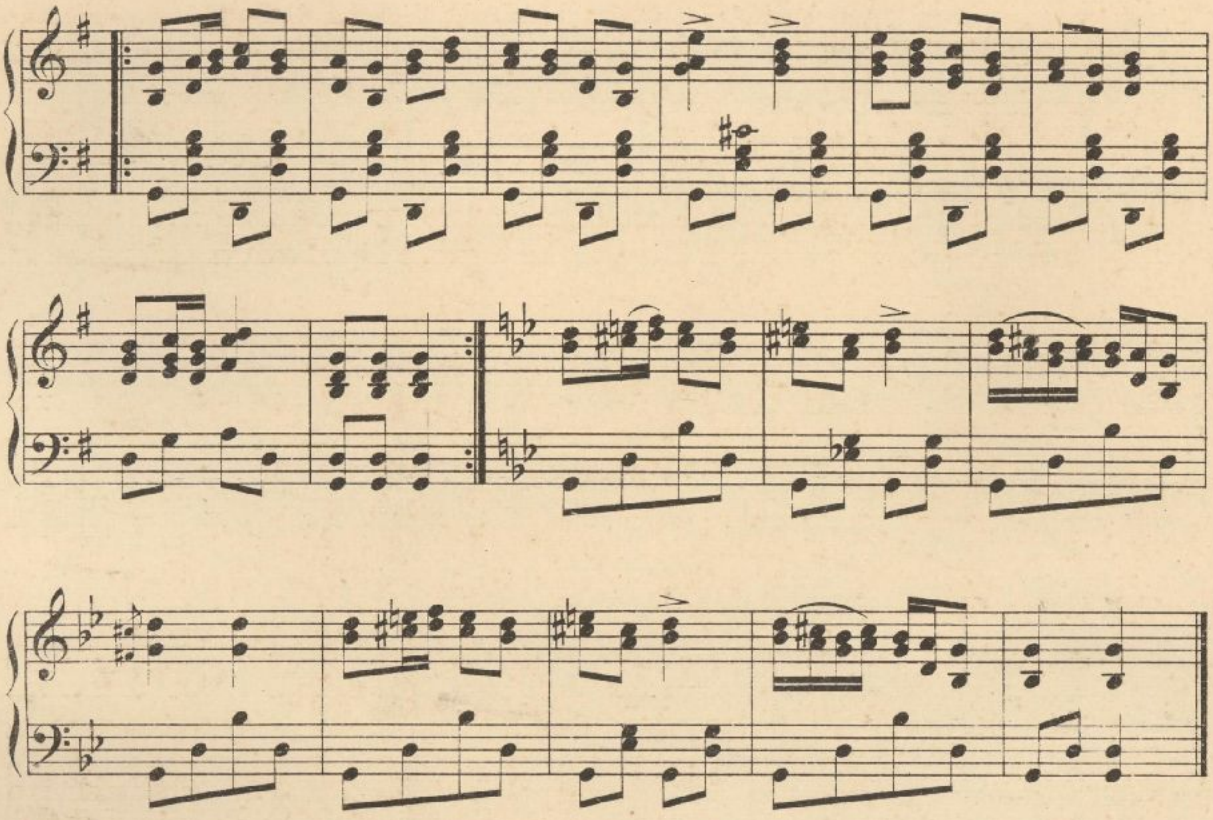

Trio.
Dal segno al Fine.

21. ROUMAINS.

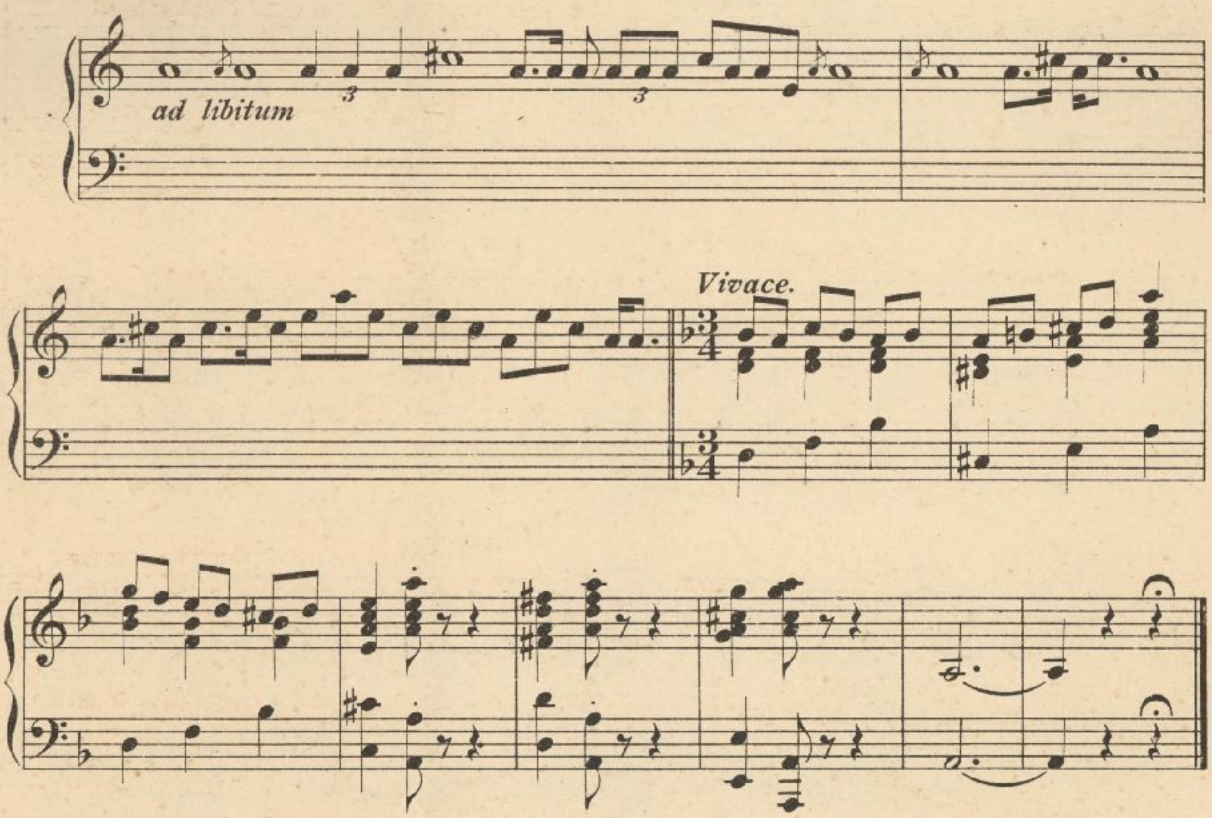
ROMÁNOK. RUMÄNEN.




3
3
p
3
f
3

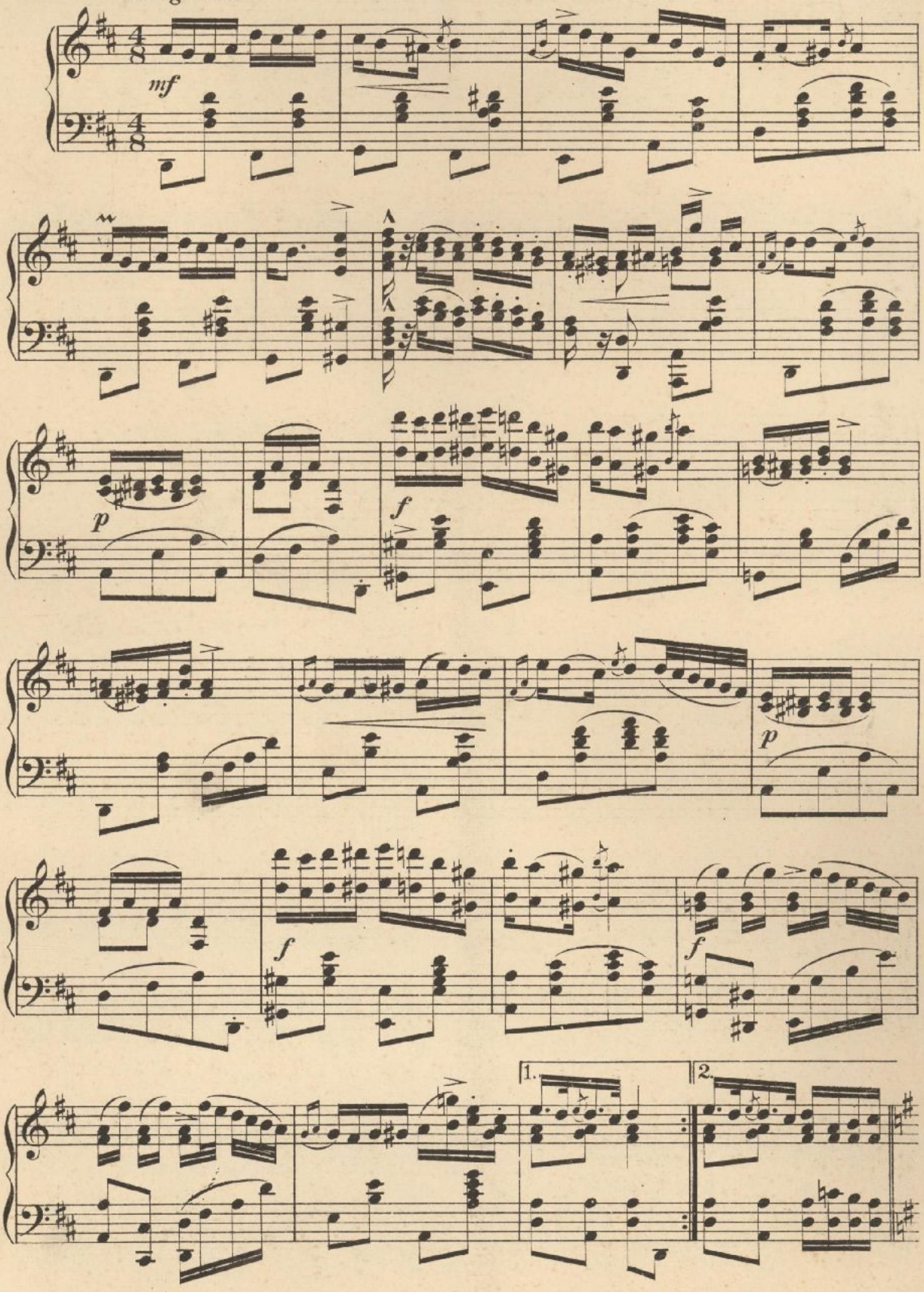


22. INTERMEZZO.

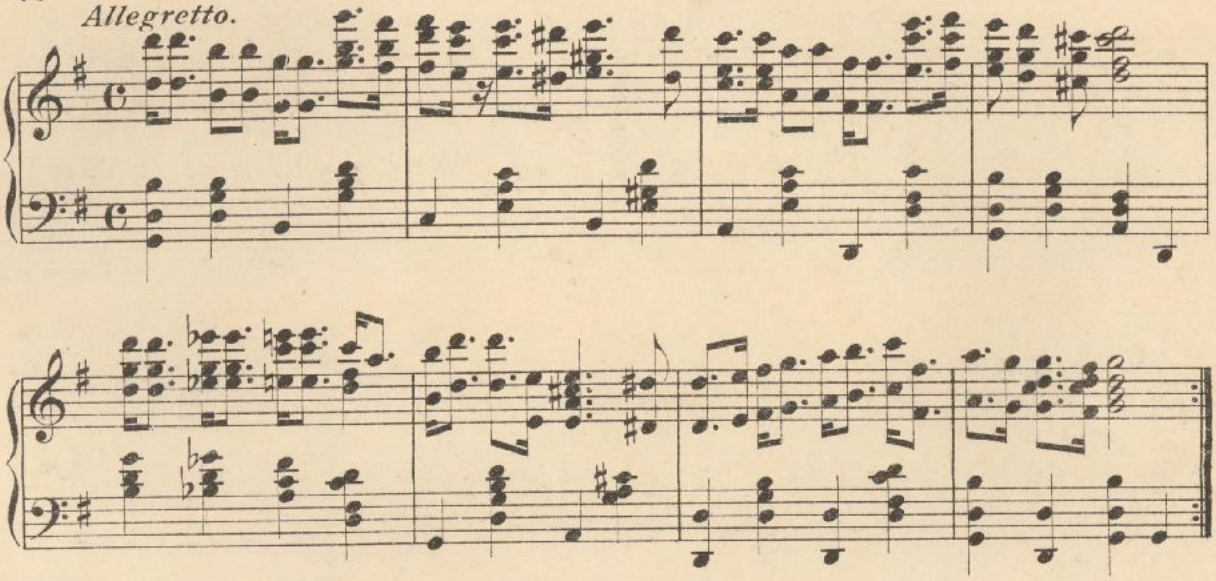


23. ENRÔLEMENT DES HUSSARDS.
HUSZÁR VERBUNGOS. HUSAREN-WERBUNG.

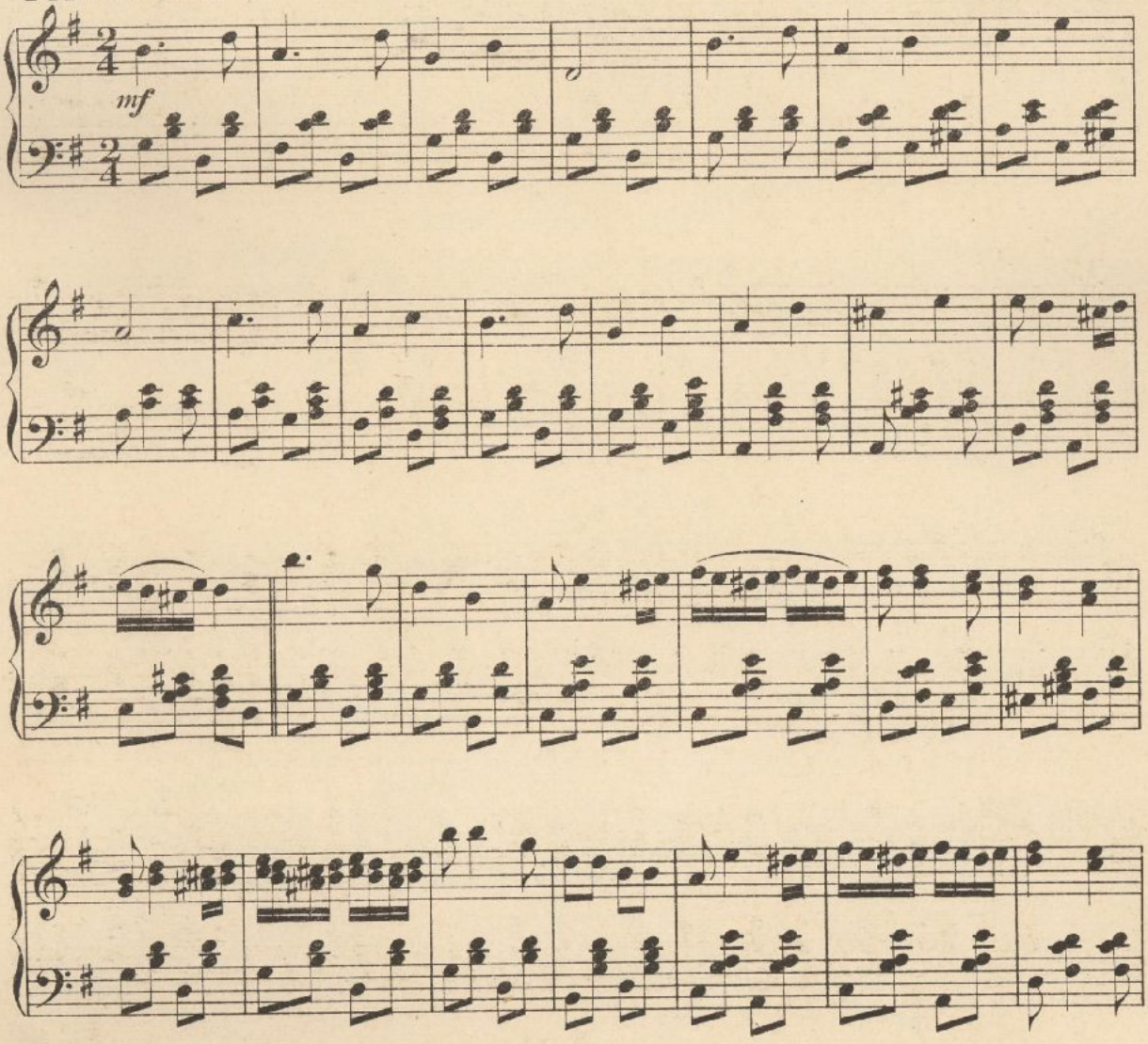
Allegretto. Szentirmai.

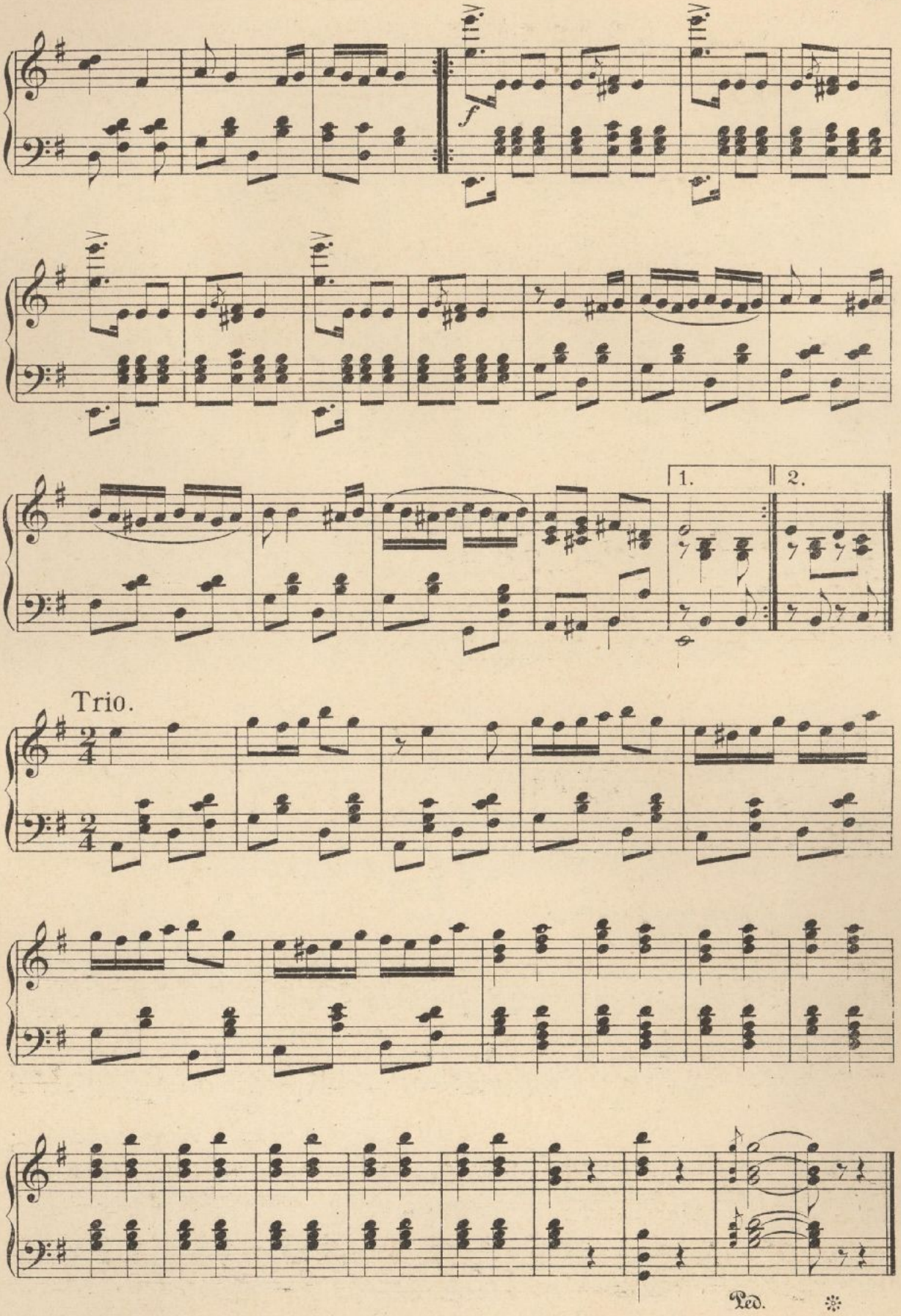


Allegretto.



Friss. *Vivace.*

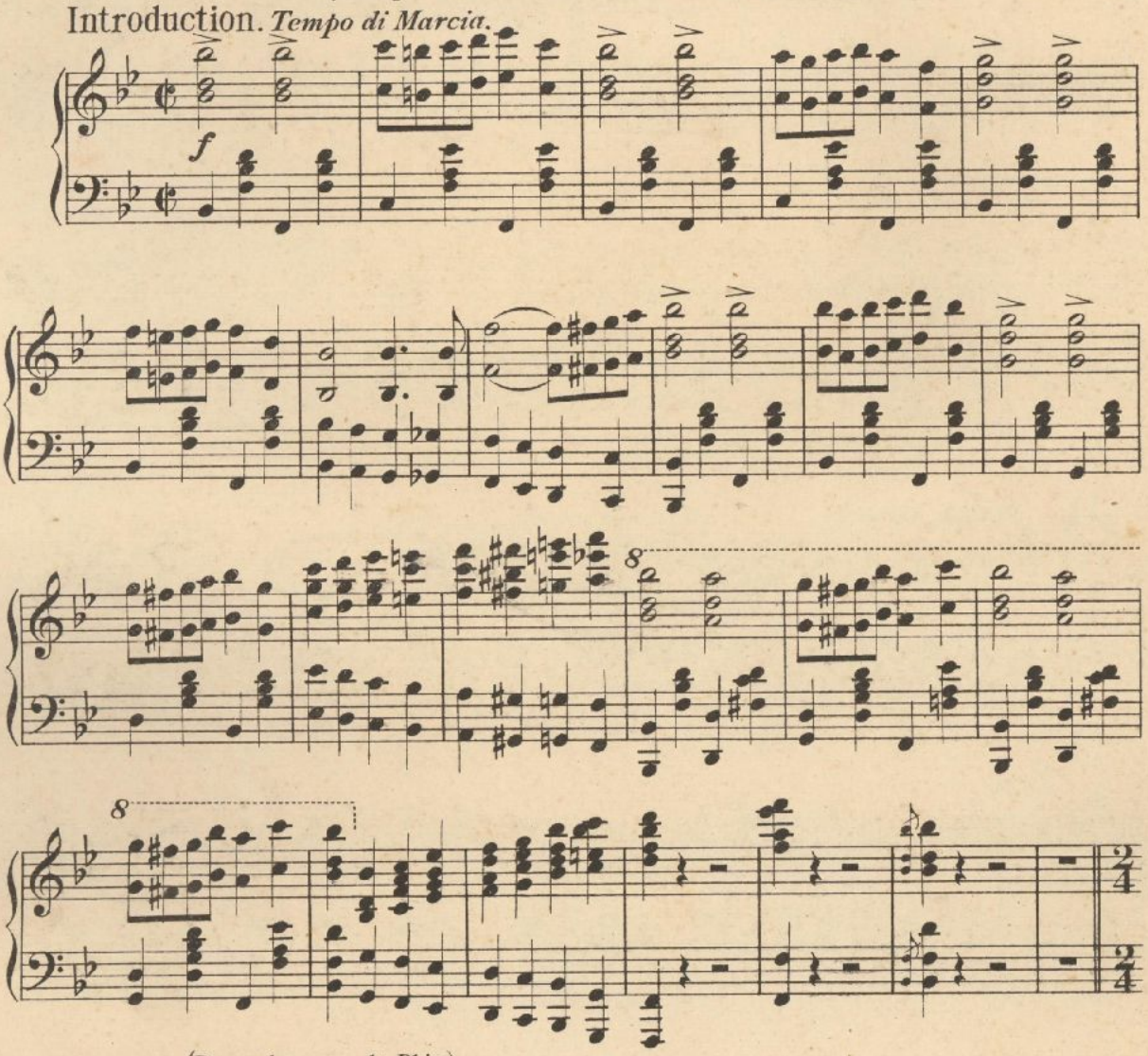



1.
2.
Trio.
Ped.

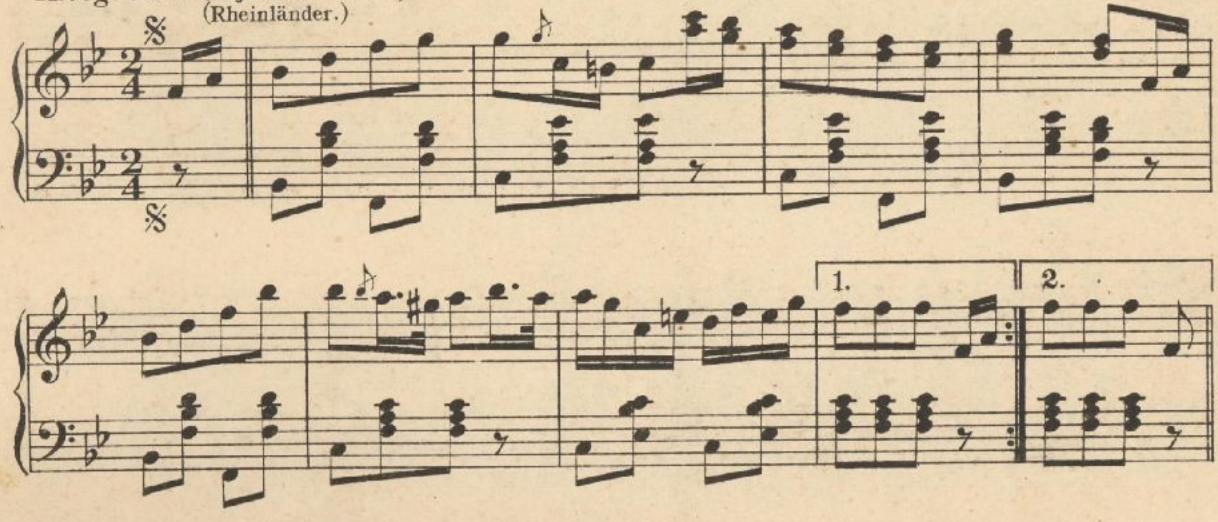
24. GENS DU RHIN.
RAJNA VIDÉKI. RHEINLÄNDER.

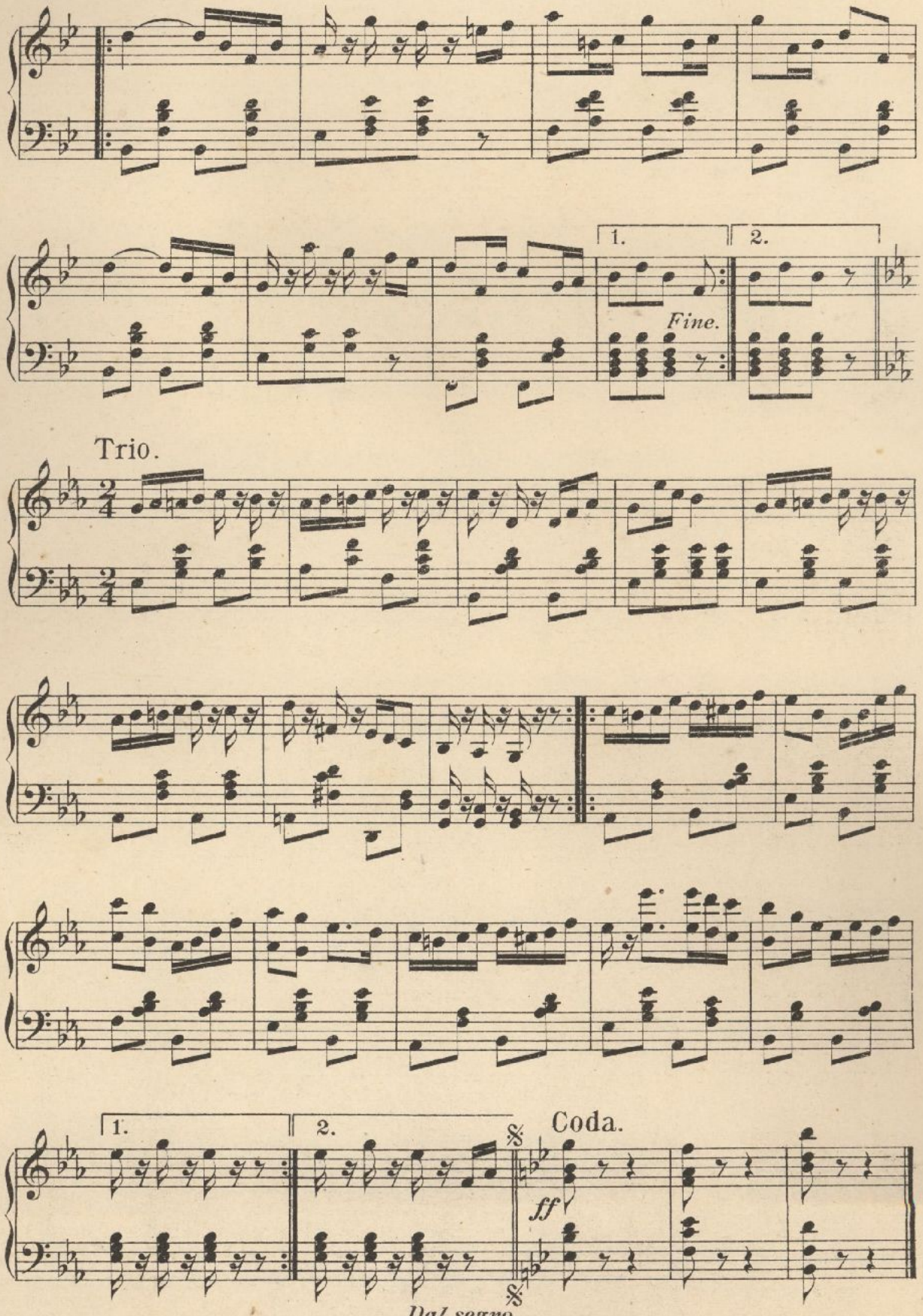
(Les saxons en costumes nationales avec leurs drapeaux font leur entré.)
(A szászok nemzeti öltözetben bandával zászlókkal bevonulnak.)
(Einzug der Sachsen in Nationalcostüm, mit Fahnen.)

Introduction. *Tempo di Marcia.*



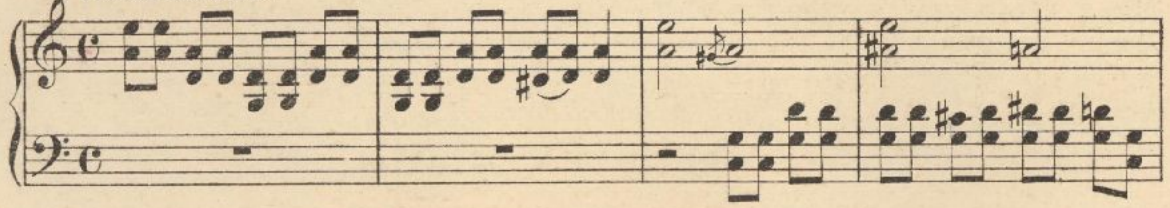
Allegretto. (Danse des gens du Rhin.) (Rajnavidéki táncz.) (Rheinländer.)



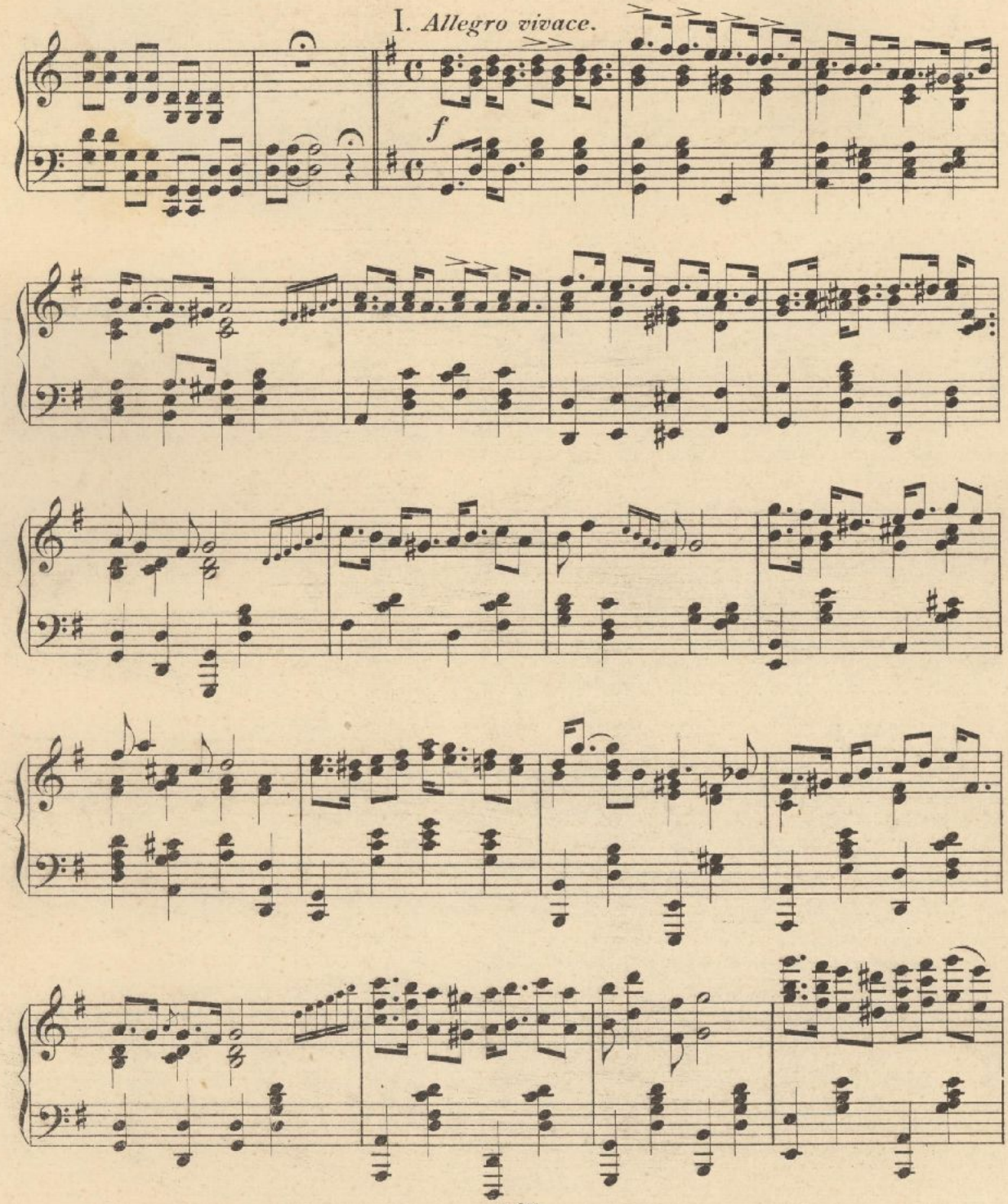

1.
2.
Fine.
Trio.
1.
2.
Coda.
ff
Dal segno

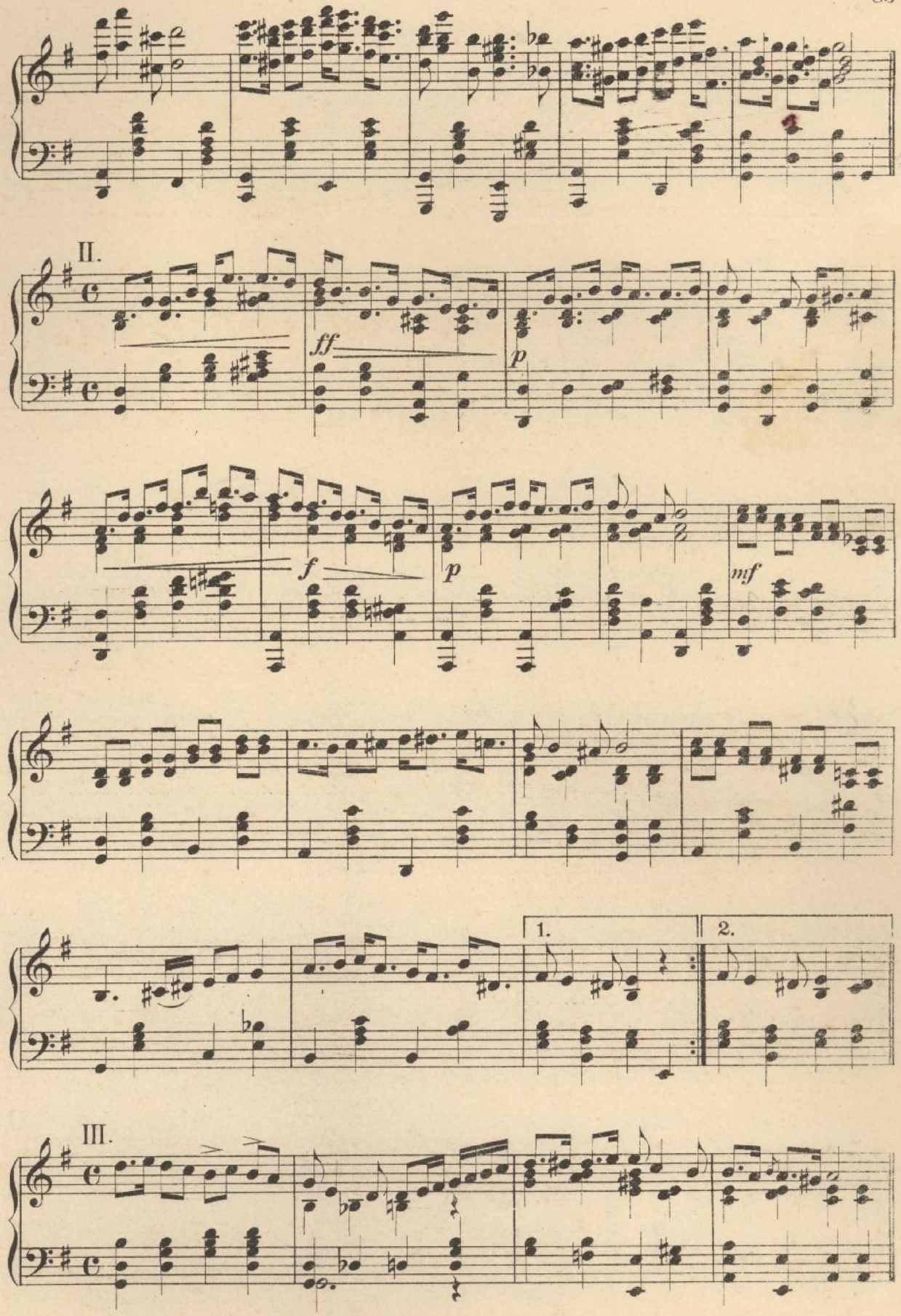
25. CSÁRDÁS.

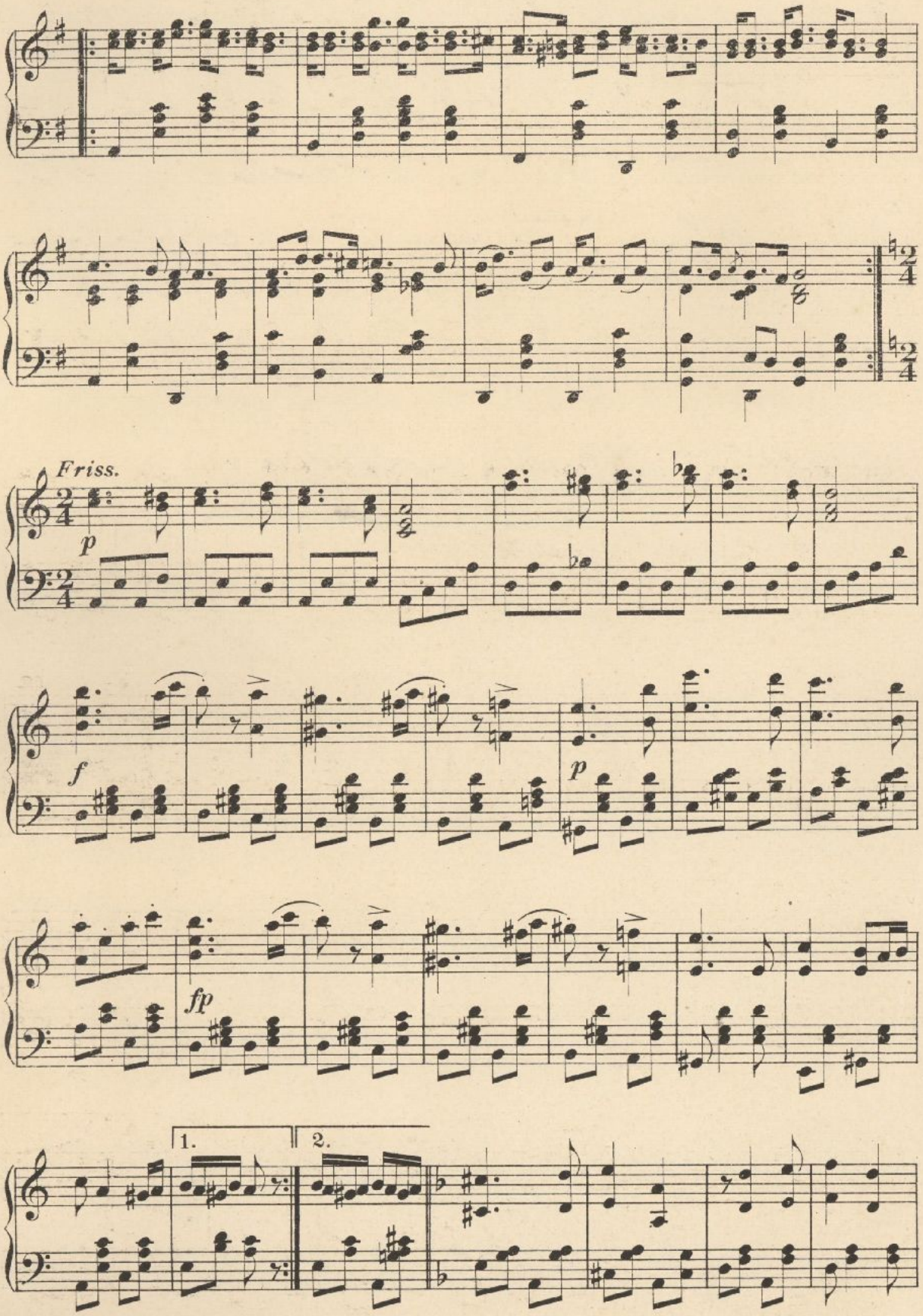
Intermezzo.

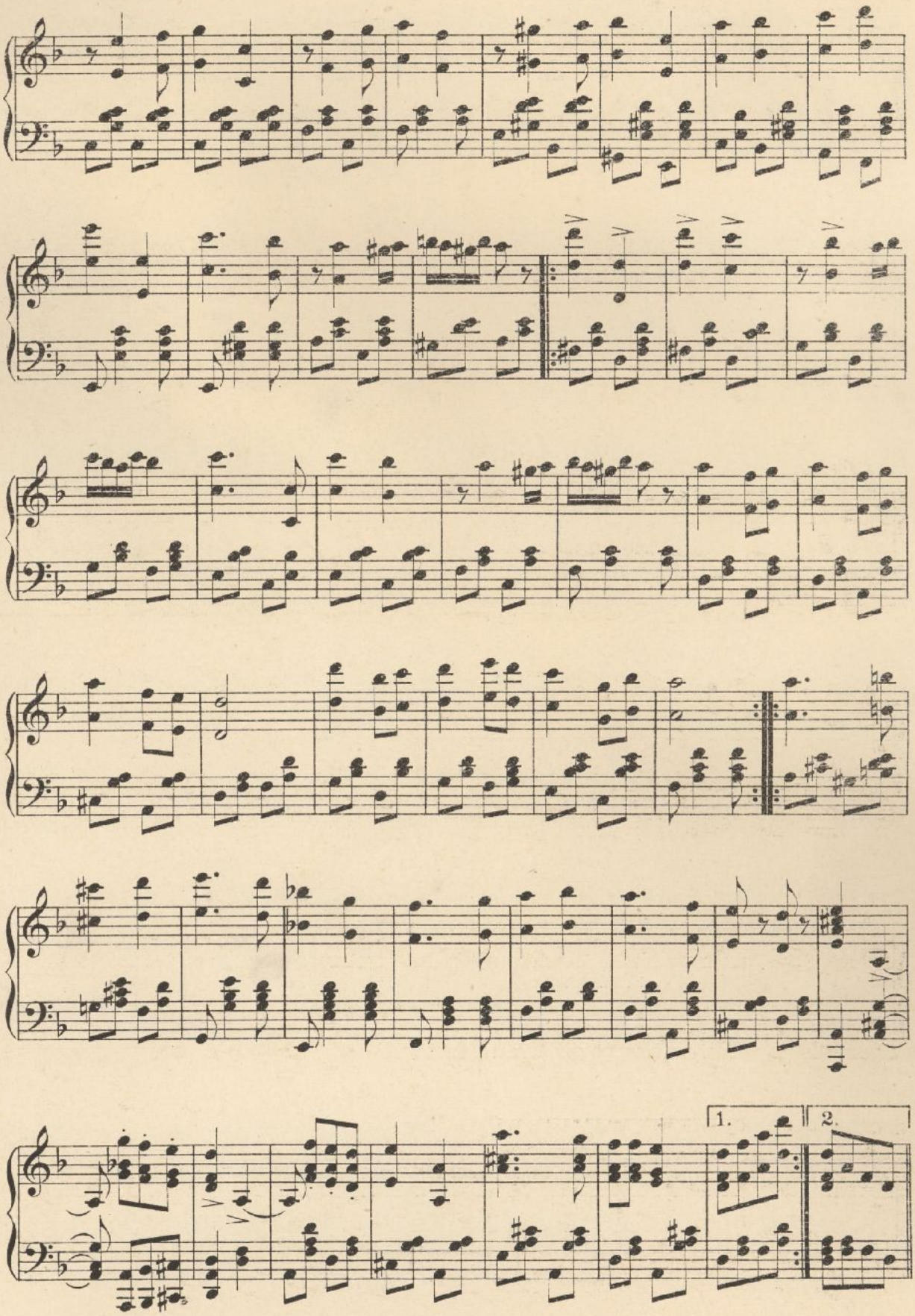


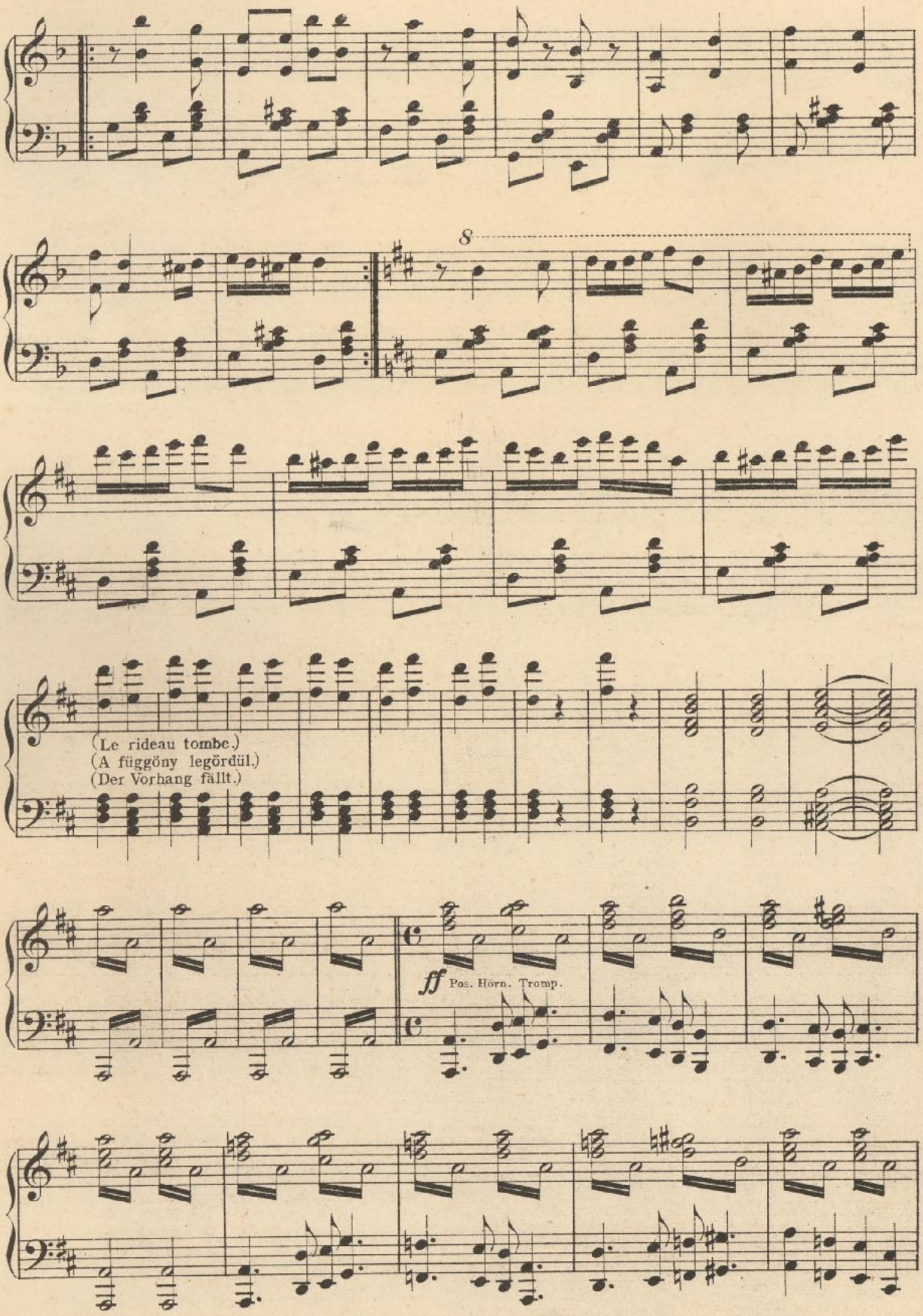
I. *Allegro vivace.*



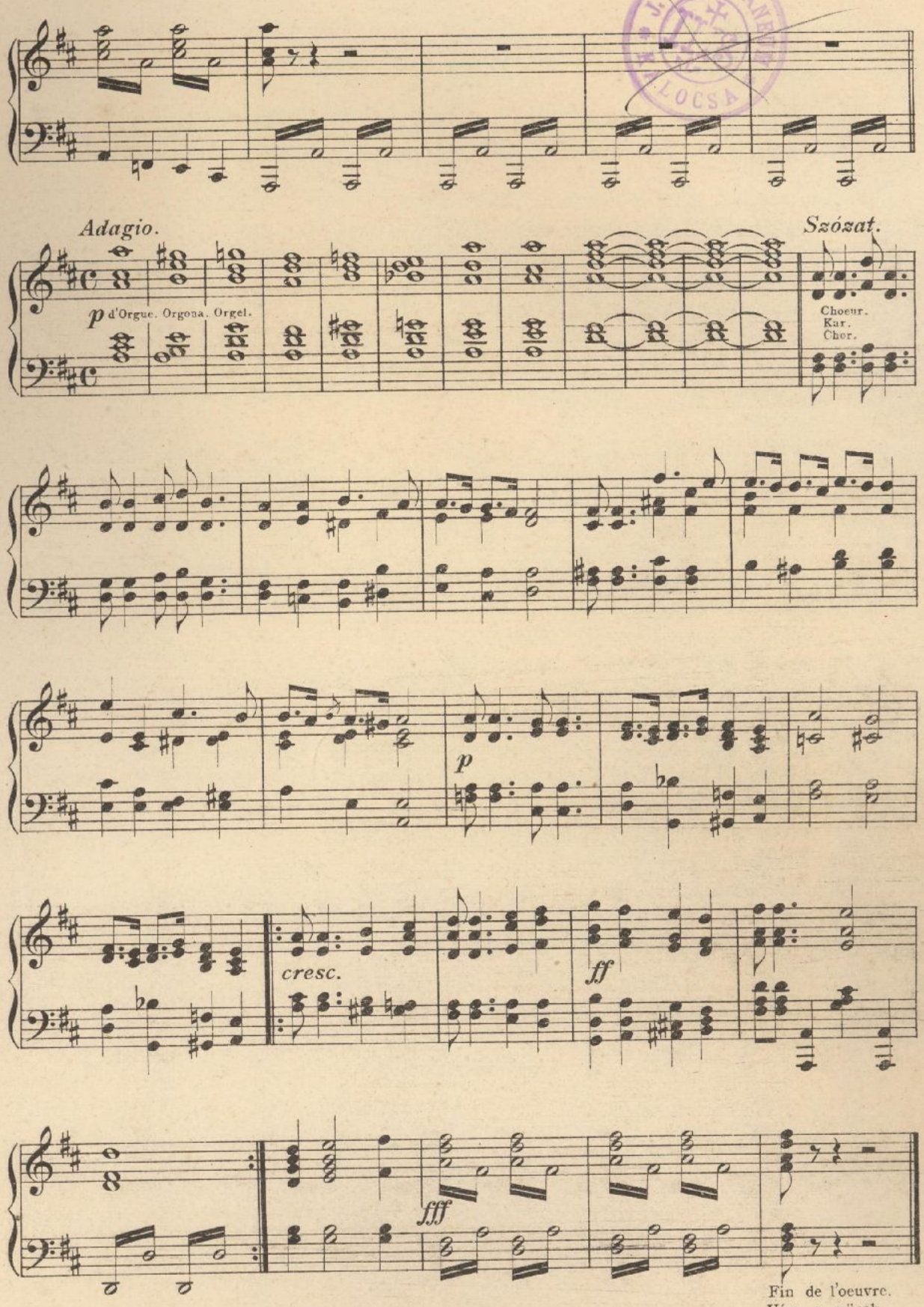

II.
ff
p
f
p
mf
1.
2.
III.


Friss.
p
f
p
fp
1.
2.


1.
2.


8
(Le rideau tombe.)
(A függöny legördül.)
(Der Vorhang fällt.)
ff Pos. Hörn. Tromp.

J. T. STEFÁNEUM KALOCSA



Fin de l'oeuvre.
Vége a münek.
Ende des Werkes.

DEBRECENI EGYETEMI KÖNYVTÁR
P. Inh. 250/30 - 1978. I.

INDEX.

TARTALOM-JEGYZÉK. — INHALTS-VERZEICHNISS.

Pag.

I. Tableau. I. kép. I. Bild.: Le peuple de Pharao. Pharao népe. Das Volk Pharao's 1

1. Marche des Tzigans. Czigány induló. Zigeuner-Marsch 1
2. Campement des Tzigans. Czigány-tábor. Zigeuner-Lager 9
3. Danse de lune. Hold-táncz. Mond-Tanz 12
4. Danse d'Isis. Isis-táncz. Isis-Tanz 15
5. Déclaration d'amour. Szerelmi vallomás. Liebes-Erklärung 21
6. Danse des sylphides. A tündérek táncza. Elfentanz 25
7. Le Génie de la Musique apparait. A zene nemtője megjelenik. Der Genius der Musik erscheint 29
8. La fée de la mélodie triste. A szomorú nóta tündére. Die Fee der traurigen Weise . . 30
9. La fée de la mélodie joyeuse. A vig nóta tündére. Die Fee der lustigen Weise 30
10. Le violon d'or. Az arany hegedü. Die goldene Geige 33

II. Tableau. II. kép. II. Bild: 11. Le Campement de Rákóczy près de Tokaj. Rákoczy tábor Tokaj alatt. Heerlager Rákóczy's bei Tokaj 39

12. Le relèvement de la sentinelle. Őrség felváltás. Ablösung der Wache 42
13. L'entrée du Général Bercsényi. Bercsényi bevonulása. Einzug des Feldherrn Bercsényi . 43
14. Danse d'armes. Fegyvertáncz. Waffentanz 44
15. Grand Mazur. Nagy Mazur. Grosse Mazur 49
16. Palotás hongrois. Magyar Palotás. Ung. Palotás 51
17. Marche de Rákóczy. Rákóczy induló. Rákóczy Marsch 58

III. Tableau. III. Kép. III. Bild. Noce des paysans. Parasztlakodalom. Bauern Hochzeit 64

18. Entrée des invités à la noce. A násznép bevonulása. Einzug des Hochzeitsvolkes . . . 64
19. Serbes. Szerbek. Serben 66
20. Danse de kör hongroise. Magyar körtáncz. Ung. Körtanz 69
21. Roumains. Románok. Rumänen 74
22. Intermezzo 76
23. Enrôlement des hussards. Huszár verbungos. Huszaren-Werbung 77
24. Gens du Rhin. Rajna vidéki. Rheinländer 80
25. Csárdás. 82