

MASKERADBALEN
(UN BALLO IN MASCHERA)

av

Giuseppe Verdi

Musikbearbetning: Martin Willert
Svensk text: Magnus Lindman

Folkoperan 2012

**Version for Folkoperan's production in 2012, directed by Mellika Mellouani Melani
and conducted by Joakim Unander.**

ORCHESTRA

Fl.I : Fl.

Fl.II : Fl. + Fl.Piccolo + Fl.Alto

Ob.I : Ob.

Ob.II : Ob. + Cor.Ingl.

Cl.I : Cl. in A / Bb

Cl.II : Cl. in A / Bb + Cl.Basso

2 Fg.

2 Cor. in F

Tr.I : Tr.in C + Flügel

Tr.II : Tr.in C

3 Trb.

Tuba

Timp

4 Timpani (D,F,Bb,D)

Suspended cymbal - medium size

Perc.II

Snare

Tam

G.C.

Camp.

Triangle

Piatti a2

Piatti a2 - small size

3 suspended cymbals - small, medium and large

Rice bowl

Arpa (in atto II & III)

VI.I (solo)

VI.II (solo)

Vla. (solo)

Vlc. (solo)

Cb. (solo)

TRANSPOSED SCORE

Alto Flute sounds a perfect 4th lower than notated

English Horn sounds a perfect 5th lower than notated

Clarinet in Bb sounds a major 2nd lower than notated

Clarinet in A sounds a major 3rd lower than notated

Bass Clarinet is notated in treble clef, and sounds a major 9th lower than notated.

French Horn sounds a perfect 5th lower than notated - **regardless of clef.**

Flügelhorn sounds a major 2nd lower than notated

(Piccolo Flute sounds a perfect octave higher, and Double Bass a perfect octave lower than notated)

Double bass harmonics sounds as notated on double bass, i.e. a perfect octave lower than notated - like all other notes.

Thus, the first harmonic in measure 5 is found a major third up on the D-string (F#), and sounds 2 octaves above this note (in unison with vlc.).

ABOUT, MISC.

The four sections of the orchestra (woodwind, brass, percussion and strings) are placed in four separate graves on stage (visible).

The string section is reduced to quintet (soli).

The "Banda Interna" section uses pre recorded music. (see separate score)

"Piccolo Orchestra sul Palco" = the string section (quintet) from the orchestra. (No additional musicians)

The Wagner quote in Atto 2 was orchestrated by Joakim Unander.

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UN BALLO IN MASCHERA

di
Giuseppe Verdi
Preludio

Svensk text: Magnus Lindman, 2012

Allegro assai moderato ♩=63

orchestra arrangement by
Martin Willert, 2012

The musical score is arranged in systems. The first system includes woodwinds: Flute I (Fl.I) with a *dolciss.* and *pp* marking, Flute Piccolo (Fl.Picc), Oboe I (Ob.I) with a *dolciss.* and *pp* marking, Oboe II (Ob.II), Clarinet I (Cl.I in A), Clarinet II (Cl.II in A), Bassoon I (Fg.I), and Bassoon II (Fg.II). The second system includes brass: Cor I and II, Trumpets I and II, Trombones I, II, and III, and Tuba (Tba). The third system includes Timpans (Timp) and Percussion (Perc). The fourth system includes Arpa. The fifth system includes vocal soloists: AMELIA, OSCAR, ULRICA, RICCARDO, RENATO, SAMUEL e TOM, SILVANO, UN GIUDICE, and UN SERVO. The sixth system includes Aderenti di Tom e Samuel (Coro) and Coro. The seventh system includes strings: Violin I (VI.I), Violin II (VI.II), Viola (Vla), Violoncello (Vlc), and Contrabbasso (Cb). The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegro assai moderato' with a metronome marking of ♩=63. Dynamics include *pp* (pianissimo) and *p* (piano). Performance instructions include *dolciss.* (dolcissimo) and *pizz.* (pizzicato).

7

Fl.I *pp*

Fl.Picc *dolciss.*
pp

Ob.I *pp*

Cl.I (A) *pp*

Cl.II (A) *pp*

Fg.I *pp*

Fg.II *pp*

Cor.I *con sord.*
pp

Cor.II *con sord.*
pp

VI.I *arco*
pp *4a corda*

VI.II *arco*
pp *4a corda*

Vla *arco*
pp

Vlc *arco*
pp

Cb *arco*
pp

1

12

Fl.I

Fl.Picc

Ob.I

Cl.I (A)

Cl.II (A)

Fg.I

Fg.II

Cor.I

Cor.II

Muta in Fl.Alto

assai piano e staccato
pp

1

VI.I

VI.II

Vla

Vlc

Cb

assai piano e staccato
pp

assai piano e staccato
pp



17

Fl.Alto

Cl.I (A)

Cl.II (A)

Fg.I

Fg.II

VI.II

Vla

Vlc

Cb

Fl.Alto
assai piano e staccato
pp

assai piano e staccato
pp

assai piano e staccato
pp

assai piano e staccato
pp

assai piano e staccato
pp

assai piano e staccato
pp

20

assai piano e staccato
pp

Fl.I

Fl.Alto

Ob.I

Cl.I (A)

Cl.II (A)

Fg.I

Fg.II

Vl.I

Vl.II

Vla

Vlc

Cb

23

Fl. I *mf* *p* *pp*

Fl. Alto *mf* Muta in Fl. Piccolo

Ob. I *mf* *p* *pp*

Ob. II *mf*

Cl. I (A) *mf* *p*

Cl. II (A) *mf* *p* Muta in Cl. Basso (in Bb)

Fg. I *mf* *p*

Fg. II *mf*

Cor. I *mf* (con sord.)

Cor. II *mf* (con sord.)

Tr. I *mf* *p* *pp* con sord. (straight)

Tr. II *mf* *p* *pp* con sord. (cup)

Vl. I *mf* *p* *pp*

Vl. II *mf* *p* *pp*

Vla. *mf* *p* *pp*

Vlc. *mf* *p* *pp*

Cb. *mf* *p*

27 **2** *con espressione e sempre sottovoce*

Fl.I *p*

Fl.Picc. *Fl.Picc. dolce pp poss.*

Ob.I *p* *con espressione e sempre sottovoce*

Cl.I (A) *p* *con espressione e sempre sottovoce*

2 *pizz.*

Vi.I *p*

Vi.II *pizz. p*

Vla *pizz. p*

Vcl *pizz. p*

Cb *pizz. p*



31

Fl.I *pp*

Fl.Picc.

Ob.I *pp*

Cl.I (A) *pp*

Cl.Basso *p*

Tr.I *con sord. (bucket) p*

Tr.II *con sord. (bucket) p*

Timp *[D, A, H, E] pppp (in lontano)*

Vi.I *arco p* *sulla 4a corda... espressivo*

Vi.II *arco p* *sulla 4a corda... espressivo*

Vla *arco p* *espressivo*

Vcl *arco p* *espressivo*

Cb *arco p* *pizz. p*

36 *espressivo*
p

Fl.I

Fl.Picc. *pp*

Ob.I *espressivo*
p

Cl.I (A) *espressivo*
p

Cl.Basso

Tr.I

Tr.II

Timp

VI.I

VI.II

Vla

Vlc

Cb

40

Fl.I *pp*

Fl.Picc.

Ob.I *pp*

Ob.II

Cl.I (A) *pp*

Cl.Basso *pp*

Fg.I *pp*

Fg.II *pp*

Cor.I (con sord.) *pp*

Cor.II (con sord.) *pp*

Tr.I

Tr.II

Timp

3

Vl.I *pp*

Vl.II *pp*

Vla *pp*

Vlc *pp*

Cb arco *pp* pizz. *pp*

allarg.

44

Fl.I

Ob.I

Ob.II

Cl.I (A)

Cl.Basso

Fg.I

Fg.II

Muta in A-Cl.

pp

pp

Cor.I

Cor.II

Tba

Perc

senza sord.

p

senza sord.

p

pp

large suspended cymbal, soft mallets
(cymbal tremolo always with soft mallets, if not specified)

add medium cymbal

(release large cymbal)

p

allarg.

Vl.I

Vl.II

Vla

Vlc

Cb

arco

a tempo

49

Fl.I *mp* *p dolcissimo*

Fl.Picc. *p*

Ob.I *mp* *p dolcissimo*

Ob.II *mp*

Cl.I (A) *mp*

Fg.I *mp* *p dolcissimo*

Fg.II *mp*

Cor.I *mp*

Cor.II *mp*

Tr.I (bucket) *mp*

Tr.II (bucket) *mp*

Trb.II (tr.mel)

Trb.III (tr.mel)

Tba *mp*

Timp *pp*

a tempo

VI.I *mp* *p dolcissimo*

VI.II *mp* *p dolcissimo*

Vla *mp*

Vlc *pizz.* *mp*

Cb *pizz.* *mp*

52

This musical score page contains the following parts and markings:

- Fl.I:** Treble clef, starts with a half note, rests, then a half note marked *mf*.
- Ob.I:** Treble clef, starts with a half note, rests, then a half note.
- Ob.II:** Treble clef, starts with a half note marked *p*, rests, then a half note.
- Cl.I (A):** Treble clef, starts with a half note, rests, then a half note marked *mf*.
- Cl.II (A):** Treble clef, starts with a half note, rests, then a half note marked *mf*. An *A-Cl* marking is present above the staff.
- Fg.I:** Bass clef, starts with a half note, rests, then a half note marked *mf*.
- Fg.II:** Bass clef, starts with a half note marked *p*, rests, then a half note marked *mf*.
- Cor.I:** Treble clef, starts with a half note marked *p*, rests, then a half note.
- Cor.II:** Treble clef, starts with a half note marked *p*, rests, then a half note.
- VI.I:** Treble clef, starts with a half note, rests, then a half note marked *mf*.
- VI.II:** Treble clef, starts with a half note, rests, then a half note marked *mf*.
- Vla:** Bass clef, starts with a half note marked *p*, rests, then a half note marked *mf*.
- Vlc:** Bass clef, starts with a half note marked *p* and *arco*, rests, then a half note marked *mf*.
- Cb:** Bass clef, starts with a half note marked *p* and *arco*, rests, then a half note marked *mf*.

55

Fl.I

Fl.Picc.

Ob.I

Ob.II

Cl.I (A)

Cl.II (A)

Fg.I

Fg.II

Cor.I

Cor.II

Tr.I

Trb.I

Trb.II

Vl.I

Vl.II

Vla

Vlc

Cb

mf

mf

mf

mf

mf

mf

p

senza sord.

senza sord.

mf

f

58

The image shows a page of a musical score for an orchestra, numbered 58. It contains 24 staves for various instruments. The instruments and their parts are as follows:

- Fl.I: Flute I, melodic line with slurs and accents, starting *f* and ending *ff*.
- Fl.Picc.: Flute Piccolo, rhythmic pattern of eighth notes, starting *f* and ending *ff*.
- Ob.I: Oboe I, melodic line with slurs and accents, starting *f* and ending *ff*.
- Ob.II: Oboe II, melodic line with slurs and accents, starting *f* and ending *ff*.
- Cl.I (A): Clarinet in A, melodic line with slurs and accents, starting *f* and ending *ff*.
- Cl.II (A): Clarinet in A, rhythmic pattern of eighth notes, starting *f* and ending *ff*.
- Fg.I: Bassoon I, rhythmic pattern of eighth notes, starting *f* and ending *ff*.
- Fg.II: Bassoon II, rhythmic pattern of eighth notes, starting *f* and ending *ff*.
- Cor.I: Horn I, rhythmic pattern of eighth notes, starting *f* and ending *ff*.
- Cor.II: Horn II, rhythmic pattern of eighth notes, starting *f* and ending *ff*.
- Tr.I: Trumpet I, rhythmic pattern of eighth notes, starting *f* and ending *ff*.
- Tr.II: Trumpet II, rhythmic pattern of eighth notes, starting *f* and ending *ff*.
- Trb.I: Trombone I, rhythmic pattern of eighth notes, starting *f* and ending *ff*.
- Trb.II: Trombone II, rhythmic pattern of eighth notes, starting *f* and ending *ff*.
- Trb.III: Trombone III, rhythmic pattern of eighth notes, starting *f* and ending *ff*.
- Tba: Tuba, rhythmic pattern of eighth notes, starting *f* and ending *ff*.
- Timp: Timpani, rhythmic pattern of eighth notes, starting *p* and ending *ff*.
- Perc: Percussion, includes a G.C. (Gong/Cymbal) at the end of the third measure.
- Vl.I: Violin I, melodic line with slurs and accents, starting *f* and ending *ff*.
- Vl.II: Violin II, melodic line with slurs and accents, starting *f* and ending *ff*.
- Vla: Viola, melodic line with slurs and accents, starting *f* and ending *ff*.
- Vlc: Violoncello, melodic line with slurs and accents, starting *f* and ending *ff*.
- Cb: Contrabass, rhythmic pattern of eighth notes, starting *f* and ending *ff*.

61 4

Fl. I *pp* *dolciss.*

Fl. Picc. *pp* *dolciss.*

Cl. I (A) *p* *pp* *sim.*

Cl. II (A) *p* *pp* *sim.*

Fg. I *p*

Fg. II *p*

Cor. I *pp*

Cor. II *pp*

Timp. *pppp* (*in lontano*)
rice bowl with mallets

Perc. *pppppp* (*molto in lontano*)

VI. I *p* *4a corda* *pp* *solo* *dolciss.*

VI. II *p* *4a corda* *pp*

Vla. *p* *pp*

Vlc. *p* *pp*

Cb. *p* *pp* *pizz.*

65

Fl.I

Fl.Picc.

Ob.I
dolciss.
pp

Cl.I (A)
ppp *pppp*

Cl.II (A)
ppp *pppp*

Fg.I
ppp *pppp* *solo, dolciss.*

Fg.II
ppp

Cor.I
dim. *ppp* *ppp*

Cor.II
dim. *ppp* *ppp*

Timp
pppppp

Perc

Vl.I
dim. *pppp* *allarg.* *morendo*

Vl.II
dim. *ppp* *pppp* *ppp*

Vla
dim. *ppp* *pppp* *ppp*

Vlc
dim. *ppp* *pppp* *ppp*

Cb
dim. *ppp* *pppp* *arco* *ppp*