

VERDI'S OPERA 'A MASKED BALL' – THE ORCHESTRAL DISCOURSE EXPRESSIVENESS AND DRAMATURGICAL IMPLICATIONS IN OUTLINING THE PROTAGONISTS

EDITH GEORGIANA ADETU¹, PETRUȚA MARIA COROIU²

SUMMARY. The opera 'A Masked Ball' marks the end of the 'middle period' in the work of Giuseppe Verdi and represents an important stage in the musical progress of the composer. It comprises a variety and an orchestral inventiveness much higher than any other of his previous works, and, more than ever, the score is consistent with the dramatical structure of the opera. Compared to some titles from the first period of creation, the outlining of the protagonists is not performed only by means of vocality. The subtlety of the orchestral music rounds off a rich sound picture, in accordance with the requirements of musical dramaturgy. This article addresses the structural, stylistic, and dramaturgical aspects found at the level of the orchestral discourse.

Keywords: masked ball, Verdi, expressiveness, musical dramaturgy, orchestral discourse.

1. Introduction

The opera *A Masked Ball* was perceived by some researchers as a kind of *Tristan and Isolde*. "On an old structure, Verdi joins the young blood of a boiling inspiration telling the story of an impossible love between Ricardo and Amelia. An Italian *Tristan and Isolde*, full of sanguine melodies, of nights and terrors, but also humorous sparkles; especially, of a love and tragic pathos that comes from the heart and takes a clear form, specific to Verdi."³

¹ PhD student, Transilvania University, Braşov, Faculty of Music. E-mail: adetuedith@gmail.com

² Prof. habil. PhD, Transilvania University, Braşov, Faculty of Music.
E-mail: maniuțpetruța@yahoo.com

³ Dal Bello, Mario. *Verdi. Il teatro del dolore*, SAGGI E RICERCHE, *Nuova Umanità* XXXV (2013/3) 207, pp. 349-362 "Su una struttura vecchia, Verdi innesta il sangue giovane di un'ispirazione bollente, raccontando la storia di un amore impossibile tra Riccardo e Amelia.



The subject of the opera had been addressed in the version of Gustav Auber, ***Gustave III, ou Le bal masqué*** (1833), as well as in the Italian adaptation by Salvatore Cammarano in ***Il reggente*** on the music of Saverio Mercadante, without too many distinctions. Verdi gives life to this subject, making it a drama of light and darkness, of reality and illusion. Within the opera, these elements react with the other, always in a unique way. This work of Verdi's from his mature period combines the lyricism and the vigour found in early works with the ease and elegance found in ***La Traviata***, to which he adds a new emotional intensity. Thus, we highlight the following ideas: 'returning to this ***Ballo in Maschera***, we will say that it seems to sum up fairly precisely all past tendencies of Verdi's career and that it offers a complete panorama of his personality in the ambiance of 1859."⁴ The forbidden love between Riccardo and Amelia, the blind fury of Renato, the cunning and ease of Oscar, the ill-fated presence of Ulrica, and the sarcastic humor of conspirators are all qualities described by Verdi's use of orchestral elements.

2. Opera prelude

"The prelude of act I from ***Un Ballo in Maschera*** is one of Verdi's most substantial and sophisticated"⁵. It is made up of three themes that will be subsequently found in the musical discourse. The way of structuring the beginning of the prelude theme is tributary to a modern vision, which does not offer the theme from the first formulation, but seems to constitute it from close to close, under the gaze of the listener: a subtle dialogue between violins and violas (on the one hand) and flute and the oboes (on the other hand) precede the first theme. Thus, the theme becomes not a starting point (as in classical music), but an arrival point, at the end of a road that invests compositional search, tension and articulation of the musical discourse.

The first theme is the solemn melody like a hymn, sung by courtiers in the opening of act I, while waiting for Riccardo. Of the instrumental timbres, the following stand out: clarinets in A, bassoons, violins, violas, and cellos. This melody, marked by a short breath in unison, is a prediction of drama. Its character is interrupted by the appearance of the second theme - a short ***fugato*** for strings on a theme in cello and bass, ***Assai piano e staccato***, that reveals an unmistakable impression of cunningness.

Un *Tristano e Isotta* padano e italico, zeppo di melodie sanguigne, di notti e terrori, ma anche di guizzi umoristici; soprattutto di un *pathos* amoroso e tragico che esce dal cuore e prende con una chiarezza ed un'immediatezza tipicamente verdiane."

⁴ Teodorian, Valentin. *Verdi Nemuritorul (Verdi the Immortal)*, pp. 92

⁵ Balthazar L. Scott (ed.). *The Cambridge Companion to VERDI*, Cambridge University Press, 2004, pp. 159. "The Act I prelude of *Un Ballo in Maschera* is one of Verdi's most substantial and sophisticated."

E.g. 1

The prelude of the opera *A masked ball* (the theme of conspirators), measures 20-22

This is the theme associated with Samuel, Tom, and the conspirators and it is present in each of the three acts of the opera in scenes that deal with the conspiracy to murder Riccardo. The third theme found in the prelude is linked to the love between Riccardo and Amelia and it is introduced by the flute and oboe in unison in their low registers, and by a clarinet. The elements of darkness are presented concisely in the *fugato* theme of the conspirators Samuel and Tom. Both themes (of conspirators and of love) will reappear at different moments in the evolution of the musical discourse, at a certain point being combined in a polyphonic structure. In this regard, the following statements are relevant: ‘the dramatic action of *Un Ballo in Maschera* is set at once in musical terms; two motifs appear, incarnating, as veritable protagonists, the ruling passions of the opera.’⁶

E.g. 2

The prelude of the opera *A masked ball* (the theme of love), measures 27-30

⁶ Pannain, Guido. *Un ballo in maschera. The opera.* In *Verdi. Bollettino Quadrimestrale dell'Istituto di Studi Verdiani*, Vol. N. 1, 1960, p. 360. "The dramatic action of *Un Ballo in Maschera* is set, at once, in musical terms; two motifs appear, incarnating, as veritable protagonists, the ruling passions of the opera."

Table 1

Section	A	B	C	B ¹	Coda
Measures	1-15	16-26	27-52	53-60	61-69
Character	-solemn, -diatonic	-tensed - <i>fugato</i>	-lyrical -soft -the theme of love between Amelia și Riccardo occurs	-canonical - reiteration of the fugato theme	- conclusive - reiteration of the theme of love
Prevailing instrumental timbres	-flute -oboe -violin -viola	-cello -double bass	-flute -oboe -clarinet in A -violin	-bassoon -flute -cello	-violin -flute -piccolo -bassoon -cello

The structure of the prelude of the opera *A Masked Ball*

3. The darkness of the character Ulrica described by means of the orchestra in cavatina "Re dell'abisso, affrettati" (act I)

In the opera *A Masked Ball*, Ulrica (contralto) represents more than a character. She outlines the image of imminent fatality. At the beginning of the scene from act I, edifyingly called *Invocazione*, Verdi conceives a terrible orchestral introduction. It is opened by large chords, reminiscent of the incipit of the overture *Coriolan* op. 62 by Ludwig van Beethoven.

This is one of the most efficient orchestral characterizations found in the opera. After three *tutti fortissimo* chords that capture our attention, a bizarre melody is taken over by the clarinet, bassoon, viola, and cello, while Ulrica is preparing to utter the invocation. The sounds of the trumpet, issued in the manner of an interjection, on a low, repeated C, contribute to the intensification of the tension. Weak and sporadic drumbeats are added to these, serving the same expressive aim. The female choir sustains the dramatic tension by the sequence of whispers, *sottovoce*, repeating obsessively the sound C1: "Zitti...l'incanto non dessi turbare...il dimonio tra breve halle a parlare"⁷. The music of this moment is implacable and frightening, then the orchestral discourse acquires a sinuous character while accompanying the vocal discourse.

⁷ Burton D. Fischer (ed.). *Verdi's A Masked Ball ("Un Ballo in Maschera")*. *Opera Classics Library Series*, Opera Journeys™ Publishing, pp. 44 "Hush, the spell must not be broken; the Devil himself is about to speak to her!" (Original libretto).

Invocazione
Ulrica

36 Andante sostenuto $\text{♩} = 63$

The image shows a page of a musical score for the opera 'A Masked Ball' by Giuseppe Verdi. The title is 'Invocazione' for the character Ulrica. The score is for measures 1-6, starting at measure 36. The tempo is 'Andante sostenuto' with a metronome marking of 63. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Clarinet in D (Clas. in Do), Bassoon (Fag.), Horns in E-flat and D (Corno in Mi, in Do), Trumpets in E-flat and D (Tuba in Mi), Trombones in E-flat and D (Tuba), Cymbals (Cimb.), Timpani (Temp.), Gong (G.C.), Violins (Viol.), Viola (V.la), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 3/4 time and features a variety of instruments. A red box highlights the first three measures of the score.

Orchestral introduction cavatina Ulrica, act I, measures 1-6

4. The affective portrait of the character Amelia outlined in the orchestral introduction of the cavatina "Ecco l'orrido campo... Ma dall'arido stelo divulsa" (act II)

Amelia in Verdi's view does not undergo substantial changes in comparison with that in *Gustave III, ou Le bal Masque* by Auber or that from *Il Reggente* by Mercadante. Verdi creates a vivid portrait, dominated by the completely new nuances of an uncontrollable passion. Thus, the noble woman lets herself be led, against the background of her own despair, into the den of an outcast fortune-teller. Amelia looks for an alchemic remedy to make this love that hinders her marital vows and compromises her honor fade away. She deviates from social norms, adventuring to a dangerous place like the camp of the hanged to look for herbs with magical powers. Cavatina *Ma dall'arido stelo divulsa* is preceded by a large orchestral introduction in the form of three stanzas. 'The term 'cavatina' designates, in this epoch, the aria sung by a character at the moment of his/her first entrance on the stage'.⁸

Table 2

Section	A	B	transition	A1
Measures	1-28	29-56	57-64	65-89
Tonality	D minor	D Major	~	D minor

Formal structure – orchestral introduction cavatina Amelia act II

This orchestral introduction serves a double function: 'it paints' both the exterior setting (the creepy field of torture where the capital punishments take place), and the inner turmoil that paralyses Amelia. The time of comedy is over: the plot is now set under the sign of the pathetic and the fantastic.

⁸ Bianconi, Lorenzo. *La drammaturgia musicale (The musical dramaturgy)*, Società editrice il Mulino, 1986, pp. 40. "Il termine "cavatina" designa, in quest'epoca, l'aria cantata da un personaggio al momento della sua prima uscita in scena".

Preludio, Scena ed Aria_ Amelia
Allegro agitato e presto d. so

Allegro agitato e presto d. so

Orchestral introduction - cavatina Amelia act II, measures 1-5

The rapid tempo (*Allegro agitato e presto*), the minor tonality (*D minor*) and the dissonant chords (chords of diminished seventh) embellished with melancholic appoggiaturas suggest the anchoring of Amelia's personal chaos. The first part of the orchestral introduction is set entirely under the sign of the dramatic: short melodic motifs based on semitones, chromatic progressions that succeed one another vehemently in strong *ff* nuances. The

harmonic weaving removes any sensation of silence by postponing solutions and chasing the tonic chord from the fundamental position. Finally, the sound effect created by the compact orchestra is impressive. The central part, in **D major**, brings the silence hoped for. An ample melody, in a *cantabile* style, is presented by the flute, then taken over by the violins and the cello.

E.g. 5

The image shows a musical score for the central part of the orchestral introduction, measures 27-38. The score is for Flute (Fl.), Bassoon (Fag.), Violins (Viol.), Violoncello (V.-lc.), and Cello (Cb.). The Flute part is marked 'vuote' and 'dolciss. espress.' with a box containing the number 2. The Bassoon part is marked 'p'. The Violins part is marked 'pp' and '(appare Amelia dalle eminenze)'. The Violoncello part is marked 'pp'. The Cello part is marked 'pizz.' and 'arco'. The Cello part is marked 'p'.

The central part of the orchestral introduction – cavatina Amelia act II, measures 27-38

It is easily recognizable in the theme of prayer existing in the tercet in act I, associated to the character who prepares her entrance on stage. After a third presentation on the string instruments, the theme disappears. An evasive cadence followed by a chromatic progression announces part III by resuming the beginning, in which we find the same minor tonality and the same elliptical figures. Amelia describes the fatal places on a variant of the previous theme. The next scene allows for a deepening of the portrait of the young lady. She is presented as a courageous being, who knows how to defy her fear and dominate her passion to live in accordance with her moral ideas.

5. The love between Amelia and Riccardo presented by means of the orchestra in the duet “Teco io sto” (act III)

The duet that unites Amelia and Riccardo represents an expressive peak, gradually touched after Amelia's cavatina. The quality and beauty of this moment presents a few relevant examples of Verdian art from his mature period. This is not only a musical success, but it also contributes to understanding the opera by deepening the character of the two protagonists. Riccardo, especially, is presented in a different light. A nonchalant and impulsive governor in the first act, he is now transformed into a complex being, dominated by guilt and remorse towards Renato – his friend, the husband of the woman he loves. The duet is structured by the three traditional moves: the first two are reflected one in the other, while the third move unfolds in a constant *crescendo*, deeply emotional. Amelia's confession has a perturbing value, as it is the formal (and substantial) acceptance of her long-repressed attraction to Riccardo. Thus, we note the following: at this point, 'the agitated rhythm of the duet calms for a moment, when Amelia confesses: 'Ebben si, t'amo...'. The solemnity of the moment is underlined by a slowing down in tempo, "**piu lento**" as prescribed by Verdi."⁹ Amelia eventually surrenders, and 'I love you' comes framed by a section in **A major** (slower), with an active part of the orchestra. Suspended by the tremolo of the other strings, the melody of the cello evokes an unchanging force between the two characters.

Riccardo's remorse represents another prevailing feeling in the dramaturgy of the opera **A Masked Ball**. The accompaniment of the harp transposes on the sound planes the intimacy of this scene. Referring to the timbre textures chosen by Verdi for this moment, the researcher and author Emanuele Senici presents the following ideas: "Verdi employs other musical parameters to set this movement apart from everything that comes before, most importantly orchestration. The harp, never heard before in the score, takes pride of place in the orchestra, performing its usual Verdian timbre role, a voice of ecstasy and transcendence."¹⁰

⁹ Mila, Massimo. *Problems of philology and interpretation in Verdi. Bollettino Quadrimestrale dell'Istituto di Studi Verdiani*, Vol. N. 1, 1960, p. 489 "At this point the agitated rhythm of the duet calms for a moment when Amelia confesses: "Ebben si, t'amo...". The solemnity of the moment is underlined by a slowing down in tempo, "piu lento" as prescribed by Verdi."

¹⁰ Senici, Emanuele. *Cambridge Opera Journal* Vol. 14, No. 1/2, Primal Scenes: Proceedings of a Conference Held at the University of California, Berkeley, 30 November-2 December 2001 (Mar. 2002), pp. 79-92 "Verdi employs other musical parameters to set this movement apart from everything that comes before, most importantly orchestration. The harp, never heard before in the score, takes pride of place in the orchestra, performing its usual Verdian timbre role, voice of ecstasy and transcendence".

E.g. 6

Fl. *Più lento* ♩ : 100

Clar. in Do *ppp*

Am. *f*
Eb - ben, si, t'á - mo...

Ricc. *e cresc. f dim.*
det - to, un sol det - to...
e cresc. dim.
M'a - mi, A - me - lial!

Viol. *ppp*

V.le *f pp ppp*

Vc. *f pp ppp*

Cb. *f pp ppp* *espress.*

Più lento ♩ : 100

Duet Amelia-Riccardo act II, measures 97-102

E.g. 7

Arpa *p*

Am. *f*
ad - dor - men - tar - mi qui? o nel - la mor - te, nel - la mor - te al - mo - no ad -

Ricc. *f*
e piú non sor - ga il di, ir - ra - dia - mi d'a - mor, e piú non sor - ga il

Viol. *p*

V.le *p*

Vc. *p*

Cb. *p*

Duet Amelia-Riccardo act II, measures 209-212

6. The fury of the character Renato highlighted in the orchestral discourse from the scene and duet (Renato-Amelia) "A tal colpa é nulla il pianto" (act III)

The character found in the incipit of act III does not differ from that found in the previous act. The scene is organised in the manner of a sung recitative, although some sections resemble the duet. This beginning of an act is made up of several musical phrases, with the following formal and harmonical scheme:

Figure 1

I	II	III	IV	V	VI	VII
m.1-12	m.13-19	m.20-26	m.27-36	m.37-46	m.47-55	m.56-69
A-flat	D-flat~D	E				C-flat V

The formal structure of the scene *A tal colpa é nulla il pianto* act III

The words are threatening, and the phrase "Sangue vuoi e tu morrai"¹¹ appears three times, like a leitmotif – an obsession related to the intransigent character of Renato, as well as to his code of honor. His austere recitative (tempo ***Allegro agitatissimo e presto***) entirely dominated by rhythmical figures with unequal sounds, responds to the melodic courses of Amelia.

Modulations, led by semitones, reveal a higher and higher exaltation: Amelia begs for forgiveness while Renato condemns her to death. The dialogue between the soloists, expressed by a declamatory song, is permanently sustained by the orchestra, and melodic lines succeed one another organically. At the same time, we note the predilection of the composer to an aired accompaniment in two layers. Subsequently, this scene is followed by an aria of reduced dimensions with a cello *obbligato*, highlighting the flow of time that Amelia has at her disposal to see her child again.

¹¹ Burton D. Fischer (ed.). *Verdi's A Masked Ball ("Un Ballo in Maschera")*. *Opera Classics Library Series*, Opera Journeys™ Publishing, p. 66 "Blood must flow, and you must die" (original libretto).

Allegro agitatissimo e presto $\text{♩} = 160$

The musical score is arranged in two systems. The first system includes the woodwind and brass sections, along with percussion and strings. The second system includes the string section and the chorus. The tempo is marked 'Allegro agitatissimo e presto' with a metronome marking of 160. The key signature is two flats. The score is in 3/4 time. A red box highlights the first four measures of the woodwind and brass sections, and another red box highlights the first four measures of the string section.

Orchestra (sul palcoscenico)

Coro

Violini

Viole

Violoncelli

Contrabbassi

Orchestral introduction scene Renato, act III, measures 1-4

(deposta la spada e chiusa la porta) *molta forza*

Ren. pian - to, non la ter-gee non la scu - sa. O-gni pre-ce è va - na o - mai; san-gue

Viol.

V-le

Vc.

Cb.

Fl.

Clar. in Sib

Amelia

Ma se re - o, se reo sol - tan - to è l'in - di - zio che m'ac - vuol - si, e tu mor - rai.

Ren.

Viol.

V-le

Vc.

Cb.

Scene Renato-Amelia act III, measures 14-23

7. The playful trait of the character Oscar represented in some moments of the orchestral discourse

The role of the page Oscar contains the most well-defined examples of frivolity. A great part of this atmosphere is realized by the orchestral setting. For these moments, Verdi oriented towards brighter instrumental colors with prevailing high writing for the violin, flute, piccolo, oboe, and clarinet. This character (the only character *en travesti* in Verdi's creation,

assigned to the soprano voice) – represents a French ‘loan’; Italian composers have traditionally preferred the voice of mezzosoprano/contralto for the roles *en travesti*. At the same time, it is a stereotype of the court page. We consider the following observations relevant: ‘Using a coloratura soprano or mezzo-soprano for pages’ roles *en travesti*, a tradition so successfully continued by Verdi with the part of Oscar in *Un Ballo in Maschera* (1859), goes back to French grand opera, as in the role of Jemmy in Rossini’s *Guillaume Tell*, or Urbain in Meyerbeer’s *Les Huguenots*.¹² He adds brightness to each scene in which he appears, sometimes with a superb ironic effect. Both arias that are entrusted to him have the structure of a French *couplet*. In the ***Volta la terrea*** aria (act I), in which he praises the powers of the fortune-teller Ulrica, each chorus is accompanied by a sequence of orchestral laughter.

In the final scene of act III, the librettist Antonio Somma creates a part with the ‘la la la’ chorus for Oscar (***Saper vorreste*** aria), having the role of a response to Renato’s demands, who presses him to recognize Riccardo among the large number of guests. In this ironic aria, he wanders happily, showing off the qualities of his voice of light lyrical soprano. Renato is determined, led first by a sense of duty towards his ruler and later by the infringed morality of Amelia. In this scene, the dark search for revenge is mocked by the playful response of Oscar. He occupies a substantial role in the dramaturgy of the opera: his stage movement and his ironies are opposed to the intransigent Renato, a representative of the people of ‘honor’ and seriousness. So, Oscar is a character hard to identify he is a very young man, interpreted by a woman and who seems not to have his well-defined own personality. He carries the message to the other characters, at different key moments of the drama. The continuity of the dramatic action gives voice to the party, the fun of the carnival and the celebration of a passing festivity.

¹² Charlton, David (ed.). *The Cambridge Companion to GRAND OPERA*, Cambridge University Press, 2003, p. 398 “Using a coloratura soprano or mezzo-soprano for pages’ roles *en travesti*, a tradition so successfully continued by Verdi with the part of Oscar in *Un ballo in maschera* (1859), goes back to French grand opera, as in the role of Jemmy in Rossini’s *Guillaume Tell*, or Urbain in Meyerbeer’s *Les Huguenots*.”

Fl.

Ott.

Ob.I.

Clar.I
in Si.

Fag.

in MiB
Corni

in SiB

Osc.

p

p

p

con slancio

-gnor,d'accordo o-gnor, si, si, si, si, ah! è con Lu - ci-fe-ro d'accor-do o -

Chorus Oscar aria, act I, measures 29-34

The image shows a page of a musical score for the Chorus Oscar aria, act III, measures 63-69. The score is written in G major and 2/4 time. It includes parts for Flute (Fl.), Oboe (Ott.), Oboe I (Ob.I.), Clarinet I in D (Clar.I in Do), Bassoon (Fag.), Oboe (Osc.), Violin (Viol.), Viola (v.le), Violoncello (Ve.), and Contrabass (Cb.). The Oboe part features a vocal line with the lyrics "la la la tra la la la tra la la la la la la la la la tra la." and a "Dolce" marking. The score is written in G major and 2/4 time.

Chorus Oscar aria, act III, measures 63-69

8. Conclusion

The opera "*A Masked Ball*" occupies an essential role in Verdi's mature creation. Once the fight with censorship was overcome, Giuseppe Verdi outlined a truthful story about the murder of a king, during a masked ball. The alert rhythm in which the action of the opera unfolds and the adaptation of the musical discourse to this rhythm contribute to maintaining permanent suspense. The melodic element dominates in a supreme way even at the most elaborate orchestral moments.

One of the most important achievements of this opera consists in outlining a comic trait, a field on which Verdi did not capitalize in previous works. This is most poignantly presented by means of the orchestra, that many times is entrusted with the role of a narrator (in the opera prelude, in the impeccable description of characters etc.)

The evocative way in which Verdi structures the semantics of his instrumental musical discourse is suitable for the profound symphonism with which he invests his language. Whether it is “overtures (symphonies) or preludes, scenes depicting the storm or battles, the music should accompany either military marches or religious ceremonies, dances, and ballets, this is the music by means of which G. Verdi places his operas in their social frame. Since so much of it works as sounding decor and sounding spectacle, it provides some of the most thought-provoking insights into how he wished his works to be staged: it also forms the locus for some of his boldest experiments in exploring the balance between "realism" and stylization in the operatic medium”¹³.

The explosive sound of Verdi's orchestra betrays both the tragedian calling of the composer, and the skill of human nature. In this work, the composer proves a much higher flexibility in using the orchestral color, especially regarding the wind instruments. Thus, resulting in an orchestral life filled with subtleties, not hitherto encountered up to this point of Verdi's career. These aspects outline a new composition direction in the orchestral discourse, drafting a mainly polyphonic style.

REFERENCES

- Balthazar L. Scott (ed.). *The Cambridge Companion to VERDI*, Cambridge University Press, 2004.
- Bianconi, Lorenzo. *La drammaturgia musicale (The musical dramaturgy)*, Società editrice il Mulino, 1986.
- Burton D. Fischer (ed.). *Verdi's A Masked Ball ("Un Ballo in Maschera")*. *Opera Classics Library Series*, Opera Journeys™ Publishing, 2004.
- Charlton, David (ed.). *The Cambridge Companion to GRAND OPERA*, Cambridge University Press, 2003.
- Dal Bello, Mario. *Verdi. Il teatro del dolore*, SAGGI E RICERCHE, *Nuova Umanità* XXXV (2013/3) 207, pp. 349-362.
- Mila, Massimo. “Problems of philology and interpretation”. In *Verdi. Bollettino Quadrimestrale dell'Istituto di Studi Verdiani*, Vol. N. 1, 1960.
- Pannain, Guido. *Un ballo in maschera. The opera*. In *Verdi. Bollettino Quadrimestrale dell'Istituto di Studi Verdiani*, Vol. N. 1, 1960.

¹³ Kimbell, D., in Scott, Balthazar (ed.). *The Cambridge Companion to VERDI*, Cambridge University Press, 2004, pp. 320-324.

Senici, Emanuele. *Cambridge Opera Journal* Vol. 14, No. 1/2, Primal Scenes: Proceedings of a Conference Held at the University of California, Berkeley, 30 November - 2 December 2001 (Mar. 2002), pp. 79-92.

Teodorian, Valentin. *Verdi Nemuritorul (Verdi the Immortal)*, Editura Casa Radio, București, 2001.

Verdi, Giuseppe. *Un Ballo in in Maschera in Full Score*. G. Ricordi, Milan. 1914.