

# Ruslan and Lyudmila

## Ouverture

*Mikhail Ivanovich Glinka*

*arranged by Paul De Bra for  
accordion quintet plus timpani  
(1, 2, 3, 4, bass, timpani)*

Mikhail Ivanovich Glinka was a renown Russian composer of classical music. Ruslan and Lyudmila is his second opera and is based on a tale by Alexander Pushkin. The ouverture is melodic as well as virtuoso, and the arrangement is not different. This piece is rather difficult and contains as much as possible from the original for orchestra. When played in leggiero matter it has a lot of clarity despite everything being played on accordion. The bass part has extra notes added that are normally for timpani, so an accordion quintet can also perform this ouverture without timpani.

A recording by Professor P is available on YouTube.

This arrangement is provided under the Creative Commons Attribution license (and so is the recording).

# Ruslan and Lyudmila

## Ouverture

Mikhail Ivanovich Glinka,  
arr. Paul De Bra

Presto  $\text{d} = 160 - 180$

( $\bullet\bullet$ ) low tremolo, otherwise ( $\bullet$ )

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Bass

Timpani

*ff*

I

II

III

IV

B

Timp.

7

ff

simile.

simile.

simile.

simile.

simile.

12

I  
II  
III  
IV  
B  
Timp.

This section consists of four measures of music. Staves I, II, III, and IV each play a continuous eighth-note pattern. Staff B plays a similar eighth-note pattern but with some eighth-note pairs grouped together. The Timpani (Timp.) staff is silent throughout this section.

16

I  
II  
III  
IV  
B  
Timp.

This section consists of four measures of music. Staves I, II, III, and IV continue their eighth-note patterns. Staff B begins with a bass drum (indicated by a large 'D') followed by eighth-note pairs. The Timpani (Timp.) staff is silent throughout this section. Measure 17 includes dynamic markings: *leggiero*, *mf*, and *leggiero*. Measures 18 and 19 include dynamic markings: *f*, *f*, and *mf*.

## Ruslan and Lyudmila

21

*brillante*

I      *ff*

II      *ff*      *brillante*

III     *mf*

IV     *sf(f)*

B      *f*

Timp.    *mf*

27

I

II

III

IV

B

Timp.    *f*

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32

I  
II  
III  
IV  
B  
Timp.

37

I  
II  
III  
IV  
B  
Timp.

41

I  
II  
III  
IV  
B  
Timpani.

45

I  
II  
III  
IV  
B  
Timpani.

*sf*   *mf*   pizz.  
*sf*   *mf*  
pizz.  
*mf*  
*pp*  
*sf*

*mf* arco  
*mf* arco  
(or without tremolo)  
*mf* arco  
*mf* arco  
*p*

53

I      ff

II      ff      8

III

IV      ff

B

Tim.      ff

To Coda  
8a \* pizz.

pizz.  
loco  
mp

only when no timpani  
pizz.  
f

\* (or  loco on  
small accordions)

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65

(loco)

low tremolo, otherwise  or 

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71



I  
II  
III  
IV  
B  
Timp.

75



I  
II  
III  
IV  
B  
Timp.

80

I  
II  
III  
IV  
B  
Timpani.

*pp*

*cantabile*

*mp*

*mp cantabile*

86

I  
II  
III  
IV  
B  
Timpani.

93

I  
II  
III  
IV  
B  
Timp.

100

I  
II  
III  
IV  
B  
Timp.

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107

I  
II  
III  
IV  
B  
Timp.

112

I  
II  
III  
IV  
B  
Timp.

## Ruslan and Lyudmila

117

I  
II  
III  
IV  
B  
Timp.

122

I  
II  
III  
IV  
B  
Timp.

126

I  
II  
III  
IV  
B  
Timp.

130

I  
II  
III  
IV  
B  
Timp.

135

(bellow shake)

I  
II  
III  
IV  
B  
Timp.

141

pizz.  
ff  
ff sub.  
pizz.  
ff  
ff  
mp pizz.  
mp

I  
II  
III  
IV  
B  
Timp.

## Ruslan and Lyudmila

arco

151

I

II

III

IV

B

Timp.

*mf dolce*

*mf*

(timpani)

*mf*

*f*

*f*

158

I

II

III

IV

B

Timp.

*pizz.*

*f*

*sf*

*mf*

*f*

*arco*

*mf*

*f*

*arco*

*mf*

*f*

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164

I  
II  
III  
IV  
B  
Timp.

171

I  
II  
III  
IV  
B  
Timp.

(bellow shake)

*mf* >

*mp*

*mf*

*sf* = *p*

*sf* = *p*

*sf* = *p*

*mf* >

*mp*

(bellow shake)



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194

I      II      III      IV      B      Timp.

*pizz.*

*f*

*sf*    *p*    *f*

*mf*

*arco*

*mf*

*f*

*f*

(timpani) *mf*

*f*

*f*

207

I pizz.  
II  
III  
IV (timpani)  
B pizz.  
Timp.

*pizz.* *mf* *pizz.* *mf* *pizz.* *sforzando* *p* *pizz.* *p* *pp*

*p* *pizz.* *p* *pizz.* *p*

214

I  
II  
III  
IV  
B  
Timp.

*arco* *pp* *pp* *(timpani)* *p* *p* *pp* *pp* *sf* *sf* *sf* *sf*

*mf* *mf* *sf* *sf* *sf* *sf* *sf*

222

Musical score for measures 222-228:

- Part I:** Starts with a note followed by a rest. Then a sixteenth-note pattern with dynamic *poco a poco crescendo*.
- Part II:** Starts with a rest. Then a sixteenth-note pattern with dynamic *mf poco a poco crescendo*.
- Part III:** Starts with a note. Dynamics: *p*, *poco a poco crescendo*.
- Part IV:** Starts with a rest. Dynamics: *poco a poco crescendo*.
- Part B:** Starts with a rest. Dynamics: *p*, *mf*, *f*. Includes (timpani) markings.
- Timpani:** Starts with a rest. Dynamics: *p*, *mf*, *f*.

228

Musical score for measures 228-234:

- Part I:** Sixteenth-note patterns.
- Part II:** Sixteenth-note patterns.
- Part III:** Starts with a note. Dynamics: *ff*.
- Part IV:** Starts with a note. Dynamics: *ff*.
- Part B:** Starts with a rest. Dynamics: *ff*. Includes (timpani) marking.
- Timpani:** Starts with a rest. Dynamics: *ff*.

## D.S. al Coda

233

I  
II  
III  
IV  
B  
Timp.

237

I  
II  
III  
IV  
B  
Timp.

243

I arco  
mf

II

III

IV

B

Timp.

(loco)

249

I

II

III

IV

B ff

Timp.

254

I  
II  
III  
IV  
B  
Timpani.

260

I  
II  
III  
IV  
B  
Timpani.

268

This musical score page contains six staves labeled I through VI. The key signature is A major (no sharps or flats). Measure 268 starts with a eighth-note rest followed by an eighth note. Measures 269-275 show various patterns of eighth and sixteenth notes. Staff III has a dynamic marking *mp*. Staff IV has a dynamic marking *mf*. Staff V has a dynamic marking *ff*. Staff VI has a dynamic marking *ff*.

276

This musical score page continues with six staves. Measure 276 shows eighth-note patterns. Measures 277-283 feature sustained notes with grace notes and dynamic markings: *mf*, *ff*, *ff*, *ff*, *ff*, and *ff*. Staff IV has a dynamic marking *mf*. Staff V has a dynamic marking *mf*. Staff VI has a dynamic marking *ff*.

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284

I  
II  
III  
IV  
B  
Timp.

291

I  
II  
III  
IV  
B  
Timp.

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297

I  
II  
III  
IV  
B  
Timp.

303

308

313

<img alt="Continuation of the musical score for orchestra and timpani, page 313. The score continues from measure 313 to 1000. The parts are I, II, III, IV, Bassoon (B), and Timpani (Timp.). The key signature changes to A major (no sharps or flats). Measures 313-320 show I, II, and III with dynamic poco a poco cresc. Measures 321-328 show I, II, and III with dynamic sf mf poco a poco cresc. Measures 329-336 show I, II, and III with dynamic sf mf poco a poco cresc. Measures 337-344 show I, II, and III with dynamic f. Measures 345-352 show I, II, and III with dynamic ff. Measures 353-360 show I, II, and III with dynamic ff. Measures 361-368 show I, II, and III with dynamic ff. Measures 369-376 show I, II, and III with dynamic ff. Measures 377-384 show I, II, and III with dynamic ff. Measures 385-392 show I, II, and III with dynamic ff. Measures 393-394 show I, II, and III with dynamic ff. Measures 395-396 show I, II, and III with dynamic ff. Measures 397-398 show I, II, and III with dynamic ff. Measures 399-400 show I, II, and III with dynamic ff. Measures 401-402 show I, II, and III with dynamic ff. Measures 403-404 show I, II, and III with dynamic ff. Measures 405-406 show I, II, and III with dynamic ff. Measures 407-408 show I, II, and III with dynamic ff. Measures 409-410 show I, II, and III with dynamic ff. Measures 411-412 show I, II, and III with dynamic ff. Measures 413-414 show I, II, and III with dynamic ff. Measures 415-416 show I, II, and III with dynamic ff. Measures 417-418 show I, II, and III with dynamic ff. Measures 419-420 show I, II, and III with dynamic ff. Measures 421-422 show I, II, and III with dynamic ff. Measures 423-424 show I, II, and III with dynamic ff. Measures 425-426 show I, II, and III with dynamic ff. Measures 427-428 show I, II, and III with dynamic ff. Measures 429-430 show I, II, and III with dynamic ff. Measures 431-432 show I, II, and III with dynamic ff. Measures 433-434 show I, II, and III with dynamic ff. Measures 435-436 show I, II, and III with dynamic ff. Measures 437-438 show I, II, and III with dynamic ff. Measures 439-440 show I, II, and III with dynamic ff. Measures 441-442 show I, II, and III with dynamic ff. Measures 443-444 show I, II, and III with dynamic ff. Measures 445-446 show I, II, and III with dynamic ff. Measures 447-448 show I, II, and III with dynamic ff. Measures 449-450 show I, II, and III with dynamic ff. Measures 451-452 show I, II, and III with dynamic ff. Measures 453-454 show I, II, and III with dynamic ff. Measures 455-456 show I, II, and III with dynamic ff. Measures 457-458 show I, II, and III with dynamic ff. Measures 459-460 show I, II, and III with dynamic ff. Measures 461-462 show I, II, and III with dynamic ff. Measures 463-464 show I, II, and III with dynamic ff. Measures 465-466 show I, II, and III with dynamic ff. Measures 467-468 show I, II, and III with dynamic ff. Measures 469-470 show I, II, and III with dynamic ff. Measures 471-472 show I, II, and III with dynamic ff. Measures 473-474 show I, II, and III

318

This musical score page contains six staves labeled I through Timpani. The key signature is one sharp. Measure 318 begins with a dynamic of ***ff***. Measures 319 and 320 show various dynamics including ***ff***, ***p***, and ***b>***. Measure 321 features a dynamic of ***ff***. Measure 322 includes a performance instruction "(bellow shake)" above staff III. Measure 323 concludes the section.

I  
II  
III  
IV  
B  
Timpani

323

This musical score page continues from measure 323. It shows six staves: I, II, III, IV, B, and Timpani. Measures 323-327 feature sustained notes with grace notes above them, indicated by small circles with stems. Measures 328 and 329 show eighth-note patterns. Measure 330 concludes the section.

I  
II  
III  
IV  
B  
Timpani

327

I  
II  
III  
(bellow shake)  
IV  
B  
Timpani.

332

Più mosso

I  
II  
III  
IV  
B  
Timpani.

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336

I  
II  
III  
IV  
B  
Timp.

340

I  
II  
III  
IV  
B  
Timp.

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344

I  
II  
III  
IV  
B  
Timp.

349

I  
II  
III  
IV  
B  
Timp.

356

I  
II  
III  
IV  
B  
Timp.

360 rit. al fine

I  
II  
III  
IV  
B  
Timp.

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