

# 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  $\text{J} = 160 - 180$

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

Acc. 1

Musical score for the first section of the Overture. It includes parts for Accordion 1, Accordion 2, Accordion 3, Accordion 4, Bass, and Timpani. The key signature is A major (two sharps). The tempo is Presto ( $\text{J} = 160 - 180$ ). The bass part features sustained notes with grace notes. The timpani part has dynamic markings  $ff$  and  $f$ . Measures 1-6 show a repetitive pattern of eighth-note chords and sixteenth-note figures. Measure 7 begins a new section.

7

Acc. 1

Continuation of the musical score from measure 7. It includes parts for Accordion 1, Accordion 2, Accordion 3, Accordion 4, Bass, and Timpani. The key signature changes to A major (two sharps). The bass part continues with sustained notes and grace notes. The timpani part has dynamic markings  $ff$  and  $f$ . Measures 7-12 show a repetitive pattern of eighth-note chords and sixteenth-note figures. Measure 13 begins a new section.

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 rests. 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 play eighth-note patterns with some note heads crossed out. Staff B has eighth-note patterns with some note heads crossed out. The Timpani (Timp.) staff is silent throughout this section. Measure 17 includes dynamic markings: (s) for sforzando, (s) for sforzando, leggiero for III, mf for IV, and leggiero for IV. Measures 18 and 19 include dynamics f for all staves.

*mf*

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21

brillante

I      ff >

II      brillante  
ff

III     mf

IV     sf(f)

B      sf

Timp.    -

mf

27

I

II

III

IV

B

Timp.

f

## Ruslan and Lyudmila

32

I  
II  
III  
IV  
B  
Timp.

*sf*

*ff*

37

I  
II  
III  
IV  
B  
Timp.

*sf*

*f*

42

I  
II  
III  
IV  
B  
Timp.

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

47

I  
II  
III  
IV  
B  
Timp.

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

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51

I      *sf f*

II      *sf mf*

III

IV      *sf ff*

B

Timp.    *sf mf*

ff

To Coda

56

I      *ff*      pizz.      arco

II      *mf*      pizz.

III      *mf*      loco      *f*

IV      *mp*      *mf*

B      *mf*

Timp.    *mf*

only when no  
timpani      pizz.

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Small accordions)

62

I  
II  
III  
IV  
B  
Timp.

pizz.  
arco  
*f*  
pizz.  
*f*  
*mf*  
*sf*  
*mp*  
*mf*  
arco  
*sf*  
*f*  
*mp*  
pizz.  
*f*

(loco)  low tremolo, otherwise  or 

68

I  
II  
III  
IV  
B  
Timp.

*ff*

*ff*

*ff*

*ff*

*ff*

73

I  
II  
III  
IV  
B  
Timp.

79

I  
II  
III  
IV  
B  
Timp.

85

I  
II  
III  
IV  
B  
Timp.

92

I  
II  
III  
IV  
B  
Timp.

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99

I  
II  
III  
IV  
B  
Timp.

106

I  
II  
III  
IV  
B  
Timp.

## Ruslan and Lyudmila

112

I  
II  
III  
IV  
B  
Timp.

117

I  
II  
III  
IV  
B  
Timp.

122

I  
II  
III  
IV  
B  
Timp.

126

I  
II  
III  
IV  
B  
Timp.

130

This musical score page shows six staves (I, II, III, IV, B, Timp.) over five measures. Staves I and II play eighth-note patterns. Staves III, IV, and B are mostly silent. The Timp. staff is also mostly silent. Measure 134 contains dynamic markings: *sff* (fortississimo) leads to *p* (pianissimo), *sf* (sforzando) leads to *mf* (mezzo-forte), and *sf* leads to *mf*.

135 (bellow shake)

This musical score page shows six staves (I, II, III, IV, B, Timp.) over five measures. Measures 135-138 feature dynamic markings: *sf* leads to *mf*, *mp* (pianissimo) follows, and *sff* leads to *p*. Measure 139 contains a dynamic marking *sf* leading to *mf*. The Timp. staff is mostly silent.

Musical score for orchestra and timpani, page 151. The score consists of six staves. Staves I, II, III, IV, and B are in treble clef, while Timp. is in bass clef. The key signature is two sharps. Measure 151 begins with a rest in all staves. Staff I has a grace note followed by a fermata. Staff II has a dynamic *mf dolce*. Staff III has a dynamic *mf*. Staff IV has a dynamic *mf*. Staff B has a dynamic *f*. The timpani staff has dynamics *(timpani)*, *f*, and *f*. The tempo is indicated as *arco*.

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158

I

II

III

IV

B

Timp.

f pizz. f sfp mf arco f mf f

165      arco

I  
II  
III  
IV  
B  
Tim.

180 pizz.

I

II

III

IV

B

Timp.

The musical score page 180 features six staves. Staff I starts with a measure of rests followed by eighth-note pairs at dynamic *mp*. Staff II has eighth-note pairs at *pp*. Staff III consists of sustained notes with grace-note slurs. Staff IV has eighth-note pairs at *mp*, followed by sustained notes at *pizz.* Staff B has eighth-note pairs at *mp*. The Timp. staff has a single eighth note. Measure numbers 180 through 184 are present above the staves.

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190

I arco  
II  
III  
IV  
B  
Timp.

*mf dolce*

loco on small 8 accordions

(timpani) *mf* (timpani)

*f* *f*

197

I pizz.  
II  
III  
IV  
B  
Timp.

*f*

*sf* *p* *f* *f* *ff*

*mf* *arco* *f* *sf*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

203

I  
II  
III  
IV  
B  
Timp.

pizz.  
*mf*  
use bass for low D on small accordions  
*p*  
*ff*  
*f*  
*sf > mf*  
*(timpani)*  
*pizz.*  
*sf > p*  
*ff*  
*mf*

*mf*

211

I  
II  
III  
IV  
B  
Timp.

*p*  
*pp*  
*pp*  
*(timpani)*  
*pizz.*  
*pp*  
*(timpani)*  
*p*  
*p*  
*pp*

arco  
*pp*

220

I arco  
II *mf*  
III *sf*  
IV *sfp* *p*  
B (timpani)  
Timp. *sf* *p* *mf* *f*

*poco a poco crescendo*

*poco a poco crescendo*

*poco a poco crescendo*

*poco a poco crescendo*

227

I  
II  
III  
IV  
B  
Timp.

*ff*  
*ff*  
*ff*

232

I  
II  
III  
IV  
B  
Timp.

236 D.S. al Coda

I  
II  
III  
IV  
B  
Timp.



253

I  
II  
III  
IV  
B  
Timp.

258

I  
II  
III  
IV  
B  
Timp.

265

This musical score page contains six staves labeled I, II, III, IV, B, and Timp. The key signature is A major (two sharps). Measure 265 starts with a sixteenth-note pattern in staff I. Staff II has eighth-note patterns. Staff III rests. Staff IV has eighth-note patterns with slurs and dynamics (mp, >). Staff B has eighth-note patterns. Staff Timp. rests.

273

This musical score page continues from measure 265. Measure 273 is identical to measure 265. Measures 274-275 show staff IV with eighth-note patterns and slurs, and staff B with eighth-note patterns. Measures 276-277 show staff IV with eighth-note patterns and slurs, and staff B with eighth-note patterns. Measures 278-279 show staff IV with eighth-note patterns and slurs, and staff B with eighth-note patterns. Measure 280 concludes with eighth-note patterns in staff IV and B, and a dynamic marking *mf*.

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281

I  
II  
III  
IV  
B  
Timp.

*ff*

288

I  
II  
III  
IV  
B  
Timp.

*ff*

## Ruslan and Lyudmila

295

I  
II  
III  
IV  
B  
Timp.

301

I  
II  
III  
IV  
B  
Timp.

307

I

II

III

IV

B

Tim.

311

I      *poco a poco cresc.*

II      *mf*      *poco a poco cresc.*

III      *sf mf*      *poco a poco cresc.*

IV      *mf*      *f*

B      *mf*      *f*

Tim.      *mf*      *f*

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317

I  
II  
III  
IV  
B  
Timpani

*ff*

322

I  
II  
III  
(bellow shake)  
IV  
B  
Timpani

*ff*

326

This musical score page contains six staves labeled I through Timpani. The key signature is A major (no sharps or flats). Measure 326 starts with part I playing eighth-note patterns. Part II has a dynamic instruction '(ff)'. Part III has a dynamic instruction '(bellow shake)'. Measures 327-328 show various rhythmic patterns including sixteenth-note groups and grace notes. Measure 329 continues the sixteenth-note patterns. Measure 330 concludes with sustained notes and dynamic markings.

331

This musical score page continues with six staves. The key signature changes to E major (one sharp). Measures 331-334 feature sustained notes with grace notes above them, connected by horizontal lines. Measure 335 returns to the sixteenth-note patterns seen in the previous section.

## Ruslan and Lyudmila

335 **Più mosso**

I  
II  
III  
IV  
B  
Timp.

339

I  
II  
III  
IV  
B  
Timp.

## Ruslan and Lyudmila

343

I

II

III

IV

B

Timp.

348

I

II

III

IV

B

Timp.

355

I  
II  
III  
IV  
B  
Timp.

rit. al fine

360

I  
II  
III  
IV  
B  
Timp.

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