

Themes From Kingdom Come: Deliverance

*I. Skaltz 1403 / II. Talmberg & Lady Stephanie
III. Sigismund's Army At The Gates
IV. Losing Father's Sword & Parents Theme
V. Fist Fight / VI. Rattay
VII. Good Luck Son / VIII. Millers Theme
IX. Town Square / X. The River Sassau Theme
XI. Path Of A Hero / XII. Dream About Father
XIII. Brotherhood Of Bravery / XIV. People Of The Land
XV. Ave Maria / XVI. Jablíčko (The Apple)*

Violin & Piano

or CD Play Back / Play Along

Jan Valta

EMR 55029

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Jan Valta



JAN VALTA (1977) is a graduate of the Teplice Conservatoire where he studied with Jiřina Dlouhá (violin) and Jan Valta sen. (conducting). He is also a graduate from the faculty of music at the Academy of Performing Arts in Prague, studying with Jindřich Pazdera (violin). At the age of nineteen he became a member of the Czech Philharmonic Orchestra for two seasons.

He is the second violinist of the Herold Quartet. Founded 1998 and being one of the foremost string quartets from the Czech Republic, the ensemble has undertaken concert tours in many european countries including Wigmore Hall in London, Sendesaal in Frankfurt, l'Auditori in Barcelona and in Palau di Musica in Valencia. Besides Europe, the Herold Quartet has also performed in Japan, Australia, Brazil and Hawaii. In 2001 the Herold Quartet was awarded the prestigious Czech Chamber Music Society Prize. The Quartet has recorded four CDs; it has also undertaken recordings for Czech Radio, ABC Classic FM Sydney, Hessischer Rundfunk and for Supraphon.

As a soloist, Jan Valta performed in Austria, Germany, France, Slovakia, Spain, Greece and Japan. Together with his father he recorded a CD of works by A. Dvořák and B. Smetana for violin and piano. Since 2006, he has been a violin professor at the Teplice Conservatoire. He is the artistic leader of the Herold Chamber Orchestra and of the ensemble Ecce Harmonia in Teplice.

Jan Valta has created hundreds of arrangements and orchestrations for ensembles of various sizes and genres including chamber and wind ensembles, big bands and symphony orchestras. He co-operates with some of the finest Czech brass ensembles (Prague Brassivo, Czech Brass). Since 2010, he co-operates widely with Editions Marc Reift (Switzerland), a publishing house for which he writes both arrangements and new compositions. His works have been performed in the Czech Republic as well as in Luxembourg, France, Austria, Germany, Spain, Slovakia and Greece.

As well as performing and composing, Jan Valta is also a conductor and musical director. He is an experienced music and recording editor.

More info at www.reift.ch and www.projectfulcanelli.com



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Themes From Kingdom Come: Deliverance

I. Skalitz 1403

Jan Valta

Moderato ♩ = 108

ten.

rit.


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8 **Poco agitato** (♩ = 120) (♩ *ad lib.*)**Tranquillo** (♩ = 100)(senza *r.*)

Themes From Kingdom Come: Deliverance

I. Skaltitz 1403

Jan Valta

Moderato ♩ = 108

Violin

mp

ten.

Piano

p

7 **rit.** **Poco agitato** (♩ = 120) (*ad lib.*)

mf

mp marcato

p ma marcato sempre

mf

più p

p

poco marcato

13

p

legato sempre

16

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

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II. Talmberg & Lady Stephanie

Jan Valta

Moderato ♩ = 100

mf mp p

mp mf mp p mp

Ped. * Ped. *

7 (ad lib.)

f ff mp f

f ff espress. f

Ped. Ped. * Ped. * Ped. *

13

p mf poco f dim.

mp mf mp

Ped. Ped. Ped. Ped. Ped.

20

mp mf mp mf

p sempre mf p mp

rall. a tempo

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III. Sigismund's Army At The Gates

Jan Valta

Moderato ♩ = 100

First system of the musical score. The tempo is Moderato (♩ = 100). The music is in 4/4 time. The upper staff (treble clef) features a melody with dynamics *mp* *semplce*, *poco*, *p*, *pp*, and *mf*. The lower staff (bass clef) features a piano accompaniment with dynamics *mp*, *mf*, and *mf*. A pedal point is indicated by a dashed line labeled *Ped.* and *8^{va}* *p* *mp* *.

7

Più mosso ♩ = 112

Second system of the musical score. The tempo is Più mosso (♩ = 112). The music is in 4/4 time. The upper staff (treble clef) features a melody with dynamics *mp*, *f*, *f*, and *fp*. The lower staff (bass clef) features a piano accompaniment with dynamics *mp*, *f*, and *mp* *f*. A pedal point is indicated by a dashed line labeled *Ped.* and *8^{va}* *p* *mp* *.

13

Third system of the musical score. The tempo is Più mosso (♩ = 112). The music is in 4/4 time. The upper staff (treble clef) features a melody with dynamics *f*, *f*, *f*, and *fp*. The lower staff (bass clef) features a piano accompaniment with dynamics *mp* *f*. A pedal point is indicated by a dashed line labeled *Ped.* and *8^{va}* *p* *mp* *.

17

Fourth system of the musical score. The tempo is Più mosso (♩ = 112). The music is in 4/4 time. The upper staff (treble clef) features a melody with dynamics *f*, *f*, and *f*. The lower staff (bass clef) features a piano accompaniment with dynamics *f*. A pedal point is indicated by a dashed line labeled *Ped.* and *8^{va}* *p* *mp* *.

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IV. Losing Father's Sword & Parents Theme

Jan Valtà

Sostenuto ♩ = 88

senza sord.

p

una corda

più p

7

mp *p* *mp*

tre corde

p *mp*

Ped. Ped. *

13

p *p* *mp*

p *p* *mp*

Ped. * Ped. Ped. *

21

rall.

a tempo

p *mf*

p *mf*

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V. Fist Fight

Jan Valta

Allegro con spirito ♩ = 80

Measures 1-4 of the piece. The score is in 6/8 time with a key signature of one sharp (F#). The tempo is Allegro con spirito, 80 beats per minute. The music features a piano accompaniment with a steady eighth-note pattern in the bass and a melody in the treble. Pedal points are indicated with 'Ped.' and asterisks.

5

Measures 5-8 of the piece. The piano accompaniment continues with the same eighth-note pattern. The melody in the treble shows some variation. A 'sim.' (simile) marking is present under the piano part. An asterisk is at the end of the system.

9

Measures 9-12 of the piece. The melody in the treble becomes more active. The piano accompaniment is marked 'mf' (mezzo-forte). A '(senza Ped.)' (without pedal) instruction is given for the piano part.

13

Measures 13-16 of the piece. The melody continues in the treble, and the piano accompaniment maintains its rhythmic pattern.

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VI. Rattay

19

Jan Valta

Andante ♩ = 76

Musical score for measures 1-5. The score is in 3/4 time and B-flat major. It features a piano introduction (Ped.) with a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf*, *mp*, and *p*. There are asterisks (*) under measures 2, 4, and 5.

6

Musical score for measures 6-10. The score continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*. There are dashed lines connecting notes between the right and left hands in measures 6 and 7.

11

Musical score for measures 11-15. The score features a crescendo (*cresc.*) in the right hand, followed by a forte (*f*) section and a mezzo-forte (*mf*) section. Dynamics include *mf* and *mp*. There are slurs over the melodic lines.

16

Musical score for measures 16-20. The score continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and *mp*. There are slurs over the melodic lines.

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VII. Good Luck Son

Jan Valta

Largo ♩ = 56

The musical score is written for piano and features the following details:

- Tempo:** Largo, with a quarter note equal to 56 beats (♩ = 56).
- Key Signature:** Two flats (B-flat major or D-flat minor).
- Time Signature:** 2/4.
- Measure Numbers:** 7, 11, and 15 are indicated at the start of their respective systems.
- Dynamic Markings:**
 - Measure 1: *poco f*
 - Measure 2: *mp*
 - Measure 3: *mf*
 - Measure 4: *f*
 - Measure 5: *dim.*
 - Measure 6: *p*
 - Measure 7: *mp*
 - Measure 8: *p*
 - Measure 9: *f*
 - Measure 10: *dim.*
 - Measure 11: *f*
 - Measure 12: *f*
 - Measure 13: *mp*
 - Measure 14: *mp*
 - Measure 15: *espress.*
- Performance Instructions:**
 - Ped.* (Pedal) is indicated at the end of measures 10 and 14.
 - * EMR 55029* is a reference code.

6

11

16

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IX. Town Square

("Atmosphere Town 4")

Jan Valta

Comodo ♩ = 50

The musical score is written for a voice and piano. It is in 6/8 time and has a key signature of one sharp (F#). The tempo is marked 'Comodo' with a quarter note equal to 50 beats per minute. The score is divided into four systems, each starting with a measure number (1, 6, 12, 18). The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The score includes various dynamics such as *mf*, *poco f*, *p*, and *mp*, as well as performance markings like 'Ped.' and 'espress.'.

System 1 (Measures 1-5): The vocal line begins with a rest, followed by a melody starting on G4. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include *mf* and *poco f*. Pedal markings 'Ped.' are present at measures 3 and 4.

System 2 (Measures 6-11): The vocal line continues with a melody that rises and then falls. The piano accompaniment maintains the eighth-note pattern. Dynamics include *mf* and *mp*. Pedal markings 'Ped.' are present at measures 7 and 8.

System 3 (Measures 12-17): The vocal line features a melody with a long note on G4. The piano accompaniment continues with the eighth-note pattern. Dynamics include *p* and *poco f*. Pedal markings 'Ped.' are present at measures 13 and 14.

System 4 (Measures 18-22): The vocal line ends with a melody that rises and then falls. The piano accompaniment continues with the eighth-note pattern. Dynamics include *mp* and *poco*. The score concludes with a final chord in the piano accompaniment.

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X. The River Sassau Theme

Jan Valta

Allegro vivo ♩ = 66

mf

f

mp

Ped.

legato sempre

mp

espress.

Ped.

*

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XI. Path Of A Hero

Jan Valta

Moderato ♩ = 112

The musical score is written for piano and features a variety of dynamic markings and performance instructions. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Moderato' with a quarter note equal to 112 beats per minute.

Measures 1-4: The piano part begins with a series of chords in the right hand and a melodic line in the left hand. Dynamics range from *p* (piano) to *mp* (mezzo-piano). Pedal points are indicated with 'Ped.' and 'Ped.'. A triplet of eighth notes appears in the left hand. Asterisks (*) mark specific measures.

Measures 5-8: The right hand features a melodic line with a *mf cantabile* marking. The left hand continues with chords and a melodic line. Dynamics include *p*, *mp*, and *mf*. Pedal points are marked with 'Ped.' and 'Ped.'. A triplet of eighth notes is present in the left hand.

Measures 9-12: The tempo changes to *poco f* (poco forte). The right hand has a melodic line with a *mf* marking. The left hand continues with chords and a melodic line. Dynamics include *mp* and *mf*. Pedal points are marked with 'Ped.' and 'Ped.'.

Measures 13-16: The right hand has a melodic line with a *mf* marking. The left hand continues with chords and a melodic line. Dynamics include *mp* and *espress.* (espressivo). Pedal points are marked with 'Ped.' and 'Ped.'. Asterisks (*) mark specific measures.

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XII. Dream About Father

35

Jan Valta

Tranquillo ♩ = 60

rit.

una corda

p

espress.

cresc. poco

Ped. * Ped. Ped. Ped. Ped. * Ped. Ped. Ped. Ped.

6 a tempo

ten.

mp espress.

mf

p

Ped. Ped. Ped.

11

ten.

mp

cresc. poco

mf

cresc. poco

Ped. Ped. Ped.

16

poco f dolce

tre corde

mf

espress.

m.s.

poco f

Ped. Ped. Ped. Ped. Ped.

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XIII. Brotherhood Of Bravery

37

Jan Valtà

Allegro deciso (♩ = 80)

mf ma marcato

mp ma marcato

cresc.

f

ff

sul G

più f

(loco)

sul G

f

espress.

f

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XIV. People Of The Land

39

Jan Valta

Adagio ♩ = 60

semplce

pp

mp

Ped.

Ped.

Ped.

*

5

p

mf

mp

p

Ped.

Ped.

9

f

mp

mf

mf

mp

Ped.

*

Ped.

*

Ped.

*

12

f

mf

Ped.

Ped.

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XV. Ave Maria

41

(from DLC 4: "A Woman's Lot")

Jan Valta

Larghetto (♩ = 60)

Measures 1-7 of the 'Ave Maria' movement. The score is in 3/4 time. The vocal line (treble clef) begins with a half rest, followed by a melodic phrase starting on G4, marked *mp*. The piano accompaniment (grand staff) features a complex texture with chords and moving lines. Dynamics include *p*, *mf*, *p*, *mp*, and *p*. A *sim.* (sustained) marking is present at the end of measure 7.

8

rall.

a tempo

Measures 8-14. Measure 8 begins with a *rall.* (ritardando) marking. The vocal line continues with a melodic phrase, marked *mf*. The piano accompaniment features a complex texture with chords and moving lines. Dynamics include *mp*, *p*, *mf*, and *mf*. The tempo returns to *a tempo* at measure 10.

15

rit.

a tempo

rit.

a tempo

Measures 15-22. Measure 15 begins with a *rit.* (ritardando) marking. The vocal line continues with a melodic phrase, marked *mp*. The piano accompaniment features a complex texture with chords and moving lines. Dynamics include *p*, *mp*, *mf*, and *sfmf*. The tempo returns to *a tempo* at measure 17.

23

Poco agitato (♩ = 63)

quasi legato sempre

Measures 23-29. Measure 23 begins with a *Poco agitato* (moderately agitated) marking. The vocal line continues with a melodic phrase, marked *mf espress.*. The piano accompaniment features a complex texture with chords and moving lines. Dynamics include *(pp)*, *mp*, *mf*, and *mp*. A *sim.* (sustained) marking is present at the end of measure 29.

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XVI. Jablíčko (The Apple)

(from DLC 4: "A Woman's Lot")

43

Jan Valta

Andante ♩ = 80 rit.

dolce

mp *m.s.* (*m.s. sempre*)

Ped.

5 Rubato ♩ = 72 rall. a tempo

mf cantabile, quasi parlando

mp

11 rit. Tempo I. ♩ = 80 rit.

mp *p* *dolce*

p *mp*

Ped.

17 Rubato ♩ = 72 rall. a tempo

mf

mp

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EMR 8571	STRAUSS, Johann	Rosen aus dem Süden (5)
EMR 8637	STRAUSS, Johann	Tritsch-Tratsch-Polka (5)
EMR 8637	SUBA, Eduardo (Arr.)	Cielito Lindo (5)
EMR 8593	SUBA, Eduardo (Arr.)	La Paloma (5)
EMR 8615	SUBA, Eduardo (Arr.)	Tico-Tico (5)
EMR 2309S	TAILOR, Norman	El Choclo
EMR 8549	TAILOR, Norman	Inca Dance (5)
EMR 2291S	TAILOR, Norman	Sousa Medley
EMR 8527	TAILOR, Norman (Arr.)	Danny Boy (5)
EMR 3002S	TARREGA, Francisco	Alhambra Serenade
EMR 31471	TCHAIKOVSKY, P.I.	Dance Of The Mirlitons
EMR 31611	TCHAIKOVSKY, P.I.	Waltz Of The Flowers
EMR 37299	TEIKE, Carl	Alte Kameraden
EMR 39592	TELEMANN, Georg P.	Concerto per la Chiesa
EMR 35114	TIBOR, Georg	Introduzione - Tema e Variazioni
EMR 2290S	TRADITIONAL	O Sole Mio (Richards)
EMR 2293S	TRADITIONAL	O Sole Mio (Saurer)
EMR 8527	VARIOUS	Greatest Hits Volume 1 (5)
EMR 8549	VARIOUS	Greatest Hits Volume 2 (5)
EMR 8571	VARIOUS	Greatest Hits Volume 3 (5)
EMR 8593	VARIOUS	Greatest Hits Volume 4 (5)
EMR 8615	VARIOUS	Greatest Hits Volume 5 (5)
EMR 8637	VARIOUS	Greatest Hits Volume 6 (5)
EMR 8659	VARIOUS	Greatest Hits Volume 7 (5)
EMR 8681	VARIOUS	Greatest Hits Volume 8 (5)
EMR 19027	VERDI, Giuseppe	Chorus Of Hebrew Slaves
EMR 27726	VERDI, Giuseppe	Marcia Trionfale
EMR 3720S	WAGNER, Josef F.	Under The Double Eagle
EMR 26017	WEBBER, Andrew L.	Memory
EMR 2305S	WEBER, C.M. von	Romance (Mortimer)
EMR 4968S	WILLENER, René	Head In The Stars
EMR 40042	WOREK, Michal (Arr.)	Tetris Theme
EMR 4466S	YOUNANS, Vincent	Carioca
EMR 38053	YOUNANS, Vincent	Tea For Two
EMR 23293	YRADIER, Sebastien	Paloma