

Themes From Kingdom Come: Deliverance

*I. Skaltitz 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)*

Trombone (♭ + ♪) & Piano
or CD Play Back / Play Along

Jan Valta

EMR 55026

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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.

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Themes From Kingdom Come: Deliverance

I. Skalitz 1403

Jan Valta

Moderato ♩ = 108

ten.

rit.

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is illegal!



8 Poco agitato (♩ = 120)

(♩ ad lib.)



13



17



21



26



34



41



rit.

Poco meno (♩ = 108)



Tranquillo (♩ = 100)

(senza ri)

54



Themes From Kingdom Come: Deliverance

I. Skaltitz 1403

Jan Valta

Moderato ♩ = 108

Trombone *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.*

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Jan Valta

Moderato ♩ = 100

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

The musical score for Example 13 consists of two systems. The first system is for the piano, with a treble and bass staff. The piano part begins in 2/4 time with a key signature of two flats (B-flat and E-flat). The melody in the treble staff starts with a half note B-flat, followed by a quarter note G, and then a half note F. The bass staff provides a simple harmonic accompaniment. The second system is for the double bass, with a single staff. It begins in 4/4 time with a key signature of two flats. The melody starts with a half note B-flat, followed by a quarter note G, and then a half note F. The bass staff provides a simple harmonic accompaniment. The score includes dynamic markings such as *p*, *mf*, *poco f*, and *dim.*, and performance instructions like *Ped.* (pedal).

20

mp *mf* *mp* *mf* *p* *mp*

p sempre *mf* *p* *mp*

rall. *a tempo*

Σεδ.

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III. Sigismund's Army At The Gates

Jan Valta

Moderato ♩ = 100

Measures 1-6 of the piece. The score is in 4/4 time. The bassoon part (Basso) starts with a melodic line, followed by the piano (Piano) with chords and arpeggios. Dynamics include *mp semplice*, *poco*, *p*, *pp*, *mf*, and *mf*. A pedal point (Ped.) is indicated in the piano part. A dynamic change to *p* is marked with an 8^{va} (octave up) instruction. A final dynamic of *mp* is marked with an asterisk (*).

7

Più mosso ♩ = 112

Measures 7-12. The tempo changes to *Più mosso* (♩ = 112). The bassoon part features a triplet of eighth notes. Dynamics include *mp*, *f*, *f*, and *fp*. The piano part continues with arpeggiated figures. Pedal points (Ped.) are indicated in the piano part. A dynamic change to *mp* is marked with an asterisk (*).

13

Measures 13-16. The bassoon part continues with a melodic line. Dynamics include *f*, *f*, *f*, and *fp*. The piano part features a triplet of eighth notes. Pedal points (Ped.) are indicated in the piano part. A dynamic change to *mp* is marked with an asterisk (*).

17

Measures 17-20. The bassoon part continues with a melodic line. Dynamics include *f*, *f*, and *f*. The piano part features a triplet of eighth notes. A 'senza Ped.' (without pedal) instruction is given for the piano part.

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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 bass line features a steady eighth-note pattern with a 'Ped.' (pedal) marking at the start. The treble line consists of chords and single notes. A 'f' (forte) dynamic marking is present at the beginning of the treble line.

5

Measures 5-8 of the piece. The bass line continues with eighth notes, marked 'sim.' (sostenuto). The treble line shows a slight melodic development. A '*' symbol is at the end of the system.

9

Measures 9-12 of the piece. The bass line has a more active melody, marked 'f' (forte). The treble line features a continuous eighth-note accompaniment, marked 'mf' (mezzo-forte). The instruction '(senza Ped.)' (without pedal) is written below the bass line.

13

Measures 13-16 of the piece. The bass line continues with eighth notes. The treble line shows a melodic line with some grace notes. The piece ends with a double bar line.

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VI. Rattay

19

Jan Valta

Andante ♩ = 76

mf mp p mp

Ped. * Ped. Ped. * Ped. *

6

mf

Ped. *

11

cresc. f mf espress. mf mp

cresc.

16

cresc. mf

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VII. Good Luck Son

Jan Valtà

Largo ♩ = 56

Musical score for "VII. Good Luck Son" by Jan Valtà. The score is in 2/4 time, key of B-flat major, and tempo Largo (♩ = 56). It features a single melodic line in the bass clef and a piano accompaniment in the grand staff. The score is divided into three systems. The first system (measures 1-6) includes dynamics like *poco f*, *dim.*, and *p*. The second system (measures 7-10) includes *mp*, *mf*, *f*, and *dim.*. The third system (measures 11-14) includes *f*, *mp*, and *espress.* markings. The piece concludes with a *Ped.* (pedal) and a *** (crescendo) marking.

6

11

16

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IX. Town Square

("Atmosphere Town 4")

Jan Valtà

Comodo ♩ = 50

Musical score for "IX. Town Square" by Jan Valtà. The score is in 6/8 time and consists of four systems of staves. The first system (measures 1-5) features a bass line starting with a rest, followed by a melody in the right hand of the piano, and a bass line in the left hand of the piano. The second system (measures 6-11) continues the melody and bass line. The third system (measures 12-17) shows a change in dynamics and includes a "poco f" marking. The fourth system (measures 18-22) concludes the piece with a "poco" marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like "poco f", "mf", "mp", and "p".

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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 score is divided into four systems, with measure numbers 1, 5, 9, and 13 indicated at the beginning of each system.

- System 1 (Measures 1-4):** The right hand plays a series of chords with long, sweeping ties. The left hand has a bass line with triplets and rests. Dynamics include *p* (piano) and *mp* (mezzo-piano). Pedal points are marked with "Ped." and asterisks (*).
- System 2 (Measures 5-8):** The right hand continues with tied chords. The left hand has a more active bass line. Dynamics include *p*, *mp*, and *mf* (mezzo-forte). A "cantabile" marking appears in the right hand. Pedal points are marked with "Ped." and asterisks (*).
- System 3 (Measures 9-12):** The right hand features a melodic line with ties. The left hand has a steady bass line. Dynamics include *mp* and *mf*. A "poco *f*" (poco fortissimo) marking is present. Pedal points are marked with "Ped." and asterisks (*).
- System 4 (Measures 13-16):** The right hand has a melodic line with ties. The left hand has a steady bass line. Dynamics include *mf* and *mp*. An "espress." (espressivo) marking is present. Pedal points are marked with "Ped." and asterisks (*).

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XII. Dream About Father

35

Jan Valtà

Tranquillo ♩ = 60

rit.

una corda

p

espress.

cresc. poco

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

6 **a tempo**

mp espress.

ten.

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.

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XIII. Brotherhood Of Bravery

37

Jan Valta

Allegro deciso (♩ = 80)

7

13

19

25

mf ma marcato

mp ma marcato

cresc.

f

ff

più f

f

espress.

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XIV. People Of The Land

39

Jan Valta

Adagio ♩ = 60

semplice

Adagio ♩ = 60

semplce

mp

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 'Larghetto' section. The bass line begins with a half rest, followed by a melodic line starting on G4. The piano accompaniment features a complex texture with chords and moving lines in both hands. Dynamic markings include *mp*, *p*, *mf*, and *sim.*

8

rall.

a tempo

Measures 8-14. The tempo changes from *rall.* to *a tempo*. The bass line continues the melodic development. The piano accompaniment shows a shift in texture. Dynamic markings include *mp*, *p*, and *mf*.

15

rit.

a tempo

rit.

a tempo

Measures 15-22. The tempo changes from *a tempo* to *rit.* and back to *a tempo*. The bass line features a melodic phrase. The piano accompaniment includes a *sfmf* (sforzando molto fortissimo) marking. Dynamic markings include *mp*, *mf*, and *p*.

23

Poco agitato (♩ = 63)

quasi legato sempre

Measures 23-29 of the 'Poco agitato' section. The tempo is *Poco agitato*. The bass line continues the melodic line. The piano accompaniment features a more active texture. Dynamic markings include *mf espress.*, *pp*, *mp*, *mf*, and *sim.*

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XVI. Jablíčko (The Apple)

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

43

Jan Valta

Andante ♩ = 80

rit.

Measures 1-4 of the piece. The score is in 3/4 time, key of B-flat major. The right hand features a melody with a 'dolce' marking. The left hand provides harmonic support with chords and single notes. Pedal points are indicated at the bottom of the page.

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

5 Rubato ♩ = 72

rall.

a tempo

Measures 5-10. The tempo changes to Rubato (♩ = 72). The right hand continues the melody with a 'cantabile, quasi parlando' marking. The left hand features chords and moving lines. Pedal points are indicated.

mf cantabile, quasi parlando
mp
Ped.

11 rit.

Tempo I. ♩ = 80

rit.

Measures 11-16. The tempo returns to Tempo I (♩ = 80). The right hand features a 'dolce' marking. The left hand has chords and moving lines. Pedal points are indicated.

mp *p* *dolce* *mp*
Ped. Ped. Ped. Ped.

17 Rubato ♩ = 72

rall.

a tempo

Measures 17-20. The tempo changes to Rubato (♩ = 72). The right hand continues the melody. The left hand features chords and moving lines. Pedal points are indicated.

mf *mp*
Ped.

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EMR 134	MORTIMER, J.G.	Solo Pieces Vol. 1 + CD
EMR 136	MORTIMER, J.G.	Solo Pieces Vol. 2 + CD
EMR 138	MORTIMER, J.G.	Solo Pieces Vol. 3 + CD
EMR 140	MORTIMER, J.G.	Solo Pieces Vol. 4 + CD
EMR 142	MORTIMER, J.G.	Solo Pieces Vol. 5 + CD
EMR 144	MORTIMER, J.G.	Solo Pieces Vol. 6 + CD
EMR 4474	VARIOUS	20 Sacred Hits + CD

