

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)*

F Horn & Piano

or CD Play Back / Play Along

Jan Valta

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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

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8 Poco agitato (♩ = 120) (♩ ad lib.)



Tranquillo (♩ = 100)

(senza rit.)



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Themes From Kingdom Come: Deliverance

I. Skalitz 1403

Jan Valta

Moderato ♩ = 108

F Horn

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

Red.

16

Red.

Red.

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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

rall. a tempo

Ped.

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III. Sigismund's Army At The Gates

Jan Valta

Moderato ♩ = 100

Measure 1: *mp* *semplice*
 Measure 2: *mp*
 Measure 3: *mf*
 Measure 4: *p*
 Measure 5: *pp*
 Measure 6: *mf*
 Pedal: *p*, *mp* *

7

Più mosso ♩ = 112

Measure 7: *mp*
 Measure 8: *f*
 Measure 9: *f*
 Measure 10: *mp* *f*
 Measure 11: *fp*
 Measure 12: *fp*
 Pedal: *Ped.*, *Ped.*, *Ped.*, *Ped.* *

13

Measure 13: *f*
 Measure 14: *f*
 Measure 15: *f*
 Measure 16: *fp*
 Pedal: *Ped.*, *Ped. sim.*

17

Measure 17: *f*
 Measure 18: *f*
 Measure 19: *f*
 Measure 20: *f*
 Pedal: *senza Ped.*

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IV. Losing Father's Sword & Parents Theme

Jan Valtà

Sostenuto $\text{♩} = 88$
senza sord.

p

una corda

più p

7

mp *p* *mp*

tre corde

p *mp*

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 piano part features a strong, rhythmic accompaniment with a forte (f) dynamic. The right hand has a melodic line with eighth notes. Pedal markings (Ped.) are present in measures 1, 3, 5, 7, 9, 11, 13, and 15, with asterisks (*) indicating specific pedal points.

Measures 5-8 of the piece. The piano part continues with a forte (f) dynamic. The right hand has a melodic line with eighth notes. Pedal markings (Ped.) are present in measures 5, 7, 9, 11, 13, and 15, with asterisks (*) indicating specific pedal points. The word "sim." (simile) is written below measure 5.

Measures 9-12 of the piece. The piano part continues with a mezzo-forte (mf) dynamic. The right hand has a melodic line with eighth notes. Pedal markings (Ped.) are present in measures 9, 11, 13, and 15, with asterisks (*) indicating specific pedal points. The instruction "(senza Ped.)" (without pedal) is written below measure 9.

Measures 13-16 of the piece. The piano part continues with a mezzo-forte (mf) dynamic. The right hand has a melodic line with eighth notes. Pedal markings (Ped.) are present in measures 13, 15, 17, and 19, with asterisks (*) indicating specific pedal points.

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VI. Rattay

19

Jan Valta

Andante ♩ = 76

Measure 1: Piano introduction (Ped.)
 Measure 2: Piano introduction (Ped.)
 Measure 3: Piano introduction (Ped.)
 Measure 4: Melody begins (mf)
 Measure 5: Melody continues (p, mp)

6

Measure 6: Melody continues (mf)
 Measure 7: Melody continues (mf)
 Measure 8: Melody continues (mf)
 Measure 9: Melody continues (mf)
 Measure 10: Melody continues (mf)

11

Measure 11: Melody continues (cresc.)
 Measure 12: Melody continues (f)
 Measure 13: Melody continues (mf espress.)
 Measure 14: Melody continues (mf)
 Measure 15: Melody continues (mp)

16

Measure 16: Melody continues (cresc.)
 Measure 17: Melody continues (cresc.)
 Measure 18: Melody continues (cresc.)
 Measure 19: Melody continues (cresc.)
 Measure 20: Melody continues (cresc.)

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VII. Good Luck Son

Jan Valta

Largo ♩ = 56

The musical score is for a piece titled "VII. Good Luck Son" by Jan Valta. It is in 2/4 time, key of B-flat major, and tempo Largo (♩ = 56). The score is divided into three systems of music.

System 1 (Measures 1-6): The vocal line begins with a rest in measure 1, followed by a melody starting in measure 2. Dynamics include *poco f*, *dim.*, and *p*. The piano accompaniment starts in measure 1 with a melody in the right hand and a bass line in the left hand. Dynamics include *mp*, *mf*, and *f*.

System 2 (Measures 7-10): The vocal line continues with a melody. Dynamics include *mp* and *p*. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Dynamics include *p* and *f*.

System 3 (Measures 11-14): The vocal line concludes with a melody. Dynamics include *f* and *mp*. The piano accompaniment concludes with a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *mp*.

Performance markings include *espress.* (espressivo) and *Ped.* (pedal).

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VIII. Millers Theme

Jan Valta

Moderato ♩ = 100

First system of the musical score. The right hand (treble clef) has a whole rest for the first four measures, followed by a half note G4, quarter note A4, and eighth note B4 in the fifth measure. The left hand (bass clef) plays a steady eighth-note accompaniment. Pedal points are marked: Ped., *Ped., *, Ped., *Ped., *. The tempo is Moderato (♩ = 100). Dynamics include *poco f misterioso* and *mf misterioso* (8va). The system ends with a *mp* dynamic.

6

Second system of the musical score, starting at measure 6. The right hand continues with eighth-note patterns. The left hand maintains the eighth-note accompaniment. Dynamics include *mf*. The system ends with a *mf* dynamic.

11

Third system of the musical score, starting at measure 11. The right hand features a melodic line with a *mf* dynamic. The left hand continues the accompaniment. Dynamics include *mf* and *mp*. The system ends with a *mp* dynamic.

16

Fourth system of the musical score, starting at measure 16. The right hand continues with eighth-note patterns. The left hand maintains the eighth-note accompaniment. Dynamics include *mf*. The system ends with a *mf* dynamic.

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IX. Town Square

("Atmosphere Town 4")

Jan Valta

Comodo ♩ = 50

The musical score for "IX. Town Square" is written for piano and features a melody in the right hand and accompaniment in the left hand. The tempo is marked "Comodo ♩ = 50". The score is divided into four systems of staves. The first system (measures 1-5) includes dynamics like *poco f* and *mf*. The second system (measures 6-11) includes *mf* and *mp*. The third system (measures 12-17) includes *p* and *poco f*. The fourth system (measures 18-22) includes *poco*, *espress.*, and *mf*. The score also includes markings for *Ped.* (pedal) and a double asterisk *** at the end of the third and fourth systems.

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X. The River Sassau Theme

Jan Valta

Allegro vivo ♩ = 66

The first system of the musical score for 'The River Sassau Theme' is written for piano. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Allegro vivo' with a quarter note equal to 66 beats per minute. The system begins with a measure of rest in the treble staff, followed by a half note G4. The piano part starts with a forte (f) dynamic, featuring a triplet of eighth notes in the bass staff and a sixteenth-note triplet in the treble staff. The right hand of the piano part has a series of sixteenth-note runs, each marked with a '6' for sixteenth notes. Dynamics include mf (mezzo-forte) and mp (mezzo-piano). The system ends with a Ped. (pedal) marking.

The second system of the musical score continues the piece. It begins with a measure number '3' above the treble staff. The treble staff has a melodic line with a slur over it, marked 'legato sempre'. The piano part continues with sixteenth-note runs in the right hand and a triplet of eighth notes in the bass staff. The system concludes with an 'espress.' (espressivo) marking.

The third system of the musical score begins with a measure number '5' above the treble staff. It continues the sixteenth-note runs in the right hand of the piano part. The system ends with a Ped. (pedal) marking and an asterisk (*) below the bass staff.

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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 three flats (B-flat, E-flat, A-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 *p* (piano) dynamic, followed by a *mp* (mezzo-piano) section. Pedal points are indicated with 'Ped.' and asterisks (*). A triplet of eighth notes is marked with a '3'.

Measures 5-8: The right hand enters with a *mf cantabile* (mezzo-forte cantabile) marking. The piano part continues with *p*, *m.d. mp* (mezzo-forte mezzo-piano), and *mp* dynamics. Pedal points are marked with 'Ped.' and asterisks (*).

Measures 9-12: The right hand features a *poco f* (poco forte) section. The piano part includes *mp* and *mf* dynamics. Pedal points are marked with 'Ped.'.

Measures 13-14: The right hand has a *mf* section, and the piano part includes a *mp* section with an *espress.* (espressivo) marking. Pedal points are marked with 'Ped.' and an asterisk (*).

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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

mp *espress.*

ten.

mf

p

Ped. Ped. Ped.

11

ten.

mp

cresc. poco

ten.

mf

cresc. poco

Ped. Ped. Ped.

16

poco f dolce

tre corde

mf

espress.

m.s.

pocr

Ped. Ped. Ped. Ped. Ped.

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XIII. Brotherhood Of Bravery

37

Jan Valta

Allegro deciso (♩ = 80)

mf ma marcato *mf*

mp ma marcato

cresc. *f* *ff*

cresc. *più f*

f *f*

espress. *f*

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XIV. People Of The Land

39

Jan Valta

Adagio ♩ = 60

semplce

pp mp Ped. Ped. *

5

p mf mp p Ped. Ped.

9

f mp mf 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 'XV. Ave Maria' score. The tempo is Larghetto (♩ = 60). The music is in 3/4 time. The vocal line (treble clef) begins with a half rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment (grand staff) features a complex texture with chords and moving lines. Dynamics include mp, p, mf, and sim. (simile).

8

rall.

a tempo

Measures 8-14 of the 'XV. Ave Maria' score. The tempo changes from Larghetto to rallentando (rall.) at measure 8 and returns to a tempo at measure 11. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment features a complex texture with chords and moving lines. Dynamics include mp, p, mf, and sim. (simile).

15

rit.

a tempo

rit.

a tempo

Measures 15-22 of the 'XV. Ave Maria' score. The tempo changes from a tempo to ritardando (rit.) at measure 15 and returns to a tempo at measure 18. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment features a complex texture with chords and moving lines. Dynamics include mp, p, mf, and sfmf (sforzando molto forte).

23

Poco agitato (♩ = 63)

quasi legato sempre

Measures 23-29 of the 'XV. Ave Maria' score. The tempo changes from a tempo to Poco agitato (♩ = 63) at measure 23. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment features a complex texture with chords and moving lines. Dynamics include mf espress. (marcato espressivo), pp (pianissimo), mp, and sim. (simile).

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XVI. Jablíčko (The Apple)

43

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

Jan Valta

Andante ♩ = 80 **rit.**

dolce

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

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

5 **Rubato** ♩ = 72 **rall.** **a tempo**

mf cantabile, quasi parlando

mp

11 **rit.** **Tempo I.** ♩ = 80 **rit.**

mp *p dolce*

p *mp*

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

17 **Rubato** ♩ = 72 **rall.** **a tempo**

mf

mp

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EMR 8673	JOPLIN, Scott	Easy Winners (5)
EMR 8567	JOPLIN, Scott	Elite Syncopations (5)
EMR 8607	JOPLIN, Scott	The Entertainer (5)
EMR 2129	KLING, Henry A.L.	Sonate en la mineur
EMR 240	KOETSIER, Jan	Romanza Op. 59/2
EMR 267	KOETSIER, Jan	Scherzo Brilliante
EMR 237	KOETSIER, Jan	Sonatina Op. 59/1
EMR 268	KOETSIER, Jan	Variationen
EMR 295	KRIVITSKY, David	Konzert
EMR 307K	LOEILLET, J.B.	Sonate en Lab Majeur (Sturzenegger)
EMR 8540	MACDUFF, G. (Arr.)	Bill Bailey (5)
EMR 8607	MACDUFF, G. (Arr.)	Charlie Is My Darling (5)
EMR 8651	MACDUFF, G. (Arr.)	Marching Through Georgia (5)
EMR 8673	MACDUFF, G. (Arr.)	Morning Has Broken (5)
EMR 8567	MACDUFF, G. (Arr.)	Scotland The Brave (5)
EMR 927K	MANCINI, Henry	The Pink Panther
EMR 301K	MARCELLO, B.	Adagio - Largo - Allegretto
EMR 2128K	MASSENET, Jules	Meditation from Thaïs
EMR 2065K	MENDELSSOHN, F.	Auf Flügeln des Gesanges
EMR 2012	MICHEL, Jean-Fr.	Capriccio
EMR 202K	MONTI, Vittorio	Csardas (version in C minor)
EMR 2195K	MONTI, Vittorio	Csardas (version in D minor)
EMR 2081	MONTI, Vittorio	Csardas (Version in F minor)
EMR 2133K	MORRIS / GASTE	Feelings
EMR 8651	MORTIMER, J.G. (Arr.)	La Cucaracha (5)
EMR 8540	MORTIMER, J.G. (Arr.)	Scarborough Fair (5)
EMR 923K	MORTIMER, J.G. (Arr.)	The Beatles (8)
EMR 8518	MORTIMER, J.G. (Arr.)	The Last Rose Of Summer (5)
EMR 2151K	MORTIMER, John G.	Happy Birthday
EMR 14020	MOUREY, Colette	Au Chant De La Terre
EMR 18301	MOUREY, Colette	Bonheurs d'Eté
EMR 2094	MOZART, W.A.	Concerto N° 1
EMR 2095	MOZART, W.A.	Concerto N° 2
EMR 2096	MOZART, W.A.	Concerto N° 3
EMR 2097	MOZART, W.A.	Concerto N° 4
EMR 262	MOZART, W.A.	Konzert N° 1
EMR 263	MOZART, W.A.	Konzert N° 2
EMR 264	MOZART, W.A.	Konzert N° 3