

# 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)*

Trumpet or Cornet (B $\flat$  + C) & 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](http://www.reift.ch) and [www.projectfulcanelli.com](http://www.projectfulcanelli.com)



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B $\flat$  TRUMPET  
or CORNET

# Themes From Kingdom Come: Deliverance

## I. Skalitz 1403

Jan Valta

Moderato  $\text{♩} = 108$

*ten.*

*rit.*

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8 Poco agitato ( $\text{♩} = 120$ ) (*ad lib.*)



*rit.*

Poco meno ( $\text{♩} = 108$ )



Tranquillo ( $\text{♩} = 100$ )

(senz'alcun)



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# Themes From Kingdom Come: Deliverance

## I. Skaltitz 1403

Jan Valta

**Moderato** ♩ = 108

B♭ Trumpet or Cornet

*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*

*Ped.*

16

*Ped.*

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# II. Talmberg & Lady Stephanie

Jan Valta

Moderato ♩ = 100

Measures 1-6 of the piece. The score is in 4/4 time. The piano part features a series of chords and arpeggios, with dynamics ranging from *mp* to *p*. The violin part has a melodic line with dynamics *mf*, *mp*, and *p*. Pedal points are indicated with 'Ped.' and asterisks.

Measures 7-12. Measure 7 begins with a tempo change to *ad lib.* The piano part has a more active bass line with dynamics *f*, *ff*, and *espress.*. The violin part continues with a melodic line, dynamics *f*, *ff*, and *mp*. Pedal points are indicated with 'Ped.' and asterisks.

Measures 13-19. The tempo returns to Moderato. The piano part features a series of chords and arpeggios, with dynamics *p*, *mf*, and *dim.*. The violin part has a melodic line with dynamics *p*, *mf*, and *dim.*. Pedal points are indicated with 'Ped.' and asterisks.

Measures 20-24. The tempo changes to *rall.* and then *a tempo*. The piano part has a series of chords and arpeggios, with dynamics *p*, *mf*, and *p*. The violin part has a melodic line with dynamics *mp*, *mf*, and *mp*. Pedal points are indicated with 'Ped.' and asterisks.

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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 key signature has one sharp (F#). The score is for piano and voice. The piano part has a melody in the right hand and a bass line in the left hand. The voice part has a melody in the right hand. Dynamics include *mp semplice*, *poco*, *p*, *pp*, *mf*, and *mp*. There is a pedal point marked *Ped.* and a sub-octave marked *8<sup>ub</sup>*.

7

Più mosso ♩ = 112

Second system of the musical score. The tempo is Più mosso (♩ = 112). The key signature has one sharp (F#). The score is for piano and voice. The piano part has a melody in the right hand and a bass line in the left hand. The voice part has a melody in the right hand. Dynamics include *mp*, *f*, *<f*, and *fp*. There is a pedal point marked *Ped.* and a sub-octave marked *8<sup>ub</sup>*.

13

Third system of the musical score. The key signature has one sharp (F#). The score is for piano and voice. The piano part has a melody in the right hand and a bass line in the left hand. The voice part has a melody in the right hand. Dynamics include *f*, *f*, *<f*, and *fp*. There is a pedal point marked *Ped.* and a sub-octave marked *8<sup>ub</sup>*.

17

Fourth system of the musical score. The key signature has one sharp (F#). The score is for piano and voice. The piano part has a melody in the right hand and a bass line in the left hand. The voice part has a melody in the right hand. Dynamics include *f*, *f*, and *f*. There is a pedal point marked *Ped.* and a sub-octave marked *8<sup>ub</sup>*.

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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. \*

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 two sharps (F# and C#). The tempo is Allegro con spirito, 80 beats per minute. The piano part features a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand, including sixteenth notes and rests. Pedal markings (Ped.) are present at the end of measures 1, 3, 5, 7, 9, and 11. Asterisks (\*) are placed between measures 2, 4, 6, 8, 10, and 12.

5

Measures 5-8 of the piece. The piano part continues with the same rhythmic patterns. A 'sim.' (simile) marking is present at the beginning of measure 5. An asterisk (\*) is at the end of measure 8.

9

Measures 9-12 of the piece. The piano part features a 'mf' (mezzo-forte) marking at the beginning of measure 9. The text '(senza Ped.)' (without pedal) is written below the piano part at the start of measure 9.

13

Measures 13-16 of the piece. The piano part continues with the same rhythmic patterns.

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# VI. Rattay

19

Jan Valta

Andante ♩ = 76

mf mp p mp

Ped. \* Ped. Ped. \* Ped. Ped. \*

6

mf p.

11

cresc. f mf espress. cresc. mf mp

16

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## VII. Good Luck Son

Jan Valtá

Largo ♩ = 56

The musical score is written for voice and piano. It begins with a tempo marking of *Largo* and a quarter note equal to 56 beats per minute. The key signature has two flats (B-flat major or D-flat minor). The time signature is 2/4. The score is divided into three systems. The first system (measures 1-6) includes a vocal line with dynamics *poco f*, *dim.*, and *p <*, and a piano accompaniment with dynamics *mp*, *mf*, and *f*. The second system (measures 7-10) continues the vocal and piano parts, with a piano dynamic *p* in the vocal line. The third system (measures 11-14) features a piano solo section marked *espr.* and *espr.*, with dynamics *f* and *mp*. The score concludes with a *Ped.* marking and an asterisk.

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## VIII. Millers Theme

Jan Valta

Moderato ♩ = 100

mf misterioso

poco *f* misterioso

mp

Ped. \* Ped. \* Ped. \* Ped. \* (Ped. simile)

6

mf

11

mf

mp

16

mf

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# IX. Town Square

("Atmosphere Town 4")

Jan Valta

Comodo ♩. = 50

The musical score is written for a single instrument, likely a piano, in 6/8 time and the key of D major (two sharps). It is divided into four systems of staves. The first system (measures 1-5) begins with a melody in the right hand starting at measure 3, marked *poco f*, and a piano accompaniment in the left hand marked *mf*. The second system (measures 6-11) continues the melody and accompaniment, with dynamics *mf* and *mp*. The third system (measures 12-17) shows the melody marked *p* and the piano accompaniment marked *poco f*. The fourth system (measures 18-22) features a more complex piano accompaniment marked *espress.* and *mf*, with the melody marked *poco*. The score includes various musical notations such as slurs, ties, and dynamic markings.

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# X. The River Sassau Theme

Jan Valt

Allegro vivo ♩ = 66

*mf*

*f*

*mp*

*legato sempre*

*espress.*

*p*

*espress.*

*Ped.*

# 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 a 3-measure triplet is marked with a '3' and an asterisk (\*).

**Measures 5-8:** The right hand continues with sustained chords, while the left hand has a more active melodic line. Dynamics include *p*, *mp*, and *mf* (mezzo-forte). A 'cantabile' marking is present in the right hand. Pedal points and triplets are also used.

**Measures 9-12:** The tempo and dynamics shift slightly. The right hand features a more rhythmic, ascending melodic line. Dynamics include *mp* and *mf*. A 'poco f' (poco forte) marking appears. Pedal points are indicated throughout.

**Measures 13:** The piece concludes with a final melodic flourish in the right hand and a sustained bass line in the left hand. Dynamics include *mf* and *mp*. An 'espress.' (espressivo) marking is present in the left hand. Pedal points and a final triplet are marked.

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# XII. Dream About Father

35

Jan Valta

Tranquillo ♩ = 60 rit.

*una corda*

*p*

*espress.*

*cresc. poco*

Ped. \*

6 **a tempo**

*mp espress.*

*ten.*

*mf*

*p*

Ped.

11

*ten.*

*mp*

*cresc. poco*

*mf*

*cresc. poco*

Ped.

16

*poco f dolce*

*tre corde*

*mf*

*espress.*

*m.s.*

*poco f*

Ped.

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# XIII. Brotherhood Of Bravery

37

Jan Valta

Allegro deciso (♩. = 80)

*mf* ma marcato

*mp* ma marcato

*cresc.*

*f*

*ff*

*cresc.*

*più f*

*f*

*espress.*

*f*

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# XIV. People Of The Land

39

Jan Valta

Adagio ♩ = 60

semplice

pp

Ped.

mp

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 with a key signature of one sharp (F#). The tempo is marked 'Larghetto' with a quarter note equal to 60 beats. 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 in both hands. Dynamics include *p*, *mf*, *p*, *mp*, and *p*. A 'sim.' (simile) marking is present at the end of measure 7.

8

rall.

a tempo

Measures 8-14 of the 'Ave Maria' movement. The tempo changes from 'Larghetto' to 'rall.' at measure 8 and back to 'a tempo' at measure 11. The vocal line continues with a melodic phrase marked *mf*. The piano accompaniment features a complex texture with chords and moving lines in both hands. Dynamics include *mp*, *p*, *mf*, and *mf*.

15

rit.

a tempo

rit.

a tempo

Measures 15-22 of the 'Ave Maria' movement. The tempo changes from 'a tempo' to 'rit.' at measure 15 and back to 'a tempo' at measure 18. The vocal line continues with a melodic phrase marked *mp*. The piano accompaniment features a complex texture with chords and moving lines in both hands. Dynamics include *p*, *mp*, *mf*, and *sfmf*.

23

Poco agitato (♩ = 63)

quasi legato sempre

Measures 23-29 of the 'Ave Maria' movement. The tempo changes from 'Larghetto' to 'Poco agitato' at measure 23. The tempo is marked 'Poco agitato' with a quarter note equal to 63 beats. The vocal line begins with a half rest, followed by a melodic phrase starting on G4, marked *mf espress.*. The piano accompaniment features a complex texture with chords and moving lines in both hands. Dynamics include *(pp)*, *mp*, *mf*, and *mp*. A 'sim.' (simile) 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 2588 | DANKS, H.P.            | Silberfäden                         |
| EMR 2501 | DASSIN, Joe            | L'Eté Indien                        |
| EMR 1424 | DEBONS, Eddy           | A Bumble Bee's Fantasy              |
| EMR 2940 | DEBONS, Eddy           | Danses païennes                     |
| EMR 3104 | DEBONS, Eddy           | Danses Païennes (Solo Cornet)       |
| EMR 3826 | DEBONS, Eddy           | Divertimento                        |
| EMR 3979 | DEBONS, Eddy           | Fantasietta                         |
| EMR 2940 | DEBONS, Eddy           | Heidnische Tänze                    |
| EMR 3104 | DEBONS, Eddy           | Heidnische Tänze                    |
| EMR 3216 | DEBONS, Eddy           | Kirbo (Eb Cornet Solo)              |
| EMR 3191 | DEBONS, Eddy           | Kirbo (Solo Trumpet)                |
| EMR 2940 | DEBONS, Eddy           | Pagan Dances                        |
| EMR 3104 | DEBONS, Eddy           | Pagan Dances                        |
| EMR 2935 | DEBONS, Eddy           | Prelude & Burlesque                 |
| EMR 1311 | DEBONS, Eddy           | Rhapsodie Fantasque                 |
| EMR 1890 | DEBONS, Eddy           | Saltatio Diabolica                  |
| EMR 2958 | DEBONS, Eddy           | Zece Prajini                        |
| EMR 3183 | DEBONS, Eddy           | Zingaresca                          |
| EMR 2509 | FRANCOIS, Claude       | My Way                              |
| EMR 2589 | GERSHWIN, George       | Summertime (Eb or Bb Cornet)        |
| EMR 1163 | GLIERE, Reinhold       | Concerto for Cornet                 |
| EMR 3543 | GOEDICKE, A.           | Konzert-Etüde                       |
| EMR 1281 | HERMAN, Jerry          | Hello, Dolly!                       |
| EMR 3726 | HÖHNE, Carl            | Slavonic Fantasy                    |
| EMR 2956 | HORNEZ / MISRAKI       | Qu'est-ce qu'on attend              |
| EMR 2523 | JAMES, Harry           | Trumpet Blues and Cantabile         |
| EMR 2502 | KAEMPFERT, Bert        | Strangers in the Night              |
| EMR 3189 | KÜBLER, Hanspeter      | A Trumpeter's Pleasure              |
| EMR 1170 | LAST, James            | Einsamer Hirte (Cornet Solo)        |
| EMR 1299 | MASSENET, Jules        | Meditation "Thais" (Eb Cornet Solo) |
| EMR 3764 | MASSENET, Jules        | Meditation from Thais               |
| EMR 1099 | MICHEL, Jean-Fr.       | Rolipops (2 Cornets)                |
| EMR 1052 | MONTI, Vittorio        | Csardas (in C minor)                |
| EMR 3870 | MOREN, Bertrand        | Adventure Quest                     |
| EMR 3718 | MOREN, Bertrand        | Carnival                            |
| EMR 9002 | MOREN, Bertrand        | Connemara                           |
| EMR 9003 | MOREN, Bertrand        | Connemara                           |
| EMR 3482 | MOREN, Bertrand        | Devil's Concertino                  |
| EMR 3485 | MOREN, Bertrand        | Eastern Dances                      |
| EMR 3542 | MOREN, Bertrand        | Fiesta                              |
| EMR 3528 | MORISOD, Alain         | Concerto Pour Un Eté                |
| EMR 2525 | MORRIS, Albert         | Feelings                            |
| EMR 3625 | NAULAIS, Jérôme        | Blue Flugel                         |
| EMR 2939 | NAULAIS, Jérôme        | Evasion (Cornet Solo)               |
| EMR 3734 | NAULAIS, Jérôme        | It's Time                           |
| EMR 3739 | NAULAIS, Jérôme        | Julito Mio                          |
| EMR 3733 | NAULAIS, Jérôme        | Morning                             |
| EMR 3735 | NAULAIS, Jérôme (Arr.) | Greensleeves                        |
| EMR 2887 | NORIS, Günter          | Beautiful Girl (Trumpet Solo)       |
| EMR 3069 | NORIS, Günter          | Trumpet In The Night                |
| EMR 1196 | PREVERT / KOSMA        | Les Feuilles Mortes                 |
| EMR 2543 | REVAUX, Jacques        | La Maladie d'Amour                  |
| EMR 2530 | RICH / RANDOLPH        | Benny Hill (Yackety Sax)            |
| EMR 2590 | RICHARDS, Scott        | Gloryland                           |
| EMR 1266 | RIMSKY-KORSAKOV        | Hummelflug                          |
| EMR 1266 | RIMSKY-KORSAKOV        | Le vol du bourdon                   |
| EMR 1266 | RIMSKY-KORSAKOV        | The Flight Of The Bumble Bee        |
| EMR 3541 | ROCHA, Gilles          | Peaceful World                      |
| EMR 3872 | ROCHA, Gilles          | Two Faces                           |
| EMR 2576 | SARASATE, Pablo De     | Chansons Tziganes                   |
| EMR 2576 | SARASATE, Pablo De     | Gipsy Airs                          |
| EMR 2576 | SARASATE, Pablo De     | Zigeunerweisen                      |
| EMR 2586 | TAILOR, Norman         | Gramercy Park                       |
| EMR 2947 | TAILOR, Norman         | Keep On Smiling                     |
| EMR 2788 | THOMAS, Jérôme         | Spanish Trumpet                     |
| EMR 1287 | TRADITIONAL            | Amazing Grace                       |
| EMR 2760 | TRADITIONAL            | Londonderry Air                     |
| EMR 2587 | TRADITIONAL            | Morning Has Broken                  |
| EMR 2600 | WEBBER, Andrew L.      | Don't cry for me, Argentina         |
| EMR 1412 | WEBER, C.M. von        | Romance                             |