

# 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)*

**Bassoon & Piano**

*or CD Play Back / Play Along*

**Jan Valta**

EMR 55022

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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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# Themes From Kingdom Come: Deliverance

## I. Skalitz 1403

Jan Valta

Moderato ♩ = 108

ten.

rit.

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Poco agitato (♩ = 120)



rit.

Poco meno (♩ = 108)



Tranquillo (♩ = 100)

(senza rit.)



# Themes From Kingdom Come: Deliverance

## I. Skaltitz 1403

Jan Valta

**Moderato** ♩ = 108

Bassoon *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.*

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# II. Talmberg & Lady Stephanie

Jan Valta

Moderato  $\text{♩} = 100$

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 rall. a tempo

p sempre mf p mp

Ped.

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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, marked *mp semplice*, *poco*, *p*, *pp*, and *mf*. The piano accompaniment (Piano) features chords and arpeggios, marked *mp*, *mf*, and *mf*. A pedal point (Ped.) is indicated in the bassoon part at measure 5, marked *p* and *mp* with an asterisk.

7

Più mosso ♩ = 112

Measures 7-12. The tempo changes to *Più mosso* (♩ = 112). The bassoon part continues with a melodic line, marked *mp*, *f*, *f*, and *fp*. The piano accompaniment features a more active bass line with eighth notes, marked *mp*, *f*, *mp*, and *f*. Pedal points (Ped.) are indicated in the bassoon part at measures 8, 9, 10, 11, and 12, marked *p* and *mp* with an asterisk.

13

Measures 13-16. The bassoon part continues with a melodic line, marked *f*, *f*, *f*, and *fp*. The piano accompaniment features a more active bass line with eighth notes, marked *mp* and *f*. Pedal points (Ped.) are indicated in the bassoon part at measures 13, 14, 15, and 16, marked *p* and *mp* with an asterisk.

17

Measures 17-20. The bassoon part continues with a melodic line, marked *f*, *f*, and *f*. The piano accompaniment features a more active bass line with eighth notes, marked *f*. A pedal point (Ped.) is indicated in the bassoon part at measure 17, marked *p* and *mp* with an asterisk.

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# IV. Losing Father's Sword & Parents Theme

Jan Valtà

Sostenuto ♩ = 88

*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 and asterisks indicating specific notes. The treble line consists of chords and single notes, starting with a forte 'f' dynamic.

5

Measures 5-8. The bass line continues with eighth notes, marked 'sim.' (simile). The treble line shows a melodic line with some grace notes. An asterisk is placed at the end of measure 8.

9

Measures 9-12. The bass line has a more active melody, starting with a forte 'f' dynamic. The treble line features a steady eighth-note accompaniment, marked 'mf' (mezzo-forte). A '(senza Ped.)' (without pedal) instruction is given for the bass line.

13

Measures 13-16. The bass line continues with eighth notes. The treble line features a more complex, flowing melody with some grace notes.

# VI. Rattay

19

Jan Valta

Andante ♩ = 76

6

11

16

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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 cello/bass line and a piano accompaniment. 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*, *p*, and *mf*. The third system (measures 11-14) includes *f*, *espress.*, and *mp*. The score ends with a *Ped.* and a \* symbol.

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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. The second system (measures 6-11) continues the piano melody and adds a 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) features a "poco" marking and a "poco f" marking. The score includes various musical notations such as notes, rests, and dynamic markings.

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# X. The River Sassau Theme

Jan Valtà

Allegro vivo ♩ = 66

*f*

*mf*

*mp*

*legato sempre*

*espress.*

*espress.*

*Ped.*

*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 score is divided into measures, with measure numbers 5, 9, and 13 indicated at the start of their respective systems.

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

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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*

*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 Valta

Allegro deciso (♩. = 80)

*mf* *ma marcato* *mf*

*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

The musical score is written for a piano and a single melodic line. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is Adagio, with a metronome marking of ♩ = 60. The score is divided into four systems, each starting with a measure number (1, 5, 9, 12). The melodic line is in the upper staff, and the piano accompaniment is in the lower staff. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *pp*, *mp*, *p*, *mf*, and *f*. The melodic line includes a *semplce* marking and various articulations like slurs and accents. Pedal points are indicated by 'Ped.' and asterisks '\*' at the end of measures. Measure 12 includes triplets and sextuplets in the piano part.

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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' piece. The score is in 3/4 time. The bass line starts with a half note G2, followed by a half note F2, and then a half note E2. The piano accompaniment begins with a half note G2, followed by a half note F2, and then a half note E2. The piano part features a series of chords and single notes, with dynamics ranging from *p* to *mp*. The bass line is marked *mp* and *sim.*

8

rall.

a tempo

Measures 8-14 of the 'Ave Maria' piece. The tempo changes from *rall.* to *a tempo*. The bass line continues with half notes, and the piano accompaniment features a series of chords and single notes. Dynamics include *mp*, *p*, and *mf*.

15

rit.

a tempo

rit.

a tempo

Measures 15-22 of the 'Ave Maria' piece. The tempo changes from *rit.* to *a tempo*. The bass line continues with half notes, and the piano accompaniment features a series of chords and single notes. Dynamics include *mp*, *p*, and *sfmf*.

23

Poco agitato (♩ = 63)

quasi legato sempre

Measures 23-29 of the 'Ave Maria' piece. The tempo changes to *Poco agitato*. The bass line continues with half notes, and the piano accompaniment features a series of chords and single notes. Dynamics include *mf espress.*, *pp*, *mp*, 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 tempo is Andante (♩ = 80). The key signature has one flat (B-flat). The time signature is 3/4. The music is marked *dolce* and *mp*. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with a *m.s.* (maestros) marking. The right hand has a *m.s. sempre* marking. Pedal points are indicated below the bass line.

5 Rubato ♩ = 72

rall.

a tempo

Measures 5-10. The tempo is Rubato (♩ = 72). The key signature has one flat. The time signature is 3/4. The music is marked *mf cantabile, quasi parlando*. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with a *mp* marking. Pedal points are indicated below the bass line.

11 rit.

Tempo I. ♩ = 80

rit.

Measures 11-16. The tempo is Tempo I. (♩ = 80). The key signature has one flat. The time signature is 3/4. The music is marked *mp* and *p*. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with a *dolce* marking. Pedal points are indicated below the bass line.

17 Rubato ♩ = 72

rall.

a tempo

Measures 17-20. The tempo is Rubato (♩ = 72). The key signature has one flat. The time signature is 3/4. The music is marked *mf* and *mp*. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. Pedal points are indicated below the bass line.

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| EMR 13770 | BARCLAY, Ted (Arr.) | Auld Lang Syne + CD (5)              |
| EMR 13771 | BARCLAY, Ted (Arr.) | Aura Lee + CD (5)                    |
| EMR 13770 | BARCLAY, Ted (Arr.) | Cielito Lindo + CD (5)               |
| EMR 13774 | BARCLAY, Ted (Arr.) | Clementine + CD (5)                  |
| EMR 13770 | BARCLAY, Ted (Arr.) | Fun & Easy Hits Volume 1 + CD (5)    |
| EMR 13771 | BARCLAY, Ted (Arr.) | Fun & Easy Hits Volume 2 + CD (5)    |
| EMR 13772 | BARCLAY, Ted (Arr.) | Fun & Easy Hits Volume 3 + CD (5)    |
| EMR 13773 | BARCLAY, Ted (Arr.) | Fun & Easy Hits Volume 4 + CD (5)    |
| EMR 13774 | BARCLAY, Ted (Arr.) | Fun & Easy Hits Volume 5 + CD (5)    |
| EMR 13770 | BARCLAY, Ted (Arr.) | Funiculi-Funicula + CD (5)           |
| EMR 13771 | BARCLAY, Ted (Arr.) | Glory Hallelujah + CD (5)            |
| EMR 13771 | BARCLAY, Ted (Arr.) | Go Down, Moses + CD (5)              |
| EMR 13773 | BARCLAY, Ted (Arr.) | Greensleeves + CD (5)                |
| EMR 13774 | BARCLAY, Ted (Arr.) | Home On The Range + CD (5)           |
| EMR 13773 | BARCLAY, Ted (Arr.) | Kumbaya + CD (5)                     |
| EMR 13770 | BARCLAY, Ted (Arr.) | La Cucaracha + CD (5)                |
| EMR 13774 | BARCLAY, Ted (Arr.) | Little Brown Jug + CD (5)            |
| EMR 13772 | BARCLAY, Ted (Arr.) | Londonderry Air + CD (5)             |
| EMR 13773 | BARCLAY, Ted (Arr.) | Morning Has Broken + CD (5)          |
| EMR 13771 | BARCLAY, Ted (Arr.) | Oh Happy Day + CD (5)                |
| EMR 13773 | BARCLAY, Ted (Arr.) | Oh Susanna + CD (5)                  |
| EMR 13772 | BARCLAY, Ted (Arr.) | Oh When The Saints + CD (5)          |
| EMR 13771 | BARCLAY, Ted (Arr.) | Red River Valley + CD (5)            |
| EMR 13772 | BARCLAY, Ted (Arr.) | Scarborough Fair + CD (5)            |
| EMR 13774 | BARCLAY, Ted (Arr.) | Shenandoah + CD (5)                  |
| EMR 13774 | BARCLAY, Ted (Arr.) | Swing Low + CD (5)                   |
| EMR 13772 | BARCLAY, Ted (Arr.) | The House Of The Rising Sun + CD (5) |
| EMR 13772 | BARCLAY, Ted (Arr.) | The Rivers Of Babylon + CD (5)       |
| EMR 13773 | BARCLAY, Ted (Arr.) | Yankee Doodle + CD (5)               |
| EMR 2315  | FILLMORE, Henry     | 15 Rags + CD                         |
| EMR 13186 | MORTIMER, John G.   | Solo Pieces Vol. 1 + CD              |
| EMR 13187 | MORTIMER, John G.   | Solo Pieces Vol. 2 + CD              |
| EMR 13188 | MORTIMER, John G.   | Solo Pieces Vol. 3 + CD              |
| EMR 13189 | MORTIMER, John G.   | Solo Pieces Vol. 4 + CD              |
| EMR 13190 | MORTIMER, John G.   | Solo Pieces Vol. 5 (Bassoon)         |
| EMR 13191 | MORTIMER, John G.   | Solo Pieces Vol. 6 (Bassoon)         |
| EMR 13855 | VARIOUS             | 20 Sacred Hits + CD                  |

