

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)*

Oboe & Piano
or CD Play Back / Play Along

Jan Valta

EMR 55019

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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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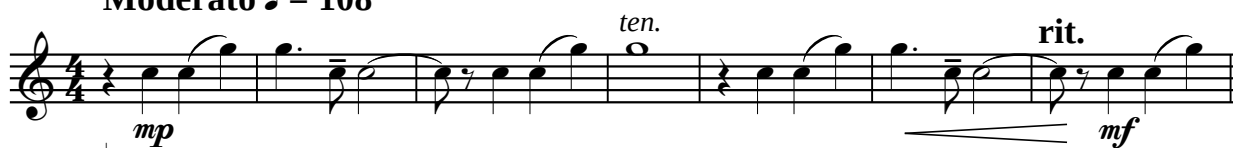
Themes From Kingdom Come: Deliverance

I. Skalitz 1403

Jan Valta

Moderato ♩ = 108

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Poco agitato (♩ = 120)



rit.

Poco meno (♩ = 108)



Tranquillo (♩ = 100)

(senza r')



Themes From Kingdom Come: Deliverance

I. Skaltitz 1403

Jan Valta

Moderato ♩ = 108

Oboe *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

2ed. *2ed.* *2ed.*

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II. Talmberg & Lady Stephanie

Jan Valta

Moderato ♩ = 100

7 (*ad lib.*)

13

20

rall. a tempo

mp *mf* *mp* *mf*

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

Ped. *

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III. Sigismund's Army At The Gates

Jan Valta

Moderato ♩ = 100

First system of the musical score. The top staff (treble clef) begins with a melodic line in D major, marked *mp semplice*. It features a crescendo to *poco*, then a decrescendo through *p* and *pp* to *mf*. The bottom staff (bass clef) provides harmonic support with chords and a bass line, marked *mp* and *mf*. Pedal points are indicated with *Ped.* and *p* markings, and a double asterisk *** is placed below the staff.

7

Più mosso ♩ = 112

Second system of the musical score, starting at measure 7. The tempo is *Più mosso* (♩ = 112). The top staff features a melodic line with a triplet of eighth notes, marked *mp*, *f*, and *fp*. The bottom staff has a more active bass line with triplets, marked *mp* and *f*. Pedal points are indicated with *Ped.* markings, and a double asterisk *** is placed below the staff.

13

Third system of the musical score, starting at measure 13. The top staff continues the melodic line with a triplet, marked *f* and *fp*. The bottom staff features a dense bass line with triplets, marked *mp* and *f*. Pedal points are indicated with *Ped.* and *Ped. sim.* markings, and a double asterisk *** is placed below the staff.

17

Fourth system of the musical score, starting at measure 17. The top staff features a melodic line with a triplet, marked *f*. The bottom staff has a dense bass line with triplets, marked *f*. The system concludes with the instruction *senza Ped.* (without pedal).

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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. *

13

p *p* *mp*

p *p* *mp*

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

21

p *mf*

rall. *a tempo*

p *mf*

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V. Fist Fight

Jan Valta

Allegro con spirito $\text{♩} = 80$

First system of music (measures 1-4). The score is in 6/8 time, key of B-flat major. The piano part features a strong bass line with chords and a rhythmic pattern of eighth notes. The right hand has a melodic line with eighth notes and rests. Dynamics include *f* (forte) and *ped.* (pedal). There are asterisks (*) indicating specific rhythmic patterns.

Second system of music (measures 5-8). The piano part continues with a strong bass line. The right hand has a melodic line with eighth notes and rests. Dynamics include *sim.* (sostenuto) and *ped.* (pedal). There is an asterisk (*) at the end of the system.

Third system of music (measures 9-12). The piano part continues with a strong bass line. The right hand has a melodic line with eighth notes and rests. Dynamics include *f* (forte) and *mf* (mezzo-forte). There is a note "(senza *ped.*)" (without pedal).

Fourth system of music (measures 13-16). The piano part continues with a strong bass line. The right hand has a melodic line with eighth notes and rests.

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VI. Rattay

19

Jan Valta

Andante ♩ = 76

The musical score is for a piece titled "VI. Rattay" by Jan Valta. It is marked "Andante" with a tempo of ♩ = 76. The score is written for a single melodic line (likely violin or flute) and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score is divided into four systems, each containing two staves. The first system (measures 1-5) includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The second system (measures 6-10) includes a mezzo-forte (mf) dynamic. The third system (measures 11-15) includes a crescendo (cresc.) marking and a mezzo-forte (mf) dynamic. The fourth system (measures 16-20) includes a mezzo-forte (mf) dynamic and a mezzo-piano (mp) dynamic. The score also includes a "Ped." (pedal) marking and a "*" (star) marking. The piano part features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes, and a "Ped." marking. The melodic part features a series of eighth and sixteenth notes, with a "cresc." marking and a "mf espress." marking. The score is numbered 6, 11, and 16 at the beginning of each system.

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VII. Good Luck Son

Jan Valtá

Largo ♩ = 56

poco f *dim.* *p*

mp *mf* *f* *dim.*

7

mp *p* *mf* *p*

8va *Ped.* *

11

f *mf* *p* *mp*

espress. *f* *mp* *espress.*

Ped. *

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VIII. Millers Theme

Jan Valta

Moderato ♩ = 100

mf misterioso

poco f misterioso

mp

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

6

11

16

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IX. Town Square

("Atmosphere Town 4")

Jan Valta

Comodo ♩ = 50

The musical score is written for piano and features a variety of dynamics and articulations. The first system (measures 1-5) begins with a piano introduction marked *mf* in the left hand and *poco f* in the right hand. The second system (measures 6-11) continues the melody and bass line. The third system (measures 12-17) includes a piano section marked *p* in the right hand and *poco f* in the left hand. The fourth system (measures 18-22) concludes the piece with a melody in the right hand and a bass line in the left hand. Dynamics include *mf*, *poco f*, *p*, and *espress.* Pedal marks (*Ped.*) and asterisks (*) are present throughout the score.

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X. The River Sassau Theme

Jan Valt

Allegro vivo ♩ = 66

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

- Tempo:** Allegro vivo, ♩ = 66
- Key Signature:** One flat (B-flat major or D minor)
- Time Signature:** 3/4
- Measure Numbers:** 1, 3, 5
- Dynamic Markings:** *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), *espress.* (espressivo)
- Articulation:** *legato sempre* (legato always), *espress.* (espressivo)
- Figures:** 3 (triplet), 6 (sixteenth notes)
- Other:** *Red.* (Reduction), *mf* (mezzo-forte), *mp* (mezzo-piano), *espress.* (espressivo)

*

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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 first system (measures 1-4) includes piano (*p*), mezzo-piano (*mp*), and mezzo-forte (*mf*) dynamics, with a mezzo-forte mezzo-dolce (*mf m.d.*) marking in measure 3. The second system (measures 5-8) continues with *p*, *mp*, and *mf* dynamics, ending with a mezzo-forte cantabile (*mf cantabile*) marking. The third system (measures 9-12) features a mezzo-forte poco (*poco f*) marking in measure 10. The fourth system (measures 13-16) includes a mezzo-forte (*mf*) marking in measure 13, a mezzo-piano (*mp*) marking in measure 14, and an espresso (*espress*) marking in measure 15. The score also includes several pedal markings (*Ped.*), a triplet of eighth notes in measures 1, 3, 5, and 7, and asterisks (*) in measures 3, 5, 7, 11, and 15. The key signature changes from C major to D major between measures 9 and 10.

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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.

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.

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

Adagio ♩ = 60

semplice

mp

pp

mp

Ped.

Ped.

Ped.

*

5

This musical score is for the song 'The Rose Tree'. It is written for voice and piano. The key signature has one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures. The voice part begins with a half note G4, followed by a quarter note A4, and then a quarter note Bb4. The piano accompaniment features a series of eighth notes in the left hand and chords in the right hand. The second system also has four measures. The voice part continues with a half note G4, followed by a quarter note A4, and then a quarter note Bb4. The piano accompaniment includes triplets in the right hand and chords in the left hand. Dynamics include *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). Pedal markings (*Ped.*) are present at the end of the second system.

9

f *mp* *mf* 3

mf 3 3 3 3 *mp* 3 3 3 3 3 3 3 3

Ped. * Ped. * Ped. *

12

f

mf

3 6 6 6 3 6

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' piece. The score is in 3/4 time with a key signature of two flats. The tempo is Larghetto (♩ = 60). The music features a vocal line and a piano accompaniment. Dynamics include *mp*, *p*, *mf*, and *sim.* (simile).

8

rall.

a tempo

Measures 8-14 of the 'Ave Maria' piece. The tempo changes from *rall.* to *a tempo*. The piano accompaniment features a steady eighth-note pattern. 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 *a tempo* to *rit.* and back to *a tempo*. The piano accompaniment features a steady eighth-note pattern. Dynamics include *mp*, *mf*, *p*, and *sfmf* (sforzando molto forte).

23

Poco agitato (♩ = 63)

quasi legato sempre

Measures 23-29 of the 'Ave Maria' piece. The tempo is Poco agitato (♩ = 63). The music is marked *quasi legato sempre*. The piano accompaniment features a steady eighth-note pattern. Dynamics include *mf espress.*, *pp*, *mp*, *mf*, 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 8510	TAILOR, Norman (Arr.)	Danny Boy (5)
EMR 716	TAMBERG, Eino	Music for Oboe
EMR 30018	TARREGA, Francisco	Alhambra Serenade
EMR 25249A	TARREGA, Francisco	2 Pieces
EMR 30626	TARTINI, Giuseppe	Concerto in C Major
EMR 29982	TCHAIKOVSKY, P.i.	Russian Dance
EMR 20993	TELEMANN, Georg P.	12 Heroic Marches (Mourey)
EMR 21653	TELEMANN, Georg P.	12 Heroic Marches (Valta)
EMR 30649	TELEMANN, Georg P.	Concerto in C Major
EMR 288B	TELEMANN, Georg P.	Sonata in F minor
EMR 23218	TOSELLI, Enrico	Serenada
EMR 23237	TRADITIONAL	Greensleeves
EMR 2188B	TRADITIONAL	Londonderry Air (Tailor)
EMR 23257	TRADITIONAL	Londonderry Air (Valta)
EMR 2290B	TRADITIONAL	O Sole Mio (Richards)
EMR 2304B	TRADITIONAL	O Sole Mio (Saurer)
EMR 22929	VALTA, Jan	Londonderry Air
EMR 21748	VARIOUS	20 Celtic Hits
EMR 28995	VARIOUS	20 Greatest Sacred Music
EMR 22151	VARIOUS	20 Greatest Slow Melodies
EMR 2323	VARIOUS	Baroque Masterpieces
EMR 8510	VARIOUS	Greatest Hits Volume 1 (5)
EMR 8532	VARIOUS	Greatest Hits Volume 2 (5)
EMR 8554	VARIOUS	Greatest Hits Volume 3 (5)
EMR 8576	VARIOUS	Greatest Hits Volume 4 (5)
EMR 8598	VARIOUS	Greatest Hits Volume 5 (5)
EMR 8620	VARIOUS	Greatest Hits Volume 6 (5)