

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)*

Flute & Piano
or CD Play Back / Play Along

Jan Valta

EMR 55018

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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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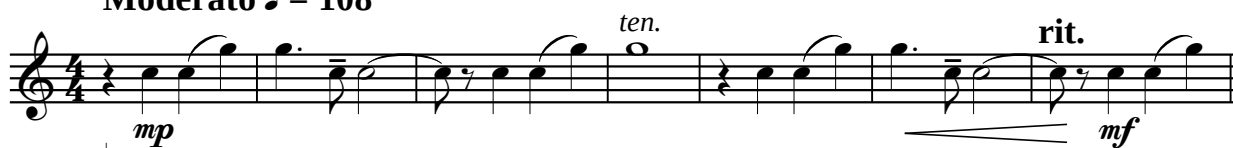
Themes From Kingdom Come: Deliverance

I. Skaltitz 1403

Jan Valta

Moderato ♩ = 108

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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

Flute *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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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* *rall.* *a tempo*

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

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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 two sharps (F# and C#). The music is in 4/4 time. The upper staff (treble clef) starts with a melody marked *mp semplice*, followed by dynamics *poco*, *p*, *pp*, and *mf*. The lower staff (bass clef) has a piano accompaniment marked *mp*, with dynamics *mf* and *mf*. Pedal markings include *Ped.*, *p*, and *mp*. A double asterisk **** is placed below the lower staff.

7

Più mosso ♩ = 112

Second system of the musical score. The tempo is Più mosso (♩ = 112). The key signature remains two sharps. The music is in 4/4 time. The upper staff starts with a melody marked *mp*, followed by dynamics *f*, *f*, and *fp*. The lower staff has a piano accompaniment marked *mp*, with dynamics *f* and *mp*. Pedal markings include *Ped.*, *Ped.*, *Ped.*, and *Ped.*. A double asterisk **** is placed below the lower staff.

13

Third system of the musical score. The key signature remains two sharps. The music is in 4/4 time. The upper staff starts with a melody marked *f*, followed by dynamics *f*, *f*, and *fp*. The lower staff has a piano accompaniment marked *mp*, with dynamics *f* and *mp*. Pedal markings include *Ped.*, *Ped. sim.*, and *Ped.*. A double asterisk **** is placed below the lower staff.

17

Fourth system of the musical score. The key signature remains two sharps. The music is in 4/4 time. The upper staff starts with a melody marked *f*, followed by dynamics *f* and *f*. The lower staff has a piano accompaniment marked *f*. Pedal markings include *senza Ped.*. A double asterisk **** is placed below the lower staff.

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IV. Losing Father's Sword & Parents Theme

Jan Valta

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

rall. *a tempo*

p *mf*

p *mf*

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V. Fist Fight

Jan Valta

Allegro con spirito $\text{♩} = 80$

Measures 1-4 of the piece. The score is in 6/8 time with a key signature of one flat (B-flat). The tempo is Allegro con spirito, 80 beats per minute. The music features a strong bass line with a repeating eighth-note pattern and a piano accompaniment of chords. The first measure is marked with a forte *f* dynamic. The piano part includes a series of chords, some marked with a tenuto mark and a 'Ped.' (pedal) instruction, and others with an asterisk.

Measures 5-8 of the piece. The piano part continues with the same chordal texture. The bass line remains consistent. The first measure of this system is marked with a *sim.* (simile) dynamic. The system ends with an asterisk.

Measures 9-12 of the piece. The melody enters in measure 9, marked with a forte *f* dynamic. The piano part continues with the same chordal texture, marked with a mezzo-forte *mf* dynamic. The system ends with the instruction *(senza Ped.)* (without pedal).

Measures 13-16 of the piece. The melody continues with eighth-note patterns. The piano part continues with the same chordal texture. The system ends with a final chord.

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VI. Rattay

19

Jan Valta

Andante ♩ = 76

The musical score is written for a single melodic line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Andante' with a quarter note equal to 76 beats per minute. The score is divided into four systems, each containing a single melodic staff and a grand staff (treble and bass clef) for the piano accompaniment.

- Measures 1-5:** The melodic line begins with a rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a series of chords in the right hand and a walking bass line in the left hand. Pedal points are indicated in the left hand. Dynamics include *mf*, *mp*, and *p*.
- Measures 6-10:** The melodic line continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment maintains its harmonic support. Dynamics include *mf* and *mp*.
- Measures 11-15:** The melodic line features a crescendo leading to a fortissimo (*f*) dynamic, followed by a mezzo-forte (*mf*) section marked 'espress.'. The piano accompaniment also features a crescendo and dynamic changes from *mf* to *mp*.
- Measures 16:** The final measure of the system, showing the continuation of the melodic and harmonic themes.

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VII. Good Luck Son

Jan Valtá

Largo $\text{♩} = 56$

First system of the musical score. The piano part begins in 3/4 time, then changes to 4/4, and finally returns to 3/4. The vocal line is in 4/4 time. Dynamics include *poco f*, *dim.*, and *p*.

7

Second system of the musical score. The piano part continues with a pedal point marked *Ped.* and an asterisk. Dynamics include *mp* and *p*.

11

Third system of the musical score. The piano part continues with a pedal point marked *Ped.* and an asterisk. Dynamics include *f*, *espress.*, and *mp*.

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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

mf

mf

mp

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IX. Town Square

("Atmosphere Town 4")

Jan Valta

Comodo ♩ = 50

Musical score for "IX. Town Square" by Jan Valta. The score is in 8/8 time and consists of four systems of staves. The first system (measures 1-5) features a piano introduction with a melody in the right hand and a bass line in the left hand. The second system (measures 6-11) continues the melody and bass line. The third system (measures 12-17) includes a piano section with a melody in the right hand and a bass line 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*, *mp*, and *espress.* Pedal marks (Ped.) and asterisks (*) are present at the end of measures 5, 11, 17, and 22.

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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 / 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)
- Figures:** 3 (triplet), 6 (sixteenth notes)
- Other:** *Red.* (Reduction)

*

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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 articulations. The tempo is Moderato at 112 beats per minute. The score is divided into four systems, each starting with a measure number (1, 5, 9, 13). The notation includes treble and bass staves with piano accompaniment. Dynamics range from piano (*p*) to fortissimo (*ff*), with intermediate markings like *mp*, *mf*, and *poco f*. Articulations include slurs, ties, and accents. Pedal markings (*Ped.*) are used throughout. Measure 14 ends with a repeat sign.

Measures 1-4: *p*, *mp*, *p*, *mp m.d.*, *Ped.*, *3*, ***, *Ped.*, *3*, ***.

Measures 5-8: *p*, *mp*, *mp*, *mf*, *mf cantabile*, *m.d.*, *Ped.*, *3*, ***, *Ped.*, *Ped.*.

Measures 9-12: *mp*, *poco f*, *mf*, *Ped.*, *Ped.*, *Ped.*, *Ped.*.

Measures 13-14: *mf*, *pr*, *mp*, *espress*, *Ped.*, *Ped.*, ***.

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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.

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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 3/4. 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 starts with a half note G3, followed by a quarter note A3, and then a quarter note Bb3. The second 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 starts with a half note G3, followed by a quarter note A3, and then a quarter note Bb3. The score includes dynamic markings: *p* (piano) at the beginning of the first system, *mf* (mezzo-forte) at the beginning of the second system, and *mp* (mezzo-piano) at the beginning of the third system. There are also crescendo and decrescendo hairpins. The score ends with a double bar line and the word 'Ped.' (Pedal) written below the piano part.

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

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' section. The tempo is Larghetto (♩ = 60). The music is in 3/4 time and B-flat major. The vocal line begins with a half note G4, followed by a half note A4, and then a half note Bb4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. Dynamics include mp, p, mf, and sim.

8

rall.

a tempo

Measures 8-14 of the 'Ave Maria' section. The tempo changes from rall. to a tempo. The vocal line continues with a half note C5, followed by a half note D5, and then a half note E5. The piano accompaniment maintains its eighth-note bass line. Dynamics include mp, p, and mf.

15

rit.

a tempo

rit.

a tempo

Measures 15-22 of the 'Ave Maria' section. The tempo changes from rit. to a tempo. The vocal line continues with a half note F5, followed by a half note G5, and then a half note A5. The piano accompaniment features a steady eighth-note bass line. Dynamics include mp, p, and sfmf.

23

Poco agitato (♩ = 63)

quasi legato sempre

Measures 23-29 of the 'Ave Maria' section. The tempo is Poco agitato (♩ = 63). The music is in 3/4 time and B-flat major. The vocal line begins with a half note Bb4, followed by a half note C5, and then a half note D5. The piano accompaniment features a steady eighth-note bass line. Dynamics include mf espress., (pp), mp, and sim.

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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

C.A.D.

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EMR 8465	RICHARDS, Scott	In Terra Pax (5)
EMR 2387	RICHARDS, Scott	Redemption (5)
EMR 8465	RICHARDS, Scott	Resurrection (5)
EMR 8465	SCHULZ, Johann	Wir pflügen (5)
EMR 293N	SENAILLE, J.B.	Andante & Allegro Spiritoso
EMR 8487	TAILOR, Norman	Elegy (5)
EMR 8487	TAILOR, Norman	Hymn To Life (5)
EMR 8465	TAILOR, Norman	Pray For A Better World (5)
EMR 8431	TAILOR, Norman	Requiem (5)
EMR 8487	TAILOR, Norman (Arr.)	Morning Prayer (5)
EMR 288A	TELEMANN, G. Ph.	Sonata in F minor
EMR 2322	VARIOUS	Baroque Masterpieces
EMR 2387	VARIOUS	Sacred Music Volume 1 (5)
EMR 8431	VARIOUS	Sacred Music Volume 2 (5)
EMR 8465	VARIOUS	Sacred Music Volume 3 (5)
EMR 8487	VARIOUS	Sacred Music Volume 4 (5)
EMR 287N	VIOLA, Anselm	Concerto
EMR 2052A	VIVALDI, Antonio	6 Sonatas
EMR 323A	VIVALDI, Antonio	Sonata N° 1 in Bb major
EMR 324A	VIVALDI, Antonio	Sonata N° 2 in F major
EMR 325A	VIVALDI, Antonio	Sonata N° 3 in A minor
EMR 2049A	VIVALDI, Antonio	Sonata N° 4 in Bb major
EMR 2050A	VIVALDI, Antonio	Sonata N° 5 in E minor
EMR 2051A	VIVALDI, Antonio	Sonata N° 6 in Bb major

FLUTE & PIANO (GUITAR, BASS & DRUMS OPTIONAL)

EMR 914A	ARMITAGE, Dennis	Suite Chameleon
EMR 915A	ARMITAGE, Dennis	Volume 1 "Ragtime"
EMR 916A	ARMITAGE, Dennis	Volume 2 "Dixieland"
EMR 917A	ARMITAGE, Dennis	Volume 3 "Swing"
EMR 918A	ARMITAGE, Dennis	Volume 4 "Blues"
EMR 919A	ARMITAGE, Dennis	Volume 5 "Boogie"
EMR 920A	ARMITAGE, Dennis	Volume 6 "Ballad"
EMR 921A	ARMITAGE, Dennis	Volume 7 "Be-Bop"
EMR 922A	ARMITAGE, Dennis	Volume 8 "Bossa Nova"
EMR 2151A	MORTIMER, J.G.	Happy Birthday

FLUTE & PIANO / KEYBOARD (DRUMS OPTIONAL)

EMR 2227A	RICHARDS, Scott	Latin Fever
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