

Themes From Kingdom Come: Deliverance

*I. Skaltitz 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)*

E $\flat$ Cornet & Piano

Jan Valta

EMR 55011

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Themes From Kingdom Come: Deliverance

I. Skalitz 1403

Jan Valta

Moderato ♩ = 108

ten.

rit.

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8 Poco agitato (♩ = 120) (♩ ad lib.)



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Themes From Kingdom Come: Deliverance

I. Skaltitz 1403

Jan Valta

Moderato ♩ = 108

E♭ Cornet

Piano

mp *ten.*

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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13

p *mf* *poco f* *dim.*

mp *mf* *mp*

Ped. Ped. Ped. Ped. Ped.

20

mp *mf* *mp* *mf*

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

rall. *a tempo*

III. Sigismund's Army At The Gates

Jan Valta

Moderato ♩ = 100

Measures 1-6 of the piece. The tempo is Moderato (♩ = 100). The key signature is one sharp (F#). The score is written for piano and voice. Dynamics include *mp semplice*, *poco*, *p*, *pp*, *mf*, and *mp*. There are crescendo and decrescendo markings. A *Red.* (Reduction) marking is present at the bottom of measure 5.

7

Più mosso ♩ = 112

Measures 7-12. The tempo changes to Più mosso (♩ = 112). The key signature remains one sharp. Dynamics include *mp*, *f*, *f*, *fp*, and *mp*. There are crescendo and decrescendo markings. *Red.* markings are present at the bottom of measures 7, 8, 9, 10, and 11.

13

Measures 13-16. Dynamics include *f*, *f*, *f*, and *fp*. There are crescendo and decrescendo markings. *Red.* markings are present at the bottom of measures 13 and 14. *Red. sim.* (Reduction simile) is present at the bottom of measure 15.

17

Measures 17-20. Dynamics include *f*, *f*, and *f*. There are crescendo and decrescendo markings. A *senza Red.* (without Reduction) marking is present at the bottom of measure 18.

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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 $\text{♩} = 80$

Measures 1-4 of the piece. The score is in 6/8 time with a key signature of two sharps (F# and C#). The right hand plays a series of chords, while the left hand plays a continuous eighth-note pattern. Pedal markings (Ped.) are present under the left hand, with asterisks (*) indicating specific points.

5

Measures 5-8. The right hand continues with chords, and the left hand maintains the eighth-note pattern. A 'sim.' (simile) marking is present under the left hand. An asterisk (*) is at the end of measure 8.

9

Measures 9-12. The right hand plays a melodic line starting with a forte (f) dynamic. The left hand continues with chords, marked mezzo-forte (mf). A '(senza Ped.)' (without pedal) marking is present under the left hand.

13

Measures 13-16. The right hand continues with a melodic line. The left hand plays chords. The piece ends with a final chord in measure 16.

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VI. Rattay

19

Jan Valta

Andante ♩ = 76

6

11

16

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VII. Good Luck Son

Jan Valta

Largo ♩ = 56

Musical score for "VII. Good Luck Son" by Jan Valta. The score is in 3/4 time, key of B-flat major, and tempo Largo (♩ = 56). It consists of three systems of music.

The first system (measures 1-6) features a vocal line and piano accompaniment. Dynamics include *poco f*, *dim.*, and *p*.

The second system (measures 7-10) continues the vocal and piano parts. Dynamics include *mp*, *mf*, and *f*. A *dim.* marking is present in measure 10.

The third system (measures 11-14) includes a piano solo section. Dynamics include *f*, *espress.*, and *mp*. Pedal marks (*Ped.*) and asterisks (*) are present at the end of measures 10 and 14.

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VIII. Millers Theme

Jan Valta

Moderato ♩ = 100

First system of the musical score. The right hand (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4, marked *mf* misterioso. The left hand (bass clef) plays a steady eighth-note accompaniment in B-flat major, marked *poco f* misterioso. Pedal points are indicated by asterisks: Ped. * Ped. * Ped. * Ped. * (Ped. simile). A dynamic marking of *mp* appears at the end of the system. An 8va (octave up) marking is shown above the right hand.

6

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

11

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

16

Fourth system of the musical score, starting at measure 16. The right hand continues the melodic line, marked *mf*. The left hand maintains the accompaniment. The system concludes with a final chord in the right hand.

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IX. Town Square

("Atmosphere Town 4")

Jan Valta

Comodo ♩. = 50

The musical score is written for a voice and piano. It is in 6/8 time and has a tempo of 50 beats per minute. The key signature consists of two sharps (F# and C#). The score is divided into four systems, each starting with a measure number (1, 6, 12, 18). The vocal line is written in a single staff, and the piano accompaniment is written in two staves. The score includes various dynamics such as *mf*, *poco f*, *p*, *mp*, and *espress.*. There are also performance markings like *Ped.* and ***. The score ends with a double bar line and repeat dots.

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X. The River Sassau Theme

Jan Valta

Allegro vivo ♩ = 66

The image displays a musical score for 'Fingering Variations' by Franz Liszt. The score is written for piano and violin. The piano part is in the lower staves, and the violin part is in the upper staves. The key signature is B-flat major (two flats), and the time signature is common time (C). The score is divided into two systems. The first system shows the piano part with a forte (f) dynamic and a triplet of eighth notes. The violin part has a mezzo-forte (mf) dynamic and a series of sixteenth notes. The second system shows the piano part with a mezzo-piano (mp) dynamic and a triplet of eighth notes. The violin part has a mezzo-piano (mp) dynamic and a series of sixteenth notes. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings.

3

legato sempre

espress.

5

The musical score for 'The Rose Tree' is presented in three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It begins with a whole note G4, followed by a half note A4, and then a half note B4. The middle staff is a piano accompaniment in treble clef, featuring a continuous sixteenth-note arpeggiated figure in the right hand, marked with a '6' (sixteenth notes) and a forte 'f' dynamic. The bottom staff is a piano accompaniment in bass clef, featuring a continuous sixteenth-note arpeggiated figure in the left hand, marked with a '6' (sixteenth notes) and a piano 'p' dynamic. The score concludes with a final chord in the piano accompaniment.



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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 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 and a triplet of eighth notes. Dynamics range from *p* (piano) to *mp* (mezzo-piano). Pedal points are indicated with 'Ped.' and asterisks. The right hand has a melodic line with a slur and a crescendo.

Measures 5-8: The right hand introduces a more active melodic line. Dynamics include *p*, *m.d.* (mezzo-dolce), *mp*, and *mf* (mezzo-forte). The piano part continues with chords and a triplet. Pedal points are marked.

Measures 9-12: The tempo changes to 2/4 time. The right hand has a melodic line with a slur and a crescendo. Dynamics include *mp* and *mf*. The piano part continues with chords and a triplet. Pedal points are marked.

Measures 13-16: The tempo changes to 2/4 time. The right hand has a melodic line with a slur and a crescendo. Dynamics include *mf* and *espress.* (espressivo). The piano part continues with chords and a triplet. Pedal points are marked.

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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.

poco f

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

semplice

Semplice

mp

pp

mp

Ped.

Ped.

Ped.

5

Musical score for "The Rose Tree" in D major (two sharps). The score is in 3/4 time and consists of three systems. The first system contains the first two measures of the melody and piano accompaniment. The second system contains measures three through five, including a piano solo section for the melody. The third system contains measures six through eight, featuring a piano solo section for the melody and a final piano accompaniment section. Dynamics include *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The piano part includes triplets and a section marked "Ped." (pedal).

9

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody begins with a forte (f) dynamic, followed by a mezzo-forte (mp) section, and then a mezzo-forte (mf) section. The second system features a grand staff with a treble clef and a bass clef. The treble staff continues the melody with a mezzo-forte (mf) dynamic, while the bass staff provides a harmonic accompaniment. The third system continues the grand staff, with the treble staff maintaining the melody and the bass staff providing accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings (f, mp, mf) to guide the performer. Pedal points (Ped.) and asterisks (*) are indicated at the bottom of the grand staff, suggesting specific pedaling techniques for the piano accompaniment.

12

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a half note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. The second system continues the melody with a half note D5, a quarter note E5, a half note F#5, and a quarter note G5. The third system shows the melody concluding with a half note A5, a quarter note B5, a half note C6, and a quarter note D6. The piano accompaniment is in treble and bass clefs. The right hand features a series of sixteenth notes, with some measures containing triplets and sextuplets. The left hand provides a simple harmonic accompaniment with quarter and half notes. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and a pedal point marking 'Ped.' at the beginning of the piano part.

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XV. Ave Maria

41

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

Jan Valta

Larghetto (♩ = 60)

Musical score for measures 1-7. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is Larghetto (♩ = 60). 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 steady eighth-note bass line and a more active treble line with chords and single notes, marked with *p*, *mf*, *p*, *mp*, and *p*. A *sim.* (sustained) marking is present at the end of the piano part.

8

rall.

a tempo

Musical score for measures 8-14. The tempo changes from *rall.* to *a tempo*. The vocal line continues with a melodic phrase marked *mf*. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and single notes, marked with *mp*, *p*, *mf*, and *mf*.

15

rit.

a tempo

rit.

a tempo

Musical score for measures 15-22. The tempo changes from *rit.* to *a tempo*, then back to *rit.* and finally to *a tempo*. The vocal line continues with a melodic phrase marked *mp*. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and single notes, marked with *p*, *mp*, and *sfmf*.

23

Poco agitato (♩ = 63)

quasi legato sempre

Musical score for measures 23-29. The tempo is Poco agitato (♩ = 63). The vocal line begins with a half rest, followed by a melodic phrase starting on G4, marked *mf espress.*. The piano accompaniment (grand staff) features a steady eighth-note bass line and a more active treble line with chords and single notes, marked with *(pp)*, *mp*, *mf*, and *mp*. A *sim.* (sustained) marking is present at the end of the piano part.

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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 47269	REICHE, Gottfried	Turmsong
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EMR 905U	REIFT / ARMITAGE	Solo Album Volume 2
EMR 906U	REIFT / ARMITAGE	Solo Album Volume 3
EMR 907U	REIFT / ARMITAGE	Solo Album Volume 4
EMR 908U	REIFT / ARMITAGE	Solo Album Volume 5
EMR 909U	REIFT / ARMITAGE	Solo Album Volume 6
EMR 910U	REIFT / ARMITAGE	Solo Album Volume 7
EMR 911U	REIFT / ARMITAGE	Solo Album Volume 8
EMR 912U	REIFT / ARMITAGE	Solo Album Volume 9
EMR 913U	REIFT / ARMITAGE	Solo Album Volume 10
EMR 50487	RIMSKY-KORSAKOV	Hummelflug (Slovak/Reift)
EMR 21348	ROCHA, Gilles	Between Life and Death
EMR 40958	ROCHA, Gilles	Parallel Realities
EMR 6250	ROCHA, Gilles	Spanish Concertino
EMR 43734	ROSSINI, Gioacchino	La Danza
EMR 53579	RUBINSTEIN, Anton	Melody & Romance
EMR 49758	RUDISSLER, Herbert	Etüde
EMR 45389	SARASATE, Pablo De	Zigeunerweisen
EMR 45897	SCHELOKOV, V.	Konzert Nr.1
EMR 45962	SCHELOKOV, V.	Konzert Nr.3