

Thunder Over The Sea

Wind Band / Concert Band / Harmonie / Blasorchester

Jan Valta

EMR 55085

1	Score	2	1 st Trombone $\text{tr} + \text{b}$
4	1 st Flute	2	2 nd Trombone $\text{tr} + \text{b}$
4	2 nd Flute / Piccolo	1	Bass Trombone $\text{tr} + \text{b}$
1	Oboe	3	Baritone $\text{tr} + \text{b}$
1	Bassoon (<i>optional</i>)	2	E $\flat$ Bass tr
1	E $\flat$ Clarinet (<i>optional</i>)	2	B $\flat$ Bass tr
5	1 st B $\flat$ Clarinet	2	Tuba b
4	2 nd B $\flat$ Clarinet	1	String Bass (<i>optional</i>)
4	3 rd B $\flat$ Clarinet	1	Timpani
1	B $\flat$ Bass Clarinet (<i>optional</i>)	1	Percussion 1 (Glockenspiel / Triangle / Cymbal)
1	B $\flat$ Soprano Saxophone (<i>optional</i>)	1	Percussion 2 (Floor Tom / Soft Shaker Tam-Tam / Clashed Cymbals / Chimes)
2	1 st E $\flat$ Alto Saxophone	1	Drum Set
2	2 nd E $\flat$ Alto Saxophone		
2	B $\flat$ Tenor Saxophone		
1	E $\flat$ Baritone Saxophone (<i>optional</i>)		
1	E $\flat$ Trumpet / Cornet (<i>optional</i>)		
3	1 st B $\flat$ Trumpet / Cornet		
3	2 nd B $\flat$ Trumpet / Cornet		
3	3 rd B $\flat$ Trumpet / Cornet		
2	1 st F & E $\flat$ Horn		
2	2 nd F & E $\flat$ Horn		
2	3 rd F & E $\flat$ Horn		

Special Parts

1	1 st B $\flat$ Trombone b
1	2 nd B $\flat$ Trombone b
1	B $\flat$ Bass Trombone b
1	B $\flat$ Baritone b
1	E $\flat$ Tuba b
1	B $\flat$ Tuba b

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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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English: *'Thunder Over The Sea'* is a musical composition that transports the listener into the heart of a mythical storm, where the elements unite in a dance that is both chaotic and majestic. The title evokes the raw power of nature, symbolised by the peals of thunder echoing above the tumultuous waves.

The idea is to capture the essence of a moment suspended between apocalypse and rebirth. Vibrant percussion imitates the rumbling of the sky, while the airy melodies of strings or synthesizers embody hope and light breaking through the dark clouds. The sea, meanwhile, is represented by deep bass and undulating rhythms, creating a total immersion in this sonic universe.

This track is also an allegory: the thunder symbolises the trials of life, sometimes violent, but necessary to reveal a new clarity. *'Thunder Over The Sea'* is an invitation to embrace the unknown, to weather personal storms to discover unsuspected inner strength. Each note is designed to evoke an intense journey, where danger meets beauty.

This work is for anyone seeking to explore the mysteries of nature and the human soul. It promises an experience that is both sensory and introspective.

Deutsch: „*Thunder Over The Sea*“ ist eine musikalische Komposition, die den Hörer in das Herz eines mythischen Sturms versetzt, in dem sich die Elemente in einem chaotischen und gleichzeitig majestätischen Tanz vereinen. Der Titel beschwört die rohe Kraft der Natur herauf, symbolisiert durch den Donner, der über den tosenden Fluten widerhallt.

Mit diesem Werk soll die Essenz eines Moments eingefangen werden, der zwischen Apokalypse und Wiedergeburt schwebt. Vibrierende Schlaginstrumente imitieren das Grollen des Himmels, während die luftigen Melodien von Streichern oder Synthesizern Hoffnung und Licht verkörpern, das durch die dunklen Wolken bricht. Das Meer wiederum wird durch tiefe Bässe und wabernde Rhythmen repräsentiert, wodurch ein völliges Eintauchen in diese Klangwelt geschaffen wird.

Dieses Stück ist auch eine Allegorie: Der Donner symbolisiert die Prüfungen des Lebens, die manchmal heftig, aber notwendig sind, um eine neue Klarheit zu offenbaren. „*Thunder Over The Sea*“ ist eine Einladung, das Unbekannte zu umarmen, persönliche Stürme zu durchqueren, um eine ungeahnte innere Stärke zu entdecken. Jede Note ist so gestaltet, dass sie eine intensive Reise heraufbeschwört, wo Gefahr auf Schönheit trifft.

Dieses Werk richtet sich an alle, die die Geheimnisse der Natur und der menschlichen Seele erforschen wollen. Es verspricht eine sinnliche und zugleich introspektive Erfahrung.

Français : "*Thunder Over The Sea*" est une composition musicale qui transporte l'auditeur au cœur d'une tempête mythique, où les éléments s'unissent dans une danse à la fois chaotique et majestueuse. Ce titre évoque la puissance brute de la nature, symbolisée par les éclats de tonnerre résonnant au-dessus des flots tumultueux.

À travers cette œuvre, l'idée est de capturer l'essence d'un moment suspendu entre l'apocalypse et la renaissance. Les percussions vibrantes imitent les grondements du ciel, tandis que les mélodies aériennes des cordes ou des synthétiseurs incarnent l'espoir et la lumière perçant les nuages sombres. La mer, quant à elle, est représentée par des basses profondes et des rythmes ondulants, créant une immersion totale dans cet univers sonore.

Ce morceau est aussi une allégorie : le tonnerre symbolise les épreuves de la vie, parfois violentes, mais nécessaires pour révéler une clarté nouvelle. "*Thunder Over The Sea*" est une invitation à embrasser l'inconnu, à traverser les tempêtes personnelles pour découvrir une force intérieure insoupçonnée. Chaque note est pensée pour évoquer un voyage intense, où le danger côtoie la beauté.

Cette œuvre s'adresse à tous ceux qui cherchent à explorer les mystères de la nature et de l'âme humaine. Elle promet une expérience à la fois sensorielle et introspective.

Jan Valta

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This page of a musical score is for a symphony orchestra, featuring various instruments and their parts across multiple staves. The score is written in 12/8 time and includes dynamic markings such as *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The instruments listed on the left include 1st Flute, 2nd Flute / Piccolo, Oboe, Bassoon, 1st B♭ Clarinet, 2nd B♭ Clarinet, 3rd B♭ Clarinet, B♭ Bass Clarinet, 1st E♭ Alto Saxophone, 2nd E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, 1st B♭ Trumpet / Cornet, 2nd B♭ Trumpet / Cornet, 3rd B♭ Trumpet / Cornet, 1st F Horn, 2nd F Horn, 3rd F Horn, 1st Trombone, 2nd Trombone, Bass Trombone, Baritone, Tuba in C, String Bass (optional), Timpani, Percussion 1 (Glockenspiel / Triangle / Suspended Cymbal), Percussion 2 (Floor Tom / Soft Shaker / Tam-Tam / Clashed Cymbals / Chimes), and Drum Set. The score includes various musical notations such as notes, rests, and dynamic markings, as well as performance instructions like *solo aperto* and *più p*.

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Fl.1 *p* *mf* *pp* *mp* *mf*

Fl.2 *p* *mf* *pp* *mp* *mf*

Ob. *p* *mf* *pp* *mp* *mf*

Bsn. *p* *mf* *pp* *mp* *mf*

Cl.1 *p* *mf* *pp* *mp* *mf*

Cl.2 *p* *mf* *pp* *mp* *mf*

Cl.3 *p* *mf* *pp* *mp* *mf*

B.Cl. *p* *mf* *pp* *mp* *mf*

A.Sax.1 *p* *mf* *pp* *mp* *mf*

A.Sax.2 *p* *mf* *pp* *mp* *mf*

T.Sax. *p* *mf* *pp* *mp* *mf*

B.Sax. *p* *mf* *pp* *mp* *mf*

Tpt./Cnt.1 *con sord.* *p* *mp* *pp*

Tpt./Cnt.2 *con sord.* *p* *mp* *pp*

Tpt./Cnt.3 *con sord.* *p* *mp* *pp*

Hn.1 *pp* *mf* *pp*

Hn.2 *pp* *mf* *pp*

Hn.3 *pp* *mf* *pp*

Tbn.1 *p* *pp* *mp* *p*

Tbn.2 *p* *pp* *mp* *p*

B.Tbn. *p* *pp* *mp* *p*

Bar. *p* *pp* *mp* *p*

Tba. *p* *pp* *mp* *p*

Str.B. *p* *pp* *mp* *p*

Timp. *p* *pp* *mp* *p*

Glock. *p* *mp*

T.-T. *p* *mp*

Dr. *p* *mp*

pizz. *arco*

ma poco marcato *solo*

Glock. *Tam-tam*

Fl.1 *p* *f* *f* *f*

Fl.2 *p* *f* *f* *f*

Ob. *p* *mf* *f* *maestoso* *dim.*

Bsn. *f* *f* *f*

Cl.1 *p* *f* *f* *f*

Cl.2 *p* *f* *f* *f*

Cl.3 *p* *f* *f* *f*

B.Cl. *f* *f* *f*

A.Sax.1 *f* *f* *f* *f*

A.Sax.2 *f* *f* *f* *f*

T.Sax. *f* *f* *f* *f*

B.Sax. *f* *f* *f* *f*

Tpt./Cnt.1 *senza sord.* *soli* *f* *f* *f* *dim.*

Tpt./Cnt.2 *senza sord.* *mf* *soli* *f* *maestoso* *2* *dim.*

Tpt./Cnt.3 *senza sord.* *mf* *soli* *f* *maestoso* *2* *dim.*

Hn.1 *p* *mf* *2* *f* *mf*

Hn.2 *p* *mf* *2* *f* *mf*

Hn.3 *p* *mf* *2* *f* *mf*

Tbn.1 *p* *mf* *f* *mf*

Tbn.2 *p* *mf* *f* *mf*

B.Tbn. *mf* *f* *mf*

Bar. *p* *mf* *f* *mf*

Tba. *mf* *f* *mf*

Str.B. *pizz.* *arco* *mp* *p* *f* *f* *f*

Timp. *tr* *p* *f* *mf* *mp* *f*

Sus.Cym. *[Sus.Cym.]* *mf*

Cl.Cym.

Dr.

rit.

Fl.1 *f* *f* *f* *p* *mp* *ppp*

Fl.2 *f* *f* *f* *p* *mp* *ppp*

Ob. *mf* *f* *f* *p* *mp* *ppp*

Bsn. *f* *f* *f* *p* *mp* *ppp*

Cl.1 *f* *f* *f* *p* *mp* *ppp*

Cl.2 *f* *f* *f* *più p* *pp*

Cl.3 *f* *f* *f* *p* *mp* *ppp*

B.Cl. *f* *f* *f* *p* *ppp*

A.Sax.1 *f* *f* *f* *p* *mp* *ppp*

A.Sax.2 *f* *f* *f* *più p* *pp*

T.Sax. *f* *f* *f* *p* *mp* *ppp*

B.Sax. *f* *f* *f* *p* *mp* *ppp*

Tpt./Cnt.1 *f* *f* *f* *solo p* *mp* *ppp*

Tpt./Cnt.2 *f* *f* *f* *più p* *pp*

Tpt./Cnt.3 *f* *f* *f* *p* *mp* *ppp*

Hn.1 *mf* *f* *f* *p* *mp* *ppp*

Hn.2 *mf* *f* *f* *p* *mp* *ppp*

Hn.3 *mf* *f* *f* *p* *mp* *ppp*

Tbn.1 *mf* *f* *f* *p* *mp* *ppp*

Tbn.2 *mf* *f* *f* *p* *mp* *ppp*

B.Tbn. *mf* *f* *f* *p* *mp* *ppp*

Bar. *mf* *f* *f* *più p* *pp*

Tba. *mf* *f* *f* *p* *mp* *ppp*

Str.B. *f* *f* *f* *p* *mp* *ppp*

Timp. *mp* *mf* *mp* *f* *p* *ppp*

Sus.Cym. *mf* *p*

Cl.Cym. *poco f*

Dr. *mf* *p*

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Fl.1 *p* *mf* *mf* *f*

Fl.2 *p* *mf* *mf* *f*

Ob. *p* *mf* *f*

Bsn. *cresc. poco* *mf*

Cl.1 *p* *mf* *mf* *f*

Cl.2 *mf* *mf* *f*

Cl.3 *mf* *f*

B.Cl. *cresc. poco* *mf* *p*

A.Sax.1 *mf* *p* *f*

A.Sax.2 *mf* *f*

T.Sax. *cresc. poco* *mf* *p* *f*

B.Sax. *cresc. poco* *mf* *f*

Tpt./Cnt.1 *f* *sfp* *sf* (tutti)

Tpt./Cnt.2 *f* *sfp* *sf*

Tpt./Cnt.3 *f* *sfp* *sf*

Hn.1 *sol* *f* *f*

Hn.2 *sol* *f* *f*

Hn.3 *sol* *f* *f*

Tbn.1 *mf* *f* *sfp* *sf*

Tbn.2 *mf* *f* *sfp* *sf*

B.Tbn. *p* *mf* *f* *sfp* *sf*

Bar. *sol* *f* *f*

Tba. *mf* *f* *sfp* *sf*

Str.B. *mf* *p* *f* *pizz.*

Timp. *mf* *tr* *p* *poco f*

Tri. *Glock.* *f*

Fl.T. *mf* *Cl.Cym.* *f*

Dr. *TOMS* *mp* *mf* *(mute)*

35 36 37 38 39 40

Fl.1 *f* *sfp* *f*

Fl.2 *f* *f*

Ob. *f*

Bsn. *f*

Cl.1 *f* *sfp* *f*

Cl.2 *f* *sfp* *f*

Cl.3 *sfp* *f*

B.Cl. *f* *f* *mf* *f*

A.Sax.1 *sfp* *f*

A.Sax.2 *sfp* *f*

T.Sax. *mf* *f*

B.Sax. *mf* *f*

Tpt./Ctn.1 *fp* *f* *sfp* *f*

Tpt./Ctn.2 *fp* *f* *sfp* *f*

Tpt./Ctn.3 *fp* *f* *sfp* *f*

Hn.1 *f* *f* *sol* *cresc.*

Hn.2 *f* *f* *sol* *cresc.*

Hn.3 *f* *f* *sol* *cresc.*

Tbn.1 *f* *sfp* *f*

Tbn.2 *f* *sfp* *f*

B.Tbn. *f* *sfp* *f*

Bar. *f* *f* *cresc.*

Tba. *f* *sfp* *f*

Str.B. *f* *mf* *f*

Timp. *f* *p* *f*

Sus.Cym.

Cl.Cym.

Dr. *CRASH*

Fl.1
Fl.2
Ob.
Bsn.
Cl.1
Cl.2
Cl.3
B.Cl.
A.Sax.1
A.Sax.2
T.Sax.
B.Sax.
Tpt./Cnt.1
Tpt./Cnt.2
Tpt./Cnt.3
Hn.1
Hn.2
Hn.3
Tbn.1
Tbn.2
B.Tbn.
Bar.
Tba.
Str.B.
Timp.
Sus.Cym.
Cl.Cym.
Dr.

Measures 41-46 are shown. The score includes various instruments and their parts, with dynamic markings such as *f*, *mf*, *sf*, *mp*, and *poco f*. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

Fl.1 *fp* *cresc.* *f* *f*

Fl.2 *f* *f* *f*

Ob. *fp* *cresc.* *f* *f*

Bsn. *mp* *f*

Cl.1 *fp* *cresc.* *f* *f*

Cl.2 *fp* *cresc.* *f* *f*

Cl.3 *f* *f*

B.Cl. *p* *cresc.* *f*

A.Sax.1 *fp* *cresc.* *f* *f*

A.Sax.2 *f* *f* *f*

T.Sax. *fp* *cresc.* *f* *f*

B.Sax. *p* *f*

Tpt./Cnt.1 *fp* *cresc.* *f* *f*

Tpt./Cnt.2 *fp* *cresc.* *f* *f*

Tpt./Cnt.3 *f* *f* *f*

Hn.1 *fp* *cresc.* *f* *f*

Hn.2 *fp* *cresc.* *f* *f*

Hn.3 *fp* *cresc.* *f* *f*

Tbn.1 *fp* *f* *f*

Tbn.2 *fp* *f* *f*

B.Tbn. *fp* *f* *f*

Bar. *fp* *cresc.* *f* *f*

Tba. *p* *cresc.* *f* *f*

Str.B. *p* *cresc.* *f* *f*

Timp. *p* *f*

Glock. *Sus Cym* *poco f* *Glock.* *f*

Cl.Cym. *poco f*

Dr. *p* *f*

FL.1 *sf*

FL.2 *sf* Change to Picc. *Picc.* *f* *mf*

Ob. *sf* *mf* *f* *mf*

Bsn. *f* *f* *f sempre*

Cl.1 *mf* *f* *mf*

Cl.2 *mf* *f* *mf*

Cl.3 *mf* *f* *mf*

B.Cl. *f*

A.Sax.1 *sf* *f* *mp* *poco*

A.Sax.2 *sf* *f* *mp* *poco*

T.Sax. *sf* *f* *mp* *poco*

B.Sax. *f sempre*

Tpt./Cnt.1 *sfp* (*f*)

Tpt./Cnt.2 *sfp* (*f*)

Tpt./Cnt.3 *sfp* (*f*)

Hn.1 *sf*

Hn.2 *sf*

Hn.3 *sf*

Tbn.1 *sfp* (*f*)

Tbn.2 *sfp* (*f*)

B.Tbn. *sfp* (*f*)

Bar. *sf*

Tba. *f sempre*

Str.B. *f*

Timp. *mf* *f* *tr*

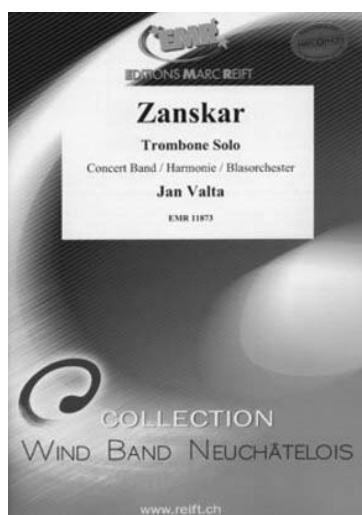
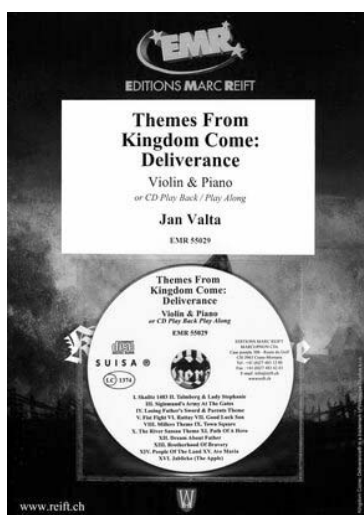
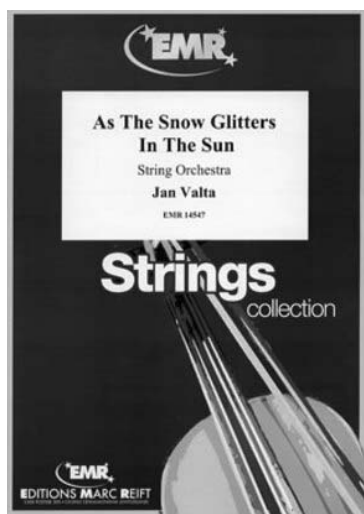
Glock. *sf* *Sus Cym.* *poco f*

Cl.Cym. *poco f*

Dr. *mf*

[illegible]

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