

# Themes From Kingdom Come: Deliverance

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XIII. Brotherhood Of Bravery / XIV. People Of The Land  
XV. Ave Maria / XVI. Jablíčko (The Apple)*

F Horn & Piano

**Jan Valta**

EMR 55007

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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.*)

*rit.*

**Poco meno** (♩ = 108)

**Tranquillo** (♩ = 100)

(*senza rit.*)

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# Themes From Kingdom Come: Deliverance

## I. Skaltitz 1403

Jan Valta

Moderato ♩ = 108

F Hom

*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*

*Ped.*

16

*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

rall.

a tempo

mp mf mp mf

p sempre mf p mp

# III. Sigismund's Army At The Gates

Jan Valta

Moderato ♩ = 100

mp *semplice* *poco* *p* *pp* *mf*

*mp* *mf* *mf* *mf*

*p* *mp*\*

Ped.

7

Più mosso ♩ = 112

*mp* *f* *f* *fp*

*mp* *f* *mp* *f*

Ped. Ped. Ped. Ped. \*

13

*f* *f* *f* *fp*

*mp* *f*

Ped. Ped. *sim.* Ped.

17

*f* *f* *f*

*f*

*senza Ped.*

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## IV. Losing Father's Sword &amp; Parents Theme

Jan Valta

Sostenuto  $\text{♩} = 88$   
senza sord.

*p*

*una corda*

*più p*

7

*mp*

*p*

*mp*

*tre corde*

*p*

*mp*

*Ped.*

*Ped.*

\*

13

*p*

*p*

*mp*

*p*

*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. The score is in 6/8 time with a key signature of one sharp (F#). The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes. Pedal markings are present below the left hand.

5

Measures 5-8. The right hand continues with chords, and the left hand continues with eighth notes. A *sim.* marking is at the beginning, and an asterisk is at the end.

9

Measures 9-12. The right hand has a melodic line starting with a forte (*f*) dynamic. The left hand has a steady eighth-note accompaniment with a mezzo-forte (*mf*) dynamic. A *(senza Ped.)* marking is at the beginning.

13

Measures 13-16. The right hand continues with a melodic line, and the left hand continues with eighth notes.

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# VI. Rattay

19

Jan Valta

Andante ♩ = 76

Musical score for measures 1-5. The piece is in 3/4 time and B-flat major. The first system shows the beginning of the piece. The right hand starts with a melodic line in measure 5, marked *mp*. The left hand has a bass line with notes marked *Ped.* and *\**. Dynamics include *mf* in the piano part and *p* and *mp* in the right hand.

6

Musical score for measures 6-10. The right hand continues the melodic line, marked *mf*. The left hand has a bass line with notes marked *Ped.* and *\**. Dynamics include *mf* in the piano part and *mp* in the right hand.

11

Musical score for measures 11-15. The right hand has a melodic line with dynamics *cresc.*, *f*, and *mf espress.*. The left hand has a bass line with dynamics *cresc.*, *mf*, and *mp*.

16

Musical score for measures 16-20. The right hand has a melodic line with various dynamics. The left hand has a bass line with various dynamics.

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# VII. Good Luck Son

Jan Valta

Largo ♩ = 56

The first system of the musical score consists of three staves: a single treble clef staff for the vocal line and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Largo' with a quarter note equal to 56 beats per minute. The vocal line begins with a rest, followed by a melodic phrase starting on a half note. Dynamics include *poco f*, *dim.*, and *p <*. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *mp*, *mf*, and *f*, with a *dim.* marking in the right hand.

7

The second system continues the piece from measure 7. The vocal line is marked *mp*. The piano accompaniment features a more active right hand with sixteenth-note patterns. Dynamics include *p* in the right hand and *f* in the bass line. The system concludes with a *Ped.* (pedal) marking and an asterisk (\*).

11

The third system begins at measure 11. The vocal line features a melodic phrase with dynamics *f*, *espress.*, *f*, and *mp*. The piano accompaniment has a complex texture with sixteenth-note patterns in the right hand and a steady bass line. Dynamics include *f* and *mp*, with *espress.* markings in both hands. The system concludes with a *Ped.* (pedal) marking and an asterisk (\*).

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# VIII. Millers Theme

Jan Valta

Moderato ♩ = 100

mf misterioso  
8va

poco *f* misterioso

mp

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

Detailed description: This system contains measures 1 through 5. The right hand starts with a whole rest, followed by a half note G4, quarter notes A4 and B4, and a half note C5. The left hand features a steady eighth-note accompaniment in the bass clef. Pedal markings are present below the bass line. A dynamic marking of *mf* misterioso is placed above the right hand, and another *mf* is placed above the left hand. An 8va marking is above the right hand.

mf

Detailed description: This system contains measures 6 through 10. The right hand has a melodic line with eighth notes and quarter notes. The left hand continues with the eighth-note accompaniment. A dynamic marking of *mf* is placed above the right hand.

mf

mf

mp

Detailed description: This system contains measures 11 through 15. The right hand continues its melodic line. The left hand accompaniment changes slightly in measure 12. Dynamic markings of *mf*, *mf*, and *mp* are present.

mf

f

Detailed description: This system contains measures 16 through 20. The right hand has a melodic line with a crescendo leading to a dynamic marking of *f*. The left hand accompaniment remains consistent. Dynamic markings of *mf* and *f* are present.

## IX. Town Square

('Atmosphere Town 4')

Jan Valta

Comodo ♩ = 50

The musical score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment consists of two staves (treble and bass). The score includes various dynamics and performance instructions.

- System 1 (Measures 1-5):** Vocal line starts with a rest, then enters with a melody. Dynamics include *poco f*. Piano accompaniment starts with *mf*. Pedal markings: *Ped.*, *Ped.*, and *\**.
- System 2 (Measures 6-11):** Vocal line continues. Dynamics include *mf*. Piano accompaniment starts with *mp*. Pedal markings: *Ped.*, *Ped.*, and *\**.
- System 3 (Measures 12-17):** Vocal line continues. Dynamics include *p*. Piano accompaniment starts with *poco f*. Pedal markings: *Ped.*, *Ped.*, and *\**.
- System 4 (Measures 18-23):** Vocal line continues. Dynamics include *mp* and *espress.*. Piano accompaniment starts with *mf*. Pedal markings: *Ped.*, *Ped.*, and *\**.

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# X. The River Sassau Theme

Jan Valta

Allegro vivo ♩ = 66

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, starting with a whole rest followed by a half note. The middle staff is a grand staff (treble and bass clefs) featuring a complex texture of sixteenth-note runs, with sixteenth-note groups marked with a '6' and a triplet of eighth notes marked with a '3'. The bottom staff is a bass line in bass clef, primarily consisting of quarter notes and half notes. Dynamics include *mf* and *mp*. Performance markings include *mf* above the first measure, *mp* above the second measure, and *f* below the first measure of the grand staff. A *Ped.* marking is present below the first measure of the bass line.

The second system continues the piece. The top staff features a melodic line with a slur and a fermata over the first measure. The middle staff continues the sixteenth-note runs with '6' markings and triplet eighth notes with '3' markings. The bottom staff continues the bass line. Dynamics include *legato sempre* above the first measure and *espress.* below the final measure. A *Ped.* marking is present below the final measure of the bass line.

The third system continues the piece. The top staff features a melodic line with a slur and a fermata over the first measure. The middle staff continues the sixteenth-note runs with '6' markings. The bottom staff continues the bass line. Dynamics include *espress.* below the final measure. A *Ped.* marking is present below the final measure of the bass line.

\*

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# XI. Path Of A Hero

Jan Valta

Moderato ♩ = 112

Measures 1-4: Musical score for piano and voice. The piano part features a triplet in the bass line and dynamic markings of *p* and *mp*. Pedal points are indicated with "Ped." and asterisks.

Measures 5-8: Musical score for piano and voice. Dynamic markings include *p*, *m.d.*, *mp*, and *mf*. The piano part features a triplet in the bass line and a crescendo leading to *mf*. Pedal points are marked with "Ped." and asterisks.

Measures 9-12: Musical score for piano and voice. Dynamic markings include *mp* and *mf*. The piano part features a triplet in the bass line and a crescendo leading to *mf*. Pedal points are marked with "Ped." and asterisks.

Measures 13-16: Musical score for piano and voice. Dynamic markings include *mf* and *mp*. The piano part features a triplet in the bass line and a crescendo leading to *mp*. Pedal points are marked with "Ped." and asterisks.

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# XII. Dream About Father

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.*  
*mf*  
*p*  
Ped. Ped. Ped.

11

*ten.*  
*mp*  
*cresc. poco*  
*mf*  
*cresc. poco*  
Ped. Ped. Ped.

16

*poco dolce*  
*tre corde*  
*mf*  
*espress.*  
*m.s.*  
*poco*  
Ped. Ped. Ped. Ped. Ped.

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# XIII. Brotherhood Of Bravery

37

Jan Valta

Allegro deciso (♩ = 80)

The musical score is presented in a standard piano format with a grand staff (treble and bass clefs) and a vocal line (treble clef). The key signature is three flats (B-flat major/D-flat minor) and the time signature is 6/8. The tempo is marked 'Allegro deciso' with a quarter note equal to 80 beats per minute. The score is divided into five systems, each starting with a measure number (1, 7, 13, 19, 25). The first system (measures 1-6) features a vocal line starting with a half note, followed by eighth notes, and a piano accompaniment with a steady eighth-note pattern. Dynamics include *mf ma marcato* and *mf*. The second system (measures 7-12) shows a vocal line with a crescendo leading to a fortissimo (*ff*) section. The piano accompaniment becomes more complex with chords and a *pù f* dynamic. The third system (measures 13-18) continues the piano accompaniment with a consistent eighth-note pattern. The fourth system (measures 19-24) features a vocal line with a crescendo and a fortissimo (*f*) dynamic, while the piano accompaniment remains active. The fifth system (measures 25-28) concludes with a vocal line marked *f* and *espress.* (espressivo), and a piano accompaniment with a fortissimo (*f*) dynamic.

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# XIV. People Of The Land

39

Jan Valta

Adagio ♩ = 60

*semplice*

*mp*  
*pp*  
*mp*  
Ped. Ped. Ped. \*

5

*p* *mf*  
*mp* *p*  
Ped. Ped.

9

*f* *mp* *mf*  
*mf* *mp*  
Ped. \* Ped. \* Ped. \*

12

*f*  
*mf* *f*  
Ped. Ped.

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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 piece is in 3/4 time and B-flat major. The vocal line starts with a melodic phrase marked *mp*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with dynamics ranging from *p* to *mp*. The texture is marked *sim.* (simile).

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 maintains the rhythmic pattern, with dynamics ranging from *p* to *mf*.

15

rit.

a tempo

rit.

a tempo

Musical score for measures 15-22. The tempo changes from *a tempo* to *rit.* and back to *a tempo*. The vocal line continues with a melodic phrase marked *mp*. The piano accompaniment maintains the rhythmic pattern, with dynamics ranging from *p* to *sfmf*.

23

Poco agitato (♩ = 63)

quasi legato sempre

Musical score for measures 23-30. The tempo changes to *Poco agitato*. The vocal line continues with a melodic phrase marked *mf espress.*. The piano accompaniment maintains the rhythmic pattern, with dynamics ranging from *pp* to *mp*. The texture is marked *sim.* (simile).

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# XVI. Jabličko (The Apple)

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

43

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*  
*Ped.*

11 rit.

**Tempo I.** ♩ = 80

rit.

*mp* *p dolce*  
*p* *mp*  
*Ped.* *Ped.* *Ped.* *Ped.*

17 **Rubato** ♩ = 72

rall.

a tempo

*mf*  
*mp*  
*Ped.*

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| EMR 2088  | JAMES, Ifor           | Song for Michael                    |
| EMR 2197  | JAMES, Ifor           | St. Hubert's Day                    |
| EMR 2087  | JAMES, Ifor           | Trinity Rag                         |
| EMR 8673  | JOPLIN, Scott         | Easy Winners (5)                    |
| EMR 8567  | JOPLIN, Scott         | Elite Syncopations (5)              |
| EMR 8607  | JOPLIN, Scott         | The Entertainer (5)                 |
| EMR 2129  | KLING, Henry A.L.     | Sonate en la mineur                 |
| EMR 240   | KOETSIER, Jan         | Romanza Op. 59/2                    |
| EMR 267   | KOETSIER, Jan         | Scherzo Brillante                   |
| EMR 237   | KOETSIER, Jan         | Sonatina Op. 59/1                   |
| EMR 268   | KOETSIER, Jan         | Variationen                         |
| EMR 295   | KRIVITSKY, David      | Konzert                             |
| EMR 307K  | LOEILLET, J.B.        | Sonate en Lab Majeur (Sturzenegger) |
| EMR 8540  | MACDUFF, G. (Arr.)    | Bill Bailey (5)                     |
| EMR 8607  | MACDUFF, G. (Arr.)    | Charlie Is My Darling (5)           |
| EMR 8651  | MACDUFF, G. (Arr.)    | Marching Through Georgia (5)        |
| EMR 8673  | MACDUFF, G. (Arr.)    | Morning Has Broken (5)              |
| EMR 8567  | MACDUFF, G. (Arr.)    | Scotland The Brave (5)              |
| EMR 927K  | MANCINI, Henry        | The Pink Panther                    |
| EMR 301K  | MARCELLO, B.          | Adagio - Largo - Allegretto         |
| EMR 2128K | MASSENET, Jules       | Meditation from Thaïs               |
| EMR 2065K | MENDELSSOHN, F.       | Auf Flügeln des Gesanges            |
| EMR 2012  | MICHEL, Jean-Fr.      | Capriccio                           |
| EMR 202K  | MONTI, Vittorio       | Csardas (version in C minor)        |
| EMR 2195K | MONTI, Vittorio       | Csardas (version in D minor)        |
| EMR 2081  | MONTI, Vittorio       | Csardas (Version in F minor)        |
| EMR 2133K | MORRIS / GASTE        | Feelings                            |
| EMR 8651  | MORTIMER, J.G. (Arr.) | La Cucaracha (5)                    |
| EMR 8540  | MORTIMER, J.G. (Arr.) | Scarborough Fair (5)                |
| EMR 923K  | MORTIMER, J.G. (Arr.) | The Beatles (8)                     |
| EMR 8518  | MORTIMER, J.G. (Arr.) | The Last Rose Of Summer (5)         |
| EMR 2151K | MORTIMER, John G.     | Happy Birthday                      |
| EMR 14020 | MOUREY, Colette       | Au Chant De La Terre                |
| EMR 18301 | MOUREY, Colette       | Bonheurs d'Été                      |
| EMR 2094  | MOZART, W.A.          | Concerto N° 1                       |
| EMR 2095  | MOZART, W.A.          | Concerto N° 2                       |
| EMR 2096  | MOZART, W.A.          | Concerto N° 3                       |
| EMR 2097  | MOZART, W.A.          | Concerto N° 4                       |
| EMR 262   | MOZART, W.A.          | Konzert N° 1                        |
| EMR 263   | MOZART, W.A.          | Konzert N° 2                        |
| EMR 264   | MOZART, W.A.          | Konzert N° 3                        |