

Suite From Kingdom Come: Deliverance

*Skalitz 1403 / People Of The Land
Dream About Father / Brotherhood Of Bravery*

Bass Clarinet & Piano

Jan Valta

EMR 55053

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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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**B \flat BASS
CLARINET**

*Skalitz 1403 / People Of The Land /
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SKALITZ 1403

Moderato $\text{♩} = 108$

ten.

rit.

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mp mf

A Poco agitato ($\text{♩} = 120$)

(*ad lib.*)

mp marcato *p ma marcato sempre*

cresc. poco a poco *f* *più f*

ten. *ff*

f *p* *mf*

f *mp* *rit.* *poco meno* ($\text{♩} = 108$) *poco*

mp dolce *r*

mf *poco f dim.* *p*

EMR 55053

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Jan Valta

SKALITZ 1403
Moderato ♩ = 108

B♭ Bass Clarinet

mp

ten.

Piano

p

7 rit. **A** 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.

19

cresc. poco a poco

cresc. poco a poco

Ped. Ped. Ped.

22

B

f più f

ten.

f

6

Ped. Ped. Ped. Ped.

27

ff

f

ff espress.

Ped. Ped. Ped. Ped. Ped.

33

C

p

mf

mp

mf

Ped. Ped. * Ped. Ped.

F PEOPLE OF THE LAND

60 Adagio ♩ = 60

semplice

mp

p

mp

Ped. *Ped.* *Ped.* *

64 **G**

p *mf* *f* *mp*

mp *p* *mf*

Ped. *Ped.* *Ped.* *

68

mf *f*

mp *mf*

Ped. *

71

piu f

mf

Ped.

73

H

f

f

Ped.

76

molto rit. **a tempo** **rall.**

dim. *mp* *p*

dim. *mp* *mf* *p* *mp*

Ped. *Ped.*

79

I **Tranquillo** ♩ = 54 **rit.** **a tempo**

p *mp* *mf*

p sempre *mp*

Ped. *Ped.* *Ped.*

84

J **DREAM ABOUT FATHER**
Tranquillo ♩ = 60 **rit.** **a tempo**

una corda

p *espress.* *cresc. poco* *mf*

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

90

mp espress. *ten.* *ten.*

p

Ped. Ped.

95

mp *cresc. poco* *mf* *poco f dolce* *tre corde*

cresc. poco *mf* *espress.*

Ped. Ped. Ped. Ped.

K

100

m.s. *poco f* *dim.*

Ped. Ped. Ped. Ped.

dim.

105

rit. **L** *Poco calmo* (♩ = 54) *rit.* **Tempo I.**

p lontano *poco*

p *mp* *dim.* *più p* *poco*

Ped.

112 **M** Poco animando (♩ = 66)

f *mp*

Ped. Ped.

119 rit. **Meno** (♩ = 50) (atta)

p *mp* *pp*

p *mp* *p*

Ped. *

N BROTHERHOOD OF BRAVERY
Allegro deciso (♩ = 80)

mf ma marcato *mf*

mp ma marcato

132 **O**

cresc. *f* *ff*

cresc. *più f*

138

Musical score for measures 138-143. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is three flats (B-flat, E-flat, A-flat). The melody in the top staff features a series of eighth and quarter notes with some slurs. The piano accompaniment in the grand staff is characterized by dense, rhythmic chordal textures, primarily using eighth and sixteenth notes.

144

Musical score for measures 144-149. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is three flats. The melody in the top staff continues with a similar rhythmic pattern. The piano accompaniment maintains the dense, rhythmic chordal texture.

150

Musical score for measures 150-155. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. A dynamic marking **P** (piano) is present at the start of measure 150. The melody in the top staff has a crescendo leading to a forte (**f**) dynamic. The piano accompaniment in the grand staff includes the instruction *espress.* (espressivo) and a forte (**f**) dynamic marking. The texture remains dense and rhythmic.

156

Musical score for measures 156-161. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. A dynamic marking **Q** (quasi) is present at the start of measure 156. The melody in the top staff shows a dynamic shift from *mf* to **f**. The piano accompaniment includes markings for *mf cresc.*, *più f*, *mf*, and *f*, along with the instruction *espress.* The texture is dense and rhythmic. A *Ped.* (pedal) marking with an asterisk is located at the bottom of the grand staff in measure 157.

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