

# Suite From Kingdom Come: Deliverance

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

Trumpet or Cornet (B<sup>b</sup> + C) & Piano

**Jan Valta**

EMR 55059

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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](http://www.reift.ch) and [www.projectfulcanelli.com](http://www.projectfulcanelli.com)



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**B $\flat$  TRUMPET  
or CORNET**

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Jan Valta

## 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* *poco* *poco f*

*rit.* *mp dolce*

### Tranquillo ( $\text{♩} = 100$ )

*molto r<sup>o</sup>*

*mf* *poco f dim.*

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SKALITZ 1403  
Moderato ♩ = 108

*ten.*

B♭ Trumpet  
or Cornet

Piano

7

*rit.*

**A** Poco agitato (♩ = 120)

*(ad lib.)*

*mf*

*mp marcato*

*p ma marcato sempre*

13

16

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19

Two systems of musical notation. The first system consists of a vocal line and a piano accompaniment. The vocal line has the instruction *cresc. poco a poco*. The piano accompaniment also has *cresc. poco a poco*. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand. Pedal markings (*Ped.*) are present under the first and second measures.

22

Two systems of musical notation. The first system is a vocal line starting with a section marker **B**. It includes dynamic markings *f* and *più f*, and a *ten.* marking. The piano accompaniment features a sixteenth-note figure in the right hand, with a *f* dynamic marking. Pedal markings (*Ped.*) are present under measures 22, 24, 25, and 26.

27

Two systems of musical notation. The first system is a vocal line with dynamic markings *ff* and *f*. The piano accompaniment features a sixteenth-note figure in the right hand, with a *ff espress.* dynamic marking. Pedal markings (*Ped.*) are present under measures 27, 28, 29, 30, 31, and 32.

33

Two systems of musical notation. The first system is a vocal line with dynamic markings *p* and *mf*, and a section marker **C**. The piano accompaniment features a sixteenth-note figure in the right hand, with a *mp* dynamic marking. Pedal markings (*Ped.*) are present under measures 33, 34, and 35. An asterisk (\*) is placed below the piano part in measure 34.

**F** PEOPLE OF THE LAND

60 Adagio ♩ = 60

*semplice*

Musical score for measures 60-63. The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest, then enters with a melody in measure 61. The piano accompaniment features chords and a bass line with a pedal point. Dynamics include *mp* and *p*. Pedal markings (*Ped.*) and an asterisk (\*) are present.

Musical score for measures 64-67. The system includes a vocal line and a piano accompaniment. The vocal line has a melody with dynamics *p*, *mf*, *f*, and *mp*. The piano accompaniment features triplets in the right hand and chords in the left hand. Dynamics include *mp*, *p*, and *mf*. Pedal markings (*Ped.*) and an asterisk (\*) are present.

Musical score for measures 68-70. The system includes a vocal line and a piano accompaniment. The vocal line has a melody with dynamics *mf* and *f*. The piano accompaniment features triplets in the right hand and sixteenth-note patterns in the left hand. Dynamics include *mp* and *mf*. Pedal markings (*Ped.*) and asterisks (\*) are present.

Musical score for measures 71-73. The system includes a vocal line and a piano accompaniment. The vocal line has a melody with dynamics *più f*. The piano accompaniment features sixteenth-note patterns in both hands. Dynamics include *mf*. Pedal markings (*Ped.*) are present.

73 H

*f* *f* *Ped.*

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

*dim.* *mp* *p*

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

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

*p* *mp* *mf*

*p sempre* *mp*

*p* *mp* *mf* *p sempre* *mp* *Ped.* \*

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

*una corda*

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

*una corda* *p* *espress.* *cresc. poco* *mf* *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.*

*dim.*

Ped. Ped. Ped. Ped. dim.

105

*rit.* **L** *Poco calmo* ( $\text{♩} = 54$ ) *rit.* **Tempo I.**

*p lontano* *poco*

*p* *mp* *dim.* *più p* *poco*

Ped.



112 **M** Poco animando (♩ = 66)

*f*

*f*

*mp*

Ped. Ped.

119 rit. **Meno** (♩ = 50) (att.)

*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

144

150 **P**

156

162

*f* *mp* (*ad lib.*)

*espress.* *espress.*

*mf* *f* *f* *mp* *mf*

167

*cresc.* *ff* **R**

*espress.*

*cresc.* *f* *ff*

*cresc.*

172

*espress.* *espress.*

177

*ff* *ff* *ff sempre*