

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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Kingdom Come: Deliverance

Jan Valta

English:

Kingdom Come: Deliverance is a videogame which story is set in Bohemia, A.D. 1403. You play the game as Henry, the son of a blacksmith who has lost everything: his parents, his home and his honour. Throughout the adventurous storyline, you seek for the revenge, but you also try to find your place in this intricate world.

This game was made by Warhorse studios in Prague under the leadership of Daniel Vávra, legendary Czech game developer. In 2014, he invited me into his team to become the main composer. It was a long and adventurous journey: not only for Henry, but for all of us. But on its end, there was a game which - up to these days - sold over 8 million copies worldwide.

Game soundtrack consists of more than 6 hours of music. I am very happy that I can present a selection of what I believe are the most important parts of it. I hope that it will bring back great memories to those who played the game, but perhaps it will also please those who haven't.

Jan Valta
Warhorse Studios

For more information about Kingdom Come: Deliverance go to www.kingdomcomerpg.com

Français:

Kingdom Come: Deliverance est un jeu vidéo dont l'action se déroule en Bohême en 1403. On y incarne Henry, le fils d'un forgeron qui a tout perdu : ses parents, sa maison et son honneur. Tout au long de l'aventure, vous chercherez à prendre votre revanche, tout en tentant de trouver votre place dans ce monde complexe.

Ce jeu a été réalisé par les studios Warhorse à Prague sous la direction de Daniel Vávra, le légendaire développeur de jeux tchèque. En 2014, Daniel m'a invité à rejoindre son équipe en tant que compositeur principal. Ce fut un passionnant voyage, non seulement pour Henry, mais aussi pour nous tous. Il en résulta un jeu qui, à ce jour, s'est vendu à plus de 8 millions d'exemplaires dans le monde.

La bande sonore du jeu comprend plus de six heures de musique. Je suis très heureux de pouvoir vous présenter ma sélection d'extraits les plus marquants. Je crois que cette musique rappellera de bons souvenirs à ceux qui ont joué à ce jeu, et j'espère qu'elle plaira également à ceux qui ne s'y sont pas essayés.

Jan Valta
Warhorse Studios

Pour plus d'informations sur Kingdom Come : Deliverance, rendez-vous sur www.kingdomcomerpg.com

Deutsch:

Kingdom Come-Deliverance ist ein Videospiel, das im Böhmen des Jahres 1403 spielt. Du schlüpfst in die Rolle von Henry, dem Sohn eines Schmieds, der alles verloren hat: seine Eltern, sein Zuhause und seine Ehre. Im Laufe der abenteuerlichen Geschichte sucht der Spieler nach Rache, versucht aber auch, seinen Platz in dieser komplizierten Welt zu finden.

Dieses Spiel wurde von den Warhorse Studios in Prag unter der Leitung von Daniel Vávra, dem legendären tschechischen Spieleentwickler, entwickelt. Im Jahr 2014 lud mich Daniel ein, seinem Team als leitender Komponist beizutreten. Es war eine lange und aufregende Reise, nicht nur für Henry, sondern für uns alle. Aber am Ende stand ein Spiel, das bis heute weltweit über 8 Millionen Mal verkauft wurde.

Der Soundtrack des Spiels besteht aus mehr als 6 Stunden Musik. Ich freue mich sehr, Ihnen meine Auswahl der wichtigsten Ausschnitte präsentieren zu können. Ich glaube, dass diese Musik denjenigen, die das Spiel gespielt haben, schöne Erinnerungen zurückbringen wird, und ich hoffe, dass sie auch denjenigen gefällt, die das Spiel nicht gespielt haben.

Jan Valta
Warhorse Studios

Weitere Informationen zu Kingdom Come: Deliverance finden Sie unter www.kingdomcomerpg.com



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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.

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

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

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

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

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

Hn.3 *mp*

Tbn.1 *mp*

Tbn.2 *mp*

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

Bar. *mp*

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

Str.B. *p* *mp ma poco marcato* *pp* *solo* *mp*

Timp. *mp*

Glock. *Glock.* *p* *mp*

T.-T. *Tam-tam* *mp*

Dr.

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*

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. *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*

Hn.2 *mf* *f*

Hn.3 *mf* *f*

Tbn.1 *mf* *f*

Tbn.2 *mf* *f*

B.Tbn. *mf* *f*

Bar. *mf* *f* *più p* *pp*

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

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

Timp. *mp* *mf* *mp* *f*

Sus.Cym. *mf* *p*

Cl.Cym. *poco f*

Dr.

Quasi doppio movimento. Allegro con spirito ♩ = 120

FL.1

FL.2

Ob.

Bsn. *mp*

CL.1 *p*

CL.2 *p*

CL.3 *p*

B.Cl. *mp*

A.Sax.1 *p*

A.Sax.2 *p*

T.Sax. *mp ma poco marcato*

B.Sax. *mp ma poco marcato*

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1 *p*

Tbn.2 *p*

B.Tbn. *p*

Bar. *p*

Tba. *p*

Str.B. *pizz.* *mp* *l.v. sempre*

Timp. *mp* *tr* (quasi solo) *p < mf*

Tri.

Fl.T. *mf*

Dr.

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

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

Ob. *p* *mf* *f*

Bsn. *cresc. poco* *mf* *f*

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

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

Cl.3 *mf* *f*

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

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* *sfz* *sfz* (tutti)

Tpt./Cnt.2 *f* *sfz* *sfz*

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

Hn.1 *soli* *f* *f*

Hn.2 *soli* *f* *f*

Hn.3 *soli* *f* *f*

Tbn.1 *mf* *f* *sfz* *sfz*

Tbn.2 *mf* *f* *sfz* *sfz*

B.Tbn. *p* *mf* *f* *sfz* *sfz*

Bar. *soli* *f* *f*

Tba. *mf* *f* *sfz* *sfz*

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

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

Tri. Glock. *f*

Fl.T. Cl.Cym. *f*

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

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.

Glock.

Cl.Cym.

Dr.

mp

mf

f

cresc.

sfz

p

poco f

f

arco

Sus Cym

S.D.

B.D.

Fl.1 *f* *sfz* *f*

Fl.2 *f* *f*

Ob. *f*

Bsn. *f*

Cl.1 *f* *sfz* *f*

Cl.2 *f* *sfz* *f*

Cl.3 *sfz* *f*

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

A.Sax.1 *sfz* *f*

A.Sax.2 *sfz* *f*

T.Sax. *mf* *f*

B.Sax. *mf* *f*

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

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

Tpt./Cnt.3 *fp* *f* *sfz* *f*

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

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

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

Tbn.1 *f* *sfz* *f*

Tbn.2 *f* *sfz* *f*

B.Tbn. *f* *sfz* *sol* *f*

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

Tba. *f* *sfz* *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.

poco f

Glock.

f

mf

sf

f

mf

mp

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* *f*

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

Cl.Cym. *poco f*

Dr. *p* *f*

Fl.1 *sf* *f* *mf*

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

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.

Timp. *tr* *mf* *f*

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

Cl.Cym. *poco f*

Dr. *mf*

Fl.1 *sf sf f p cresc. molto ff*

Picc. *sf sf f p cresc. molto ff*

Ob. *sf sf f p cresc. molto ff*

Bsn. *mf f p cresc. molto ff*

Cl.1 *sf sf f p cresc. molto ff*

Cl.2 *sf sf f p cresc. molto ff*

Cl.3 *sf sf f p cresc. molto ff*

B.Cl. *mf f p cresc. molto ff*

A.Sax.1 *poco p cresc. molto ff*

A.Sax.2 *poco p cresc. molto ff*

T.Sax. *poco p cresc. molto ff*

B.Sax. *mf f p cresc. molto ff*

Tpt./Cnt.1 *p cresc. molto ff*

Tpt./Cnt.2 *p cresc. molto ff*

Tpt./Cnt.3 *p cresc. molto ff*

Hn.1 *p cresc. molto ff*

Hn.2 *p cresc. molto ff*

Hn.3 *p cresc. molto ff*

Tbn.1 *mf ff*

Tbn.2 *mf ff*

B.Tbn. *mf ff*

Bar. *p cresc. molto ff*

Tba. *mf ff*

Str.B. *mf f p cresc. molto*

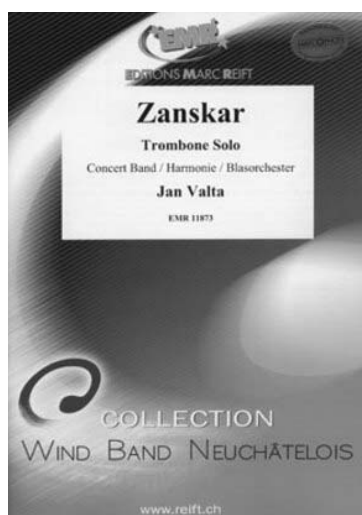
Timp. *tr*

Sus.Cym. *Glock Sv*

Fl.T.

Dr.

Collection Jan Valta



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