

Themes From Kingdom Come: Deliverance

- I. Skalitz 1403 / II. Talmberg & Lady Stephanie
III. Sigismund's Army At The Gates
IV. Losing Father's Sword & Parents Theme
V. Fist Fight / VI. Rattay
VII. Good Luck Son / VIII. Millers Theme
IX. Town Square / X. The River Sassau Theme
XI. Path Of A Hero / XII. Dream About Father
XIII. Brotherhood Of Bravery / XIV. People Of The Land
XV. Ave Maria / XVI. Jablíčko (The Apple)*

Trombone (♭ + ♪) & Piano

Jan Valta

EMR 55009

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Themes From Kingdom Come: Deliverance

I. Skalitz 1403

Jan Valta

Moderato ♩ = 108

ten.

rit.

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mp *mf*

8 Poco agitato (♩ = 120)

(♩ *ad lib.*)

mp marcato *p ma marcato sempre*

13

17

cresc. poco a poco

21

f *più f*

26

ff *f*

34

p *mf* *f* *mp*

41

mp *poco* *poco f*

rit.

Poco meno (♩ = 108)

mp dolce

Tranquillo (♩ = 100)

(senza rit.)

54

mf *poco f dim.*


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Themes From Kingdom Come: Deliverance

I. Skaltiz 1403

Jan Valta

Moderato ♩ = 108

Trombone *mp*

Piano *p*

7 rit. Poco agitato (♩ = 120)

mf *mp marcato* *p ma marcato sempre* (*ad lib.*)

mf *più p* *p*

poco marcato

13 *p* *legato sempre*

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 mp p mp

Ped. Ped. Ped. Ped. Ped.

III. Sigismund's Army At The Gates

Jan Valta

Moderato ♩ = 100

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

mp *mf* *mf* *mf*

Ped. *p* *mp* *

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 & Parents Theme

Jan Valta

Sostenuto ♩ = 88
senza sord.

Measures 1-6 of the piece. The bass line features a melodic line with slurs and dynamics *p*. The piano accompaniment includes the instruction *una corda* and *più p*. The right hand plays chords with slurs, and the left hand plays chords with slurs.

7

Measures 7-12. The bass line has dynamics *mp*, *p*, and *mp*. The piano accompaniment includes the instruction *tre corde* and *p*. Pedal markings *Ped.* and asterisks *** are present. The right hand has slurs and dynamics *mp*.

13

Measures 13-20. The bass line has dynamics *p* and *mp*. The piano accompaniment includes *p* and *mp*. Pedal markings *Ped.* and asterisks *** are present. The right hand has slurs and dynamics *mp*.

21

Measures 21-24. The bass line has dynamics *p* and *mf*. The piano accompaniment includes *p* and *mf*. The tempo changes from *rall.* to *a tempo*. The right hand has slurs and dynamics *mf*.

V. Fist Fight

Jan Valta

Allegro con spirito $\text{♩} = 80$

f

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

5

sim.

*

9

f

mf

(*senza Ped.*)

13

VI. Rattay

19

Jan Valta

Andante ♩ = 76

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

6

mf
p.

11

cresc.
f
mf espress.
cresc.
mf
mp

16

cresc.
mp

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VII. Good Luck Son

Jan Valta

Largo ♩ = 56

musical score for measures 1-6, featuring piano (poco f), piano (p), and piano (mp) dynamics, and a decrescendo (dim.) marking.

7

musical score for measures 7-10, featuring piano (mp) and piano (p) dynamics.

Ped. *

11

musical score for measures 11-14, featuring piano (f) and piano (mp) dynamics, and an accent (espress.) marking.

Ped. *

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VIII. Millers Theme

Jan Valta

Moderato ♩ = 100

mf misterioso

poco f misterioso

mp

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

6

11

16

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IX. Town Square

('Atmosphere Town 4')

Jan Valta

Comodo ♩ = 50

The musical score is divided into four systems, each starting with a measure number (1, 6, 12, 18). The notation includes bass clefs for the first two staves and a treble clef for the third staff in each system. The piano part features complex chordal textures and rhythmic patterns. Dynamics range from *mf* (mezzo-forte) to *poco f* (poco forte) and *p* (piano). Performance markings include *espress.* (espressivo) and *Ped.* (pedal). An asterisk (*) is placed at the end of the first and third systems.

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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 bass clef line with a whole note rest followed by a half note G3, marked *mf*. The middle staff is a grand staff (treble and bass clefs) with a forte (*f*) dynamic. It features a complex texture with sixteenth-note runs in the right hand, marked with '6' for sixteenth notes and '3' for triplets. A *ped.* (pedal) marking is present below the bass staff. The bottom staff is a single bass clef line with a whole note rest followed by a half note G3, marked *mp*.

3

The second system of the musical score consists of three staves. The top staff is a single bass clef line with a half note G3, marked *legato sempre*. The middle staff is a grand staff with a forte (*f*) dynamic, featuring sixteenth-note runs in the right hand marked with '6' and '3' for triplets. A *ped.* marking is present below the bass staff. The bottom staff is a single bass clef line with a half note G3, marked *espress.*

5

The third system of the musical score consists of three staves. The top staff is a single bass clef line with a half note G3. The middle staff is a grand staff with a forte (*f*) dynamic, featuring sixteenth-note runs in the right hand marked with '6' and '3' for triplets. A *ped.* marking is present below the bass staff.

*

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XI. Path Of A Hero

Jan Valta

Moderato ♩ = 112

The musical score is presented in a grand staff format, consisting of a bass clef staff at the bottom, a treble clef staff in the middle, and a bass clef staff at the top. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is divided into four systems, each starting with a measure number: 1, 5, 9, and 13. The notation includes various dynamics such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *poco f* (poco forte), and *espress.* (espressivo). There are also performance markings like *mf cantabile* and *m.d.* (more dolce). Pedal points are indicated by 'Ped.' with a line extending to the right. Some measures contain triplets, marked with a '3' and a bracket. Asterisks (*) are placed below certain measures. The score features a variety of note values, including eighth and sixteenth notes, and rests. The overall texture is dense, with overlapping lines in both hands.

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XII. Dream About Father

35

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.
ten.
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 f

Ped. Ped. Ped. Ped. Ped.

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Ped. Ped.

XIII. Brotherhood Of Bravery

37

Jan Valta

Allegro deciso (♩ = 80)

The musical score is presented in three systems, each with three staves. The top staff is the bass clef, the middle is the treble clef, and the bottom is the bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The score includes various dynamics and performance markings: *mf ma marcato*, *mp ma marcato*, *cresc.*, *f*, *ff*, *più f*, *espress.*, and *f*. The music features a mix of melodic lines and dense chordal textures, with some measures containing complex rhythmic patterns.

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XIV. People Of The Land

39

Jan Valta

Adagio ♩ = 60

semplice

The musical score is written for a piano and consists of four systems of music, each with a bass line and a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is Adagio with a metronome marking of ♩ = 60. The first system (measures 1-4) features a bass line with a *mp* dynamic and a *semplice* marking, and a grand staff starting with a *pp* dynamic. Pedal points are indicated at the end of measures 1, 3, and 4. The second system (measures 5-8) shows dynamics ranging from *p* to *mf* and includes triplets in the right hand. Pedal points are at the end of measures 7 and 8. The third system (measures 9-11) features a *f* dynamic in the bass line and *mf* in the grand staff, with triplets in the right hand. Pedal points are at the end of measures 9, 10, and 11. The fourth system (measures 12) has a *f* dynamic in the bass line and *mf* in the grand staff, with triplets and sextuplets in the right hand. Pedal points are at the end of measures 12 and 13.

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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 marked Larghetto (♩ = 60). The bass line starts with a mezzo-forte (mp) dynamic. The piano accompaniment features dynamics of piano (p), mezzo-forte (mf), piano (p), mezzo-forte (mp), and piano (p). The texture is characterized by a steady bass line and a more active upper register.

8

rall.

a tempo

Musical score for measures 8-14. The tempo changes from Larghetto to Rallentando (rall.) and then returns to the original tempo (a tempo). The bass line dynamics are mezzo-forte (mf) and mezzo-forte (mf). The piano accompaniment dynamics are mezzo-forte (mp), piano (p), mezzo-forte (mf), and mezzo-forte (mf). The texture remains consistent with the previous section.

15

rit.

a tempo

rit.

a tempo

Musical score for measures 15-22. The tempo changes from a tempo to Ritardando (rit.) and then returns to a tempo. The bass line dynamics are mezzo-forte (mp) and piano (p). The piano accompaniment dynamics are piano (p), mezzo-forte (mp), and sfmf. The texture remains consistent with the previous section.

23

Poco agitato (♩ = 63)

quasi legato sempre

Musical score for measures 23-30. The piece is in 3/4 time and marked Poco agitato (♩ = 63). The bass line starts with mezzo-forte espressivo (mf espress.). The piano accompaniment features dynamics of pianissimo (pp), mezzo-forte (mf), mezzo-forte (mf), and mezzo-forte (mp). The texture is characterized by a steady bass line and a more active upper register.

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XVI. Jabličko (The Apple)

43

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

Jan Valta

Andante ♩ = 80

rit.

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of one flat. The tempo is Andante (♩ = 80). The first system shows the right hand playing a melody marked *dolce* and the left hand playing a bass line marked *mp* and *m.s.*. The second system continues the melody and bass line, with the left hand marked *(m.s. sempre)*. Pedal points are indicated below the bass line for measures 1, 2, 3, and 4.

5 Rubato ♩ = 72

rall.

a tempo

Musical score for measures 5-10. The tempo is Rubato (♩ = 72). The first system shows the right hand playing a melody marked *mf cantabile, quasi parlando* and the left hand playing a bass line marked *mp*. The second system continues the melody and bass line. The tempo changes to *rall.* in measure 8 and back to *a tempo* in measure 10.

11 rit.

Tempo I. ♩ = 80

rit.

Musical score for measures 11-16. The tempo is Tempo I. (♩ = 80). The first system shows the right hand playing a melody marked *mp* and the left hand playing a bass line marked *p*. The second system continues the melody and bass line, with the right hand marked *dolce* and the left hand marked *mp*. Pedal points are indicated below the bass line for measures 12, 13, 14, and 15.

17 Rubato ♩ = 72

rall.

a tempo

Musical score for measures 17-22. The tempo is Rubato (♩ = 72). The first system shows the right hand playing a melody marked *mf* and the left hand playing a bass line marked *mp*. The second system continues the melody and bass line. The tempo changes to *rall.* in measure 19 and back to *a tempo* in measure 21.

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