

Seiner Excellenz
dem Grafen Helmuth von Moltke
gewidmet

Moltke-Marsch

componirt (1870.)

von

CYRILL KISTLER.

Op. 28.

Seine Excellenz Graf Helmuth v. Moltke haben die Dedication dieses Marsches
an mich überlassen dem Componisten Cyrill Kistler folgenden Schreiben:

Ihre Wohlgeboren

Ich erlaube mir Ihnen zu danken für die freundlichen Schreiben vom 12. v. M. u.
den Vorschlag Ihrer Composition. Diese waren mir sehr angenehm und ich habe
den Marsch an mich selbst in der besten Weise annehmen lassen, daß alle Ordnen in
Europa den Marsch mit Interesse und Aufmerksamkeit verfolgen und auf seine Ausführung
mit dem höchsten Interesse begreifen werden.

Mit freundlichen Grüßen bin ich
H. O. Versailles den 22. Februar 1871.

*Ihre ergebene
Graf Moltke
General der Infanterie im Großherzogthum
Sachsen-Altenburg.*

Für Klavier 2 händig.....	1	Mark.
„ Streichorchester Stimmen gestochen 4 ..		„
„ Klavier u. Violine.....	1 M. 20	PF.
„ „ u. Vcllo.....	1 „ 20	„
„ „ Violine u. Cello.....	1 „ 40	„
„ „ u. Flöte.....	1 „ 20	„
„ „ u. Streichquintett: 3.....	3 „ —	„

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Moltke Marsch.

Violine. I.

Cyrril Kistler, Op. 28.

Marsch.

gr. Trommel.

The first section of the score is marked 'Marsch.' and 'gr. Trommel.' (large drum). It begins with a dynamic marking of *ff* (fortissimo) and ends with a *p* (piano) marking. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accents and slurs throughout the piece. The section concludes with a double bar line and a repeat sign, followed by two first and second endings. The word 'Fine.' is written at the end of the section.

Trio.

breit voll auf der G. Saite.

The second section of the score is marked 'Trio.' and 'breit voll auf der G. Saite.' (broadly and full on the G string). It begins with a dynamic marking of *f* (forte) and includes a *mf* (mezzo-forte) marking. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accents and slurs throughout the piece. The section concludes with a double bar line and a repeat sign, followed by two first and second endings. The word 'M. D. C.' is written at the end of the section.

* bei Besetzung mit Klavier und Violine gelten die kleinen Noten.

Moltke Marsch.

Violino II.

Cyrril Kistler Op 28

Marsch.

The 'Marsch.' section consists of six staves of music in 2/4 time, key of D major. It begins with a *ff* dynamic and features various articulations such as accents and slurs. The first staff includes a *p* dynamic marking. The second staff has a *f* dynamic marking. The third staff includes a *bis.* marking. The fourth staff has a *tr* marking. The fifth staff includes first and second endings. The sixth staff includes a *3* marking.

Trio.

The 'Trio' section consists of four staves of music in 2/4 time, key of D major. It begins with a *f* dynamic, followed by a *p* dynamic. The first staff includes a *f* dynamic marking. The second staff includes first and second endings and a *ff* dynamic marking. The third staff includes accents. The fourth staff includes first and second endings and a *3* marking.

M. D. C.

Moltke Marsch.

Viola.

Marsch.

Cyrril Kistler, Op. 28.

The first section of the Moltke March for Viola is written in 2/4 time with a key signature of one sharp (F#). It begins with a dynamic marking of *ff* and features several accents (^) over the notes. The first staff contains the main melody, while the subsequent three staves provide harmonic accompaniment with chords and rhythmic patterns. The section concludes with a first ending (1.) and a second ending (2.), followed by the word *Fine*.

Trio.

The Trio section of the Moltke March for Viola is written in 2/4 time with a key signature of one flat (Bb). It begins with a dynamic marking of *f* and includes a *p* marking later in the section. The first staff contains the main melody, while the subsequent three staves provide harmonic accompaniment with chords and rhythmic patterns. The section concludes with a first ending (1.) and a second ending (2.), followed by the initials *M. D. C.*

Moltke Marsch.

Violoncello.

Cyrril Kistler. Op. 28.

Marsch.

The 'Marsch' section consists of four systems of music. The first system begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The music starts with a forte (*ff*) dynamic and includes two measures with a 'V' marking. The second system continues the melodic line. The third system features a first ending and a second ending, with a *f* dynamic marking. The section concludes with the word 'Fine'.

Trio.

The 'Trio' section consists of four systems of music. The first system has a 2/4 time signature and begins with a *mf* dynamic. The second system includes a first ending and a second ending, with a *mf* dynamic. The third system features a first ending and a second ending, with a *ff* dynamic marking. The section concludes with the initials 'M. D. C.'.

* Im Orchester und Quintette gelten die grossen Noten für Cello und Klavier oder Cello Violine und Klavier gelten die kleinen Noten.

Moltke Marsch.

Basso.

Cyriil Kistler. Op. 28.

Marsch.

The 'Marsch' section consists of four staves of music in bass clef, 2/4 time, with a key signature of one sharp (F#). The first staff begins with a *ff* dynamic and features several accents (^) over the notes. The second staff includes a *bis* marking above a repeat sign. The third staff ends with a *ff* dynamic. The fourth staff concludes with first and second endings, marked with *1.* and *2.*, and ends with the word *Fine.*

Trio.

The 'Trio' section consists of four staves of music in bass clef, 2/4 time, with a key signature of one sharp (F#). The first staff starts with a *f* dynamic and a *p* dynamic marking. The second staff has a *p* dynamic marking. The third staff features a *ff* dynamic and several accents (^) over the notes. The fourth staff concludes with first and second endings, marked with *1.* and *2.*, and ends with the initials *M. D. C.*

Moltke Marsch.

Piccolo.

Cyriil Kistler. Op. 28.

Marsch.

ff *p*

Fine.

Trio.

ff *tr* *3* *3* *1.* *2.*

M. D. C.

Moltke Marsch.

Flauto.

Cyrril Kistler. Op. 28.

Marsch.

The 'Marsch' section consists of four staves of music in 2/4 time, key of D major. It begins with a *ff* dynamic and a *p* dynamic. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accents and slurs throughout. The section concludes with a first and second ending, followed by the word *Fine.*

Trio.

The 'Trio' section consists of four staves of music in 2/4 time, key of D major. It begins with a *p* dynamic. The music features a steady eighth-note accompaniment with various melodic lines. There are several trills (*tr*) and slurs. The section concludes with a first and second ending, followed by the initials *M. D. C.*

*Die kleinen Noten im Trio gelten dann, wenn der Marsch für Klavier und Flöte gespielt wird.

Moltke Marsch.

Oboe I.

Cyrrill Kistler, Op. 28.

Marsch.

The 'Marsch.' section consists of five staves of music in 2/4 time, key of D major. The first staff begins with a *ff* dynamic and features a series of sixteenth-note patterns. The second staff starts with a *p* dynamic. The third and fourth staves continue the melodic development. The fifth staff concludes with a *ff* dynamic and includes first and second endings.

Trio.

The 'Trio.' section consists of five staves of music in 2/4 time, key of D major. The first staff begins with a *f* dynamic and features a rhythmic pattern of eighth notes. The second staff starts with a *p* dynamic. The third and fourth staves continue the melodic development. The fifth staff concludes with a *ff* dynamic and includes first and second endings.

M. D. C

Moltke Marsch.

Oboe II.

Cyrril Kistler, Op. 28.

Marsch.

ff *p*

2 3 4 5 6 7 8 9 10

ff

1. 2.

Fine.

Trio.

f *p*

p

ff

1. 2.

M. D. C.

Moltke Marsch.

Clarinetto I in C.

Cyrril Kistler, Op. 28.

Marsch.

ff *p* *pp* *ff* *Fine.*

Trio.

f *p* *ff* *M. D. C.*

Moltke Marsch.

Clarinetto II in C.

Cyrril Kistler, Op.28.

Marsch.

ff *p*

2 3 4 5 6 7 8 9 10

ff

1. 2. *Fine.*

Trio.

f *p*

p

ff

1. 2.

M. D. C.

Moltke Marsch.

Fagotto I.

Cyrril Kistler. Op. 28.

Marsch.

ff *p* *f* *1.* *2.* *Fine.*

Trio.

f *p* *ff* *1.* *2.*

M. D. C.

Moltke Marsch.

Fagotto II.

Marsch.

Cyrril Kistler. Op. 28.

ff *p* *ff* *Fine.*

Trio.

f *p* *f* *M. D. C.*

Moltke Marsch.

2 Hörner in F.

Cyrril Kistler, Op. 28.

Marsch.

The first part of the score consists of six staves. The top staff is the melody, starting with a fortissimo (*ff*) dynamic and a first ending. The accompaniment is provided by the following five staves, featuring rhythmic patterns of eighth and sixteenth notes. The piece concludes with a first ending and a *Fine.* marking.

Trio.

zu zwei

The Trio section consists of four staves. The top staff is the melody, starting with a fortissimo (*f*) dynamic and a first ending. The accompaniment is provided by the following three staves, featuring rhythmic patterns of eighth and sixteenth notes. The piece concludes with a first ending and a *ff* dynamic marking.

scharf.

schmetternd.

M. D. C.

Moltke Marsch.

Tromba I in A.

Cyrril Kistler, Op. 28.

Marsch.

ff

p

f

Fine.

Trio.

f

p

ff

M. D. C.

Moltke Marsch.

Tromba II in F.

Cyriil Kistler. Op. 28.

Marsch.

ff

p

f

Fine.

Trio.

f

p

f

ff

M. D. C.

Moltke Marsch.

Posaune I

Marsch.

Cyrril Kistler. Op. 28.

The first section of the Moltke March is written for the first trumpet part. It begins with a bass clef and a 2/4 time signature. The key signature has one sharp (F#). The first measure is marked *ff*. The music consists of several measures of eighth and sixteenth notes, some with accents. A first ending is marked with a double bar line and a first ending bracket, followed by a second ending. The section concludes with the word *Fine.*

Trio.

The Trio section of the Moltke March is also written for the first trumpet part. It begins with a bass clef and a 2/4 time signature. The key signature has one sharp (F#). The first measure is marked *f*. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. A first ending is marked with a double bar line and a first ending bracket, followed by a second ending. The section concludes with the word *M. D. C.*

M. D. C.

Moltke Marsch.

Posaune II.

Cyrril Kistler, Op. 28.

Marsch.

The 'Marsch' section consists of six staves of music in bass clef, 2/4 time, with a key signature of one sharp (F#). The first staff begins with a dynamic marking of *ff* and includes accents and slurs. The second staff starts with a dynamic marking of *p*. The third and fourth staves continue the rhythmic pattern. The fifth staff features a repeat sign with a *ff* dynamic marking. The sixth staff concludes with first and second endings, ending with the word *Fine.*

Trio.

The 'Trio' section consists of four staves of music in bass clef, 2/4 time, with a key signature of one sharp (F#). The first staff begins with a dynamic marking of *f* and includes a *p* marking later in the staff. The second staff continues with a *p* dynamic. The third staff features a *ff* dynamic marking and includes accents. The fourth staff concludes with first and second endings.

M. D. C.

Moltke Marsch.

Tuba (ad libitum.)

Cyrril Kistler, Op. 28.

Marsch.

The 'Marsch.' section consists of six staves of music in bass clef, 2/4 time, with a key signature of one sharp (F#). The first staff begins with a dynamic marking of *ff* and includes several downward-pointing 'v' symbols. The second and third staves continue the rhythmic pattern. The fourth staff features a dynamic marking of *f*. The fifth staff has two upward-pointing 'A' symbols. The sixth staff concludes with first and second endings, a *Fine.* marking, and a double bar line.

Trio.

The 'Trio.' section consists of four staves of music in bass clef, 2/4 time, with a key signature of one sharp (F#). The first staff starts with a dynamic marking of *f* and includes a *p* marking. The second and third staves continue the melody. The fourth staff features several upward-pointing 'A' symbols and concludes with first and second endings.

M. D. C.

Moltke Marsch.

Marsch.

Kl. Trommel u. Triangel.

Cyrrill Kistler, Op. 28.

Kl. Trommel.
tr tr tr **1** *tr*

ff *pp*

Trio.

Fine.

Kl. Trommel.

f Triangel. *p*

Kl. Trommel.

Triangel.

ff *tr tr* *tr tr*

tr *tr tr* **3** **3** **1.** **2.**

M. D. C.

Moltke Marsch.

Gr. Trommel, Cinellen Pauken in C u. G.

Cyrril Kistter, Op. 28.

Marsch.

3 **** Becken allein.** 1 Beck.u.gr.Tr.

* starker Schlag. *pp*

ff

1. 2.

Trio.

Fine.

Pauken C.

16

f

Gr. Trommel u. Cinellen.

ff

Pauken G. C.

ff

ff

tr

tr

tr

3 3

1. 2.

M. D. C.

* Dieser Schlag ist kanonen Donner ähnlich zu machen.