

Kupferschmied-Marsch  
oder  
"Der kreuzfidele Kupferschmied"

Musik: Carl Peter  
(\*unbekannt, + nach 1888)  
Bearbeitung: Josef Wimmer

Großes Blasorchester  
(weitere Besetzungen beim Notendownload des  
Bezirktes Niederbayern)

<b>Titel:</b>	<b>„Kupferschmied-Marsch“ oder „Der kreuzfidele Kupferschmied“ (Humoristischer Marsch)</b>
<b>Quellen:</b>	Archiv des Landkreises Passau: <ul style="list-style-type: none"> <li>• Nr. 107 – Hochwinkel (Altlandkreis Wegscheid 1909 Notenbuch von Fritz Gruber)</li> <li>• Nr. 236 – Pleinting (Altlandkreis Vilshofen, Handschrift für Zither, Nachlass von Max Keser, 1900)</li> <li>• Nr. 779 – Germansdorf (Altlandkreis Wegscheid, Nachlass des Josef Anetseder)</li> </ul> Bezirk Niederbayern, z.B. Anzenkirchen, Landkreis Rottal-Inn
<b>Komponist:</b>	<b>Carl Peter (* im 19. Jahrhundert, + nach 1888)</b>
<b>Arrangeur/ Bearbeiter:</b>	<b>Josef Wimmer</b>
<b>Besetzung:</b>	<b>Großes Blasorchester</b>

Carl Peter veröffentlichte diesen Marsch 1881 unter dem Titel **„Der kreuzfidele Kupferschmied“** für Klavier, 1883 für Blasmusik. Der international populäre Marsch erschien im englischsprachigen Raum unter **„The Jolly Coppersmith“** oder im Französischen als **„Le Joyeux Forgeron“**.

Das Besondere an diesem Marsch ist sicher die **Trioeinleitung**. Hier wird der **Blasebalg einer Schmiede** nachempfunden. Im Schlagzeug kann ein Amboss eingesetzt bzw. nachempfunden werden.

Als Variante im zweiten Teil des Trios kann entweder nur gepfiffen werden oder es spielt nur das hohe Holz.

Zum besseren Verständnis des Trios habe ich die Originalstrophen der Urfassung mit ausgegeben.

Die vielen Parodien zu diesen Strophen kann man nur erahnen.

Einige führe ich hier auf:

„Der Kupferschmied, der Kupferschmied, der hat so eine Frau, sie wäscht sich nicht, sie kämmt sich nicht, sie is' a oide Sau!“

Andreas Masel schrieb in der vergriffenen Ausgabe für kleine Blasmusik aus dem Jahre 1993: „Geh'n ma amal ‚nüber“ (Materialien zur musikalischen Volkskultur in Niederbayern, Band 3:

„Der lustige Kupferschmied“ oder „Der kreuzfidele Kupferschmied“, ein Marsch von Carl Peter, war vor allem in Süddeutschland sehr verbreitet

und wurde auch häufig parodiert bzw. mit neuen Texten unterlegt, wie dem folgenden (hier nach einer Handschrift aus Falkenfels, 1978):

1. Wenn i zu meiner Marie geh,  
da lacht mir 's Herz im Leib.  
Von meiner Marie lass i net,  
hast g'hört dös wird mei Weib.
2. Jetzt werd i halt zum Pfarrer geh,  
er sollt mir d' Marie gebn,  
und gibt er mir mei Marie net,  
nachher mag i nimmer leb'n.
3. Da Pfarrer ko sagn was er mag,  
dö Marie g'hört scho mei,  
und längstens am Jakobitag  
da muass die Hochzeit sei.

Beliebt war auch die folgende Version:

Wenn meine Frau 'nen Teufel hat,  
dann weiß ich was ich tu.  
Ich steck sie in den Habersack  
und bind ihn oben zu.  
Und wenn sie dann noch bitten tut:  
„Ach lieber Mann mach auf;  
dann bind ich ihn noch fester zu  
und setz mich oben drauf  
(oder: ... leg ich sie auf den Amboss hin  
und hämmre lustig drauf!)



Josef Wimmer im Mai 2018

## Besetzungsliste:

X	Direktion	X	1. Trompete in B	X	1. Posaune in C
X	Piccolo	X	2. Trompete in B	X	2. Posaune in C
X	1. Flöte in C	X	3. Trompete in B	X	3. Posaune in C
X	2. Flöte in C	X	1. Horn in Es	X	1. Tuba in C
X	1. Oboe	X	2. Horn in Es	X	2. Tuba in C
X	2. Oboe	X	3. Horn in Es	X	Tuba in B
X	Fagott	X	4. Horn in Es	X	Tuba in Es
X	Klarinette in Es	X	1. Horn in F	X	Schlagzeug
X	1. Klarinette in B = 2. Stimme	X	2. Horn in F	X	große Trommel
X	2. Klarinette in B = 3. Stimme	X	3. Horn in F	X	kleine Trommel
X	3. Klarinette in B (Es-Kla. oktaviert)	X	4. Horn in F	X	Lyra
X	1. Altsaxophon in Es	X	1. Tenorhorn in B	X	Liedblatt
X	2. Altsaxophon in Es	X	2. Tenorhorn in B		
x	Tenorsaxophon in B	X	3. Tenorhorn in B		
X	Baritonsaxophon in Es	X	Bariton in C		
X	1. Flügelhorn in B	X	Bariton in B		
X	2. Flügelhorn in B				

Direktion in C

# Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

Flöten, Oboen, Klar, Altsaxe, Flügelh., Lyra

Melodie

Trompeten in B

Posaunen in C

Tenorhorn 1 in B/  
Bariton

Nachschlag/  
Bass

Schlagzeug

Kleine Trommel

*f*

*p*

*f* + Ten- u. Barsax, Fagott

Ab Hörner 1-4, Tenh.2/3

Eb7

Ab

*f*

Detailed description: This is the first system of a musical score for 'Kupferschmied-Marsch'. It consists of seven staves. The top staff is the Melodie (Melody) in G major, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The second staff is for Trompeten in B (Trumpets in B), the third for Posaunen in C (Trombones in C), and the fourth for Tenorhorn 1 in B/Bariton (Tenor Horn 1 in B/Baritone). The fifth staff is for Nachschlag/Bass (Snare/Bass), the sixth for Schlagzeug (Drum), and the seventh for Kleine Trommel (Small Drum). The score includes various musical notations such as notes, rests, and dynamic markings. There are also performance instructions like '+ Ten- u. Barsax, Fagott' and chord symbols 'Ab Hörner 1-4, Tenh.2/3', 'Eb7', and 'Ab'.

Mel.

Trp.

Pos.

Tenh./  
Bar.

Nach/  
Bass

Schlag-  
zeug

Kl. Tr.

4

*f*

*p*

*f*

Ab

Eb7

*p*

*f*

Detailed description: This is the second system of the musical score, starting at measure 4. It continues with the same seven staves as the first system. The Melodie staff begins with a measure rest and then continues with notes. The Trompeten staff has a forte (*f*) dynamic. The Posaunen staff has a piano (*p*) dynamic. The Tenorhorn/Bariton staff has a forte (*f*) dynamic. The Nachschlag/Bass staff has a piano (*p*) dynamic. The Schlagzeug staff has a forte (*f*) dynamic. The Kleine Trommel staff has a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. There are also performance instructions like 'Ab' and 'Eb7'.

10

Mel.  
Trp.  
Pos.  
Tenh./Bar.  
Nach./Bass  
Schlagzeug  
Kl. Tr.

*p* *f* *ff*

Ab Eb

*p* *ff*

*p* *ff*

Detailed description: This system contains measures 10 through 15. The music is in a key with three flats (B-flat major or D-flat minor). The Melody (Mel.) part features a series of chords and some melodic movement. The Trumpet (Trp.) part has a dynamic range from *p* to *ff*. The Trombone (Tenh./Bar.) part has a dynamic range from *p* to *ff*. The Bass (Nach./Bass) part provides harmonic support with chords. The Drum set (Schlagzeug) and Keyboard Percussion (Kl. Tr.) parts provide a steady rhythmic accompaniment. There are crescendo and decrescendo hairpins across several parts.

16

Mel.  
Trp.  
Pos.  
Tenh./Bar.  
Nach./Bass  
Schlagzeug  
Kl. Tr.

1. 2.

*p*

Ab Bb7 Eb Bb7 Eb

Detailed description: This system contains measures 16 through 21. It features a first ending (1.) and a second ending (2.). The Melody (Mel.) part has a dynamic marking of *p*. The Trombone (Tenh./Bar.) part has a dynamic marking of *p*. The Bass (Nach./Bass) part has a dynamic marking of *p*. The Drum set (Schlagzeug) and Keyboard Percussion (Kl. Tr.) parts provide a steady rhythmic accompaniment. There are crescendo and decrescendo hairpins across several parts.

21

Mel.

Trp. *f* *p* 3. Trp.

Pos. *f* *p*

Tenh./Bar. *f* *p*

Nach./Bass Eb7 Ab Eb7

Schlagzeug *f* *p*

Kl. Tr.

Detailed description: This system of musical notation covers measures 21 to 25. It features six staves: Melody (Mel.), Trumpet (Trp.), Trombone (Pos.), Tenor Saxophone/Baritone (Tenh./Bar.), Bass (Nach./Bass), and Drums (Schlagzeug). The key signature is three flats (B-flat major or D-flat minor). The melody consists of block chords in the first two measures, followed by a melodic line in the third measure. The trumpet part has a dynamic shift from forte (f) to piano (p) at measure 23, with a '3. Trp.' instruction. The trombone part has a dynamic shift from f to p at measure 23. The tenor saxophone part has a dynamic shift from f to p at measure 23. The bass part features Eb7, Ab, and Eb7 chords. The drum part has a dynamic shift from f to p at measure 23.

26

Mel.

Trp. *f*

Pos. *f*

Tenh./Bar. *f*

Nach./Bass Ab Eb7

Schlagzeug *f* *f*

Kl. Tr.

Detailed description: This system of musical notation covers measures 26 to 29. It features six staves: Melody (Mel.), Trumpet (Trp.), Trombone (Pos.), Tenor Saxophone/Baritone (Tenh./Bar.), Bass (Nach./Bass), and Drums (Schlagzeug). The key signature is three flats. The melody consists of block chords in the first three measures, followed by a melodic line in the fourth measure. The trumpet part has a dynamic shift to forte (f) at measure 27. The trombone part has a dynamic shift to f at measure 27. The tenor saxophone part has a dynamic shift to f at measure 27. The bass part features Ab and Eb7 chords. The drum part has a dynamic shift to f at measure 27.

30

Mel.  
Trp.  
Pos.  
Tenh./  
Bar.  
Nach/  
Bass  
Schlag-  
zeug  
Kl. Tr.

Ab Ab° Ab

Detailed description: This block contains the musical score for measures 30 through 33. The score is arranged in a grand staff with seven parts: Melody (Mel.), Trumpet (Trp.), Trombone (Pos.), Tenor Horn/Baritone (Tenh./Bar.), Double Bass (Nach/Bass), Drum Set (Schlagzeug), and Keyboard Percussion (Kl. Tr.). The key signature is three flats (B-flat, E-flat, A-flat). Measure 30 starts with a melodic line in the Mel. part and a bass line in the Pos. part. Measures 31 and 32 feature a melodic line in the Tenh./Bar. part. Measure 33 has a melodic line in the Trp. part. Chord symbols Ab, Ab°, and Ab are indicated in the Nach/Bass part. The drum set part has a consistent rhythmic pattern of eighth notes.

34

1. 2.

Mel.  
Trp.  
Pos.  
Tenh./  
Bar.  
Nach/  
Bass  
Schlag-  
zeug  
Kl. Tr.

Eb7 Ab Eb7 Ab Ab

Detailed description: This block contains the musical score for measures 34 through 37. The score is arranged in a grand staff with seven parts: Melody (Mel.), Trumpet (Trp.), Trombone (Pos.), Tenor Horn/Baritone (Tenh./Bar.), Double Bass (Nach/Bass), Drum Set (Schlagzeug), and Keyboard Percussion (Kl. Tr.). The key signature is three flats. Measure 34 starts with a melodic line in the Mel. part and a bass line in the Pos. part. Measures 35 and 36 feature a melodic line in the Tenh./Bar. part. Measure 37 has a melodic line in the Trp. part. Chord symbols Eb7, Ab, and Ab are indicated in the Nach/Bass part. The score includes first and second endings, marked with '1.' and '2.' above the staff. The drum set part has a consistent rhythmic pattern of eighth notes.

Trio

38

Mel. *f* *p*

Trp. *sfz p* *sfz p* *sfz*

Pos. *f*

Tenh./Bar. *Db A Db Db A Db Db*

Nach./Bass *sfz p sfz p sfz*  
Amboss

Schlagzeug *f* *p*

Kl. Tr.

Detailed description: This musical score covers measures 38 to 43. The Melody line (Mel.) features a rhythmic motif of eighth notes with accents, starting at *f* and ending at *p*. The Trumpet (Trp.) plays a complex harmonic accompaniment with *sfz p* dynamics. The Trombone (Pos.) has a simple bass line starting at *f*. The Tenor Saxophone/Baritone (Tenh./Bar.) plays a melodic line with notes *Db, A, Db, Db, A, Db, Db*. The Double Bass (Nach./Bass) plays a walking bass line with *sfz p* dynamics, including a section labeled 'Amboss'. The Drum set (Schlagzeug) has a consistent pattern with *f* and *p* dynamics. The Keyboard/Trumpet (Kl. Tr.) provides harmonic support.

44

Mel.

Trp.

Pos.

Tenh./Bar. *Db Ab7 Db*

Nach./Bass

Schlagzeug *p*

Kl. Tr.

Detailed description: This musical score covers measures 44 to 49. The Melody line (Mel.) consists of sustained chords. The Trumpet (Trp.) is silent. The Trombone (Pos.) plays a rhythmic accompaniment. The Tenor Saxophone/Baritone (Tenh./Bar.) plays a melodic line with notes *Db, Ab7, Db*. The Double Bass (Nach./Bass) plays a walking bass line. The Drum set (Schlagzeug) has a consistent pattern with *p* dynamics. The Keyboard/Trumpet (Kl. Tr.) provides harmonic support.



52

Mel.

Trp.

Pos.

Tenh./  
Bar.

Nach./  
Bass

Schlag-  
zeug

Kl. Tr.

*mf*

*mf*

*mf*

E<sub>b</sub> Ab Ab B<sub>bm</sub> E<sub>b</sub><sup>7</sup>

pfeifen, ad lib.

59

Mel.

Trp.

Pos.

Tenh./  
Bar.

Nach./  
Bass

Schlag-  
zeug

Kl. Tr.

*p*

*p*

*p*

*p*

Ab Db Ab<sup>7</sup>

66

Mel.

Trp.

Pos.

Tenh./  
Bar.

Nach/  
Bass

Schlag-  
zeug

Kl. Tr.

Db

Ab7

73

Mel.

Trp.

Pos.

Tenh./  
Bar.

Nach/  
Bass

Schlag-  
zeug

Kl. Tr.

Tutti

f

kl. Trom.

Db

Ab7

Db

Ab7

79

Mel.

Trp.

Pos.

Tenh./  
Bar.

Nach./  
Bass

Schlag-  
zeug

Kl. Tr.

Db

86

Mel.

Trp.

Pos.

Tenh./  
Bar.

Nach./  
Bass

Schlag-  
zeug

Kl. Tr.

Ab7

Db Ab7 Db



Flöte 1 in C

# Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

First system of the musical score for Flöte 1 in C. It consists of four staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music features various dynamics including *f*, *p*, and *ff*. There are first and second endings marked with '1.' and '2.'. The notation includes slurs, accents, and dynamic markings.

**Trio**

Trio section of the musical score for Flöte 1 in C. It consists of four staves of music. The key signature changes to two flats (B-flat, E-flat). The music features dynamics such as *f*, *p*, *mf*, and *f*. The instruction "pfeifen, ad lib." is present. The section concludes with the instruction "Tutti". The notation includes slurs, accents, and dynamic markings.

Flöte 2 in C

# Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

First system of the musical score for Flöte 2 in C. It consists of four staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music features various dynamics including *f*, *p*, and *ff*. There are first and second endings marked with '1.' and '2.'.

**Trio**

Trio section of the musical score for Flöte 2 in C. It consists of five staves of music. The key signature changes to two flats (B-flat, E-flat). The music features dynamics such as *f*, *p*, *mf*, and *f*. The section includes first and second endings marked with '1.' and '2.'. The instruction "pfeifen, ad lib." is present above the second staff. The word "Tutti" is written above the third staff.

Oboe 1

# Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

The musical score is written for Oboe 1 in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It consists of several systems of staves. The first system contains four staves of music. The second system contains four staves, with the first staff starting with a boxed-in section labeled "Trio". The third system contains four staves. The fourth system contains four staves. The score includes various musical notations such as dynamics (f, ff, p, mf), articulation (accents, slurs), and performance instructions like "pfeifen, ad lib." and "Tutti". There are also first and second endings marked with "1." and "2.".

*f* *f* *ff* *f* *p* *f*

**Trio** *f* *p* *mf* *f*

*p* *pfeifen, ad lib.* *Tutti*

Oboe 2

# Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

The musical score is written for Oboe 2 in a key of three flats (B-flat major or D-flat minor) and a 2/4 time signature. It consists of two main sections: a main theme and a Trio section.

**Main Theme:** The first system begins with a dynamic marking of *f* (forte). It features a melodic line with a first ending (1.) and a second ending (2.). The second system continues the melody with dynamics *f* and *ff* (fortissimo). The third system includes a first ending (1.) and a second ending (2.), with dynamics *f* and *p* (piano). The fourth system concludes the main theme with a first ending (1.) and a second ending (2.), marked with *f*.

**Trio Section:** The Trio section begins with a dynamic marking of *f*. It features a melodic line with a first ending (1.) and a second ending (2.). The second system includes the instruction "pfeifen, ad lib." (play ad libitum) and a dynamic marking of *p*. The third system is marked "Tutti" and begins with a dynamic marking of *f*. The fourth system concludes the Trio section with a double bar line and repeat dots.





Klarinette 1 in B

# Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

The musical score is written for Clarinet 1 in B. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into two main sections: a main section and a Trio section. The main section consists of five staves of music. The first staff has dynamics *f* and *p*. The second staff has dynamics *p* and *f*. The third staff has dynamics *p*, *f*, and *ff*. The fourth staff has dynamics *f* and *p*. The fifth staff has dynamics *f* and *ff*. The Trio section begins with a box labeled "Trio" and a key signature change to three flats (B-flat, E-flat, and A-flat). It consists of four staves of music. The first staff of the Trio has dynamics *f* and *p*. The second staff has dynamics *f* and *mf*. The third staff has the instruction "Tutti" above it. The fourth staff has dynamics *f* and *p*. The score concludes with a double bar line and repeat dots. The word "pfeifen, ad lib." is written above the second staff of the Trio section.















Baritonsaxophon in Es

# Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

First system of the musical score for Baritone Saxophone. It consists of four staves. The first staff begins with a dynamic marking of *f* and a repeat sign. The second staff has dynamics *p* and *f*. The third staff has dynamics *f* and *ff*. The fourth staff has dynamics *f* and *p*. The system concludes with first and second endings.

**Trio**

Trio section of the musical score, consisting of five staves. The first staff starts with a dynamic marking of *f* and a repeat sign. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *mf*. The fourth staff has a dynamic marking of *p* and the instruction "Tutti". The fifth staff has a dynamic marking of *f*. The section ends with a double bar line.

Horn 1 in F

# Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

Musical score for Horn 1 in F, Kupferschmied-Marsch, measures 1-16. The score is written in F major (one flat) and 2/4 time. It consists of four staves. The first staff begins with a dynamic marking of *f* and a repeat sign. The second staff continues the melody with dynamics *p* and *f*. The third staff features first and second endings, with dynamics *f* and *ff*. The fourth staff concludes the section with dynamics *f*, *p*, and *f*, including first and second endings and a key signature change to B-flat major (two flats).

Musical score for Horn 1 in F, Kupferschmied-Marsch, Trio section, measures 17-24. The section is marked "Trio" and is written in B-flat major (two flats). It consists of five staves. The first staff begins with a repeat sign and dynamics *sfz p*. The second staff continues with dynamics *sfz p* and *sfz p*, ending with a dynamic of *p*. The third staff features a dynamic of *mf*. The fourth staff begins with a dynamic of *p*. The fifth staff concludes the section with a dynamic of *f*.

Horn 2 in F

# Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

*f* *p* *f*

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

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

**Trio** *sfz p* *sfz p* *sfz* *p*

*mf*

*p*

*f*

Horn 3 in F

# Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

*f* *p* *f* *ff*

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

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

**Trio** *sfz p* *sfz p* *sfz p* *p* *mf* *p* *f* *sfz*

Horn 4 in F

# Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

*f* *p* *f*

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

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

**Trio** *sfz p* *sfz p* *sfz* *p*

*p* *mf*

*f*

Horn 1 in Es

# Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

Musical score for Horn 1 in Es, Kupferschmied-Marsch, measures 1-16. The score is written in 2/4 time and features a key signature of one flat (B-flat). The dynamics range from *f* (forte) to *ff* (fortissimo). The piece includes first and second endings and accents.

**Trio**

Musical score for Horn 1 in Es, Kupferschmied-Marsch, Trio section, measures 17-32. The key signature changes to two flats (B-flat and E-flat). The dynamics range from *sfz* (sforzando) to *p* (piano). The piece includes first and second endings and accents.

Horn 2 in Es

# Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

*f* *p* *f* *ff* *f* *p* *f*

**Trio**

*sfz p* *sfz p* *sfz p* *p* *mf* *p* *f*

Horn 3 in Es

# Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

First section of the musical score for Horn 3 in Es. It consists of four staves of music in 2/4 time, key of E-flat major. The first staff begins with a dynamic marking of *f* and includes a crescendo from *p* to *f*. The second staff continues with dynamics *f* and *ff*. The third staff features first and second endings, with dynamics *f* and *p*. The fourth staff concludes with first and second endings, dynamics *f*, and a key signature change to E-flat major.

Trio section of the musical score for Horn 3 in Es. It consists of five staves of music in 2/4 time, key of E-flat major. The section begins with a **Trio** box and a key signature change to E-flat major. The first staff has dynamics *sfz* and *p*. The second staff includes dynamics *mf* and *p*. The third staff starts with a dynamic marking of *p*. The fourth staff has a dynamic marking of *f*. The fifth staff concludes with a repeat sign.



Horn 4 in Es

# Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

Musical score for Horn 4 in Es, first section. The score consists of four staves of music in 2/4 time, key of E-flat major. The first staff begins with a forte (*f*) dynamic and a fermata over a half note. The second staff features a crescendo from piano (*p*) to forte (*f*). The third staff includes first and second endings, with dynamics ranging from piano (*p*) to fortissimo (*ff*). The fourth staff concludes with first and second endings, dynamics of forte (*f*), and accents over notes.

**Trio**

Musical score for Horn 4 in Es, Trio section. The score consists of six staves of music in 2/4 time, key of E-flat major. The first staff begins with a **Trio** marking, a key signature change to two flats, and a dynamic of *sfz p*. The second staff features a crescendo from *sfz p* to piano (*p*), followed by a decrescendo to mezzo-forte (*mf*). The third staff starts with piano (*p*). The fourth staff has a forte (*f*) dynamic. The fifth and sixth staves continue the rhythmic pattern with various dynamics and accents.

Flügelhorn 1 in B

# Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

*f* *p* *f* *ff* *p* *f* *f* *p* *f* *f* *p* *f* *f* *p* *mf* *p* *Tutti* *f* *f*

1. 2. 1. 2. *Tuba* *Tuba* *pfeifen, ad lib.*

Flügelhorn 2 in B

# Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

*f* *p* *f* *ff*

1. *p* *f* *p* *f*

2. *Trp*

1. *Trp* 2.

**Trio** *f* *p* *mf* *p*

*f* *Tutti* *f*

*pfeifen, ad lib.*



## Trompete 2 in B

## Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

Musical score for Trompete 2 in B, Kupferschmied-Marsch. The score is in 2/4 time and B-flat major. It features various dynamics (f, ff, sfz, p, mf), articulation (accents, slurs), and performance instructions like "Solo" and "Tutti". The piece includes first and second endings and a section marked "7".

Dynamics: *f*, *ff*, *sfz*, *p*, *mf*.

Performance instructions: Solo, Tutti, pfeifen, ad lib.

Rehearsal mark: 7

## Trompete 3 in B

## Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

2

*f* *f* *ff*

1. 2.

*f* *p*

*f* 1. 2.

**Trio** *Solo*

*sfz p* *sfz p* *sfz* *p* *pfeifen, ad lib.*

*mf* *p*

**Tutti**

*f*

7

*f* *p* *f* *ff* *f* *p* *f* *f* *p* *f* *mf* *p* *f*

**Trio**

## Posaune 2 in C

## Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

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

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

**Trio** *f* *p* *mf* *p* *f*

The score is written for Horn 2 in C, featuring a bass clef and a 2/4 time signature. The key signature is B-flat major (two flats). The music is divided into several sections with dynamic markings and articulations. The first section includes a forte (*f*) dynamic with a first ending bracket. The second section features a piano (*p*) dynamic, a crescendo to forte (*f*), and a fortissimo (*ff*) dynamic, followed by a first ending bracket. The third section starts with a forte (*f*) dynamic and includes a piano (*p*) dynamic section with first and second ending brackets. The fourth section is marked as the Trio and begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic section. The fifth section includes a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic section. The sixth section is a continuous piano (*p*) dynamic section. The seventh section is a forte (*f*) dynamic section with a first ending bracket.



*f* *p* *f* *ff* *f* *p* *f* *ff* *f* *p* *f* *mf* *p* *f*

**Trio**







## 2. Tenorhorn in B

## Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

*f* *p* *f* *ff* *f* *p* *f*

**Trio**

*sfz p* *sfz p* *sfz* *p* *mf* *p* *f*

## 3. Tenorhorn in B

## Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

First system of the musical score for Tenorhorn in B. It consists of four staves of music. The key signature is B-flat major (two flats). The first staff begins with a dynamic marking of *f*. The second staff has dynamic markings of *p* and *f*. The third staff has dynamic markings of *p*, *f*, and *ff*. The fourth staff has dynamic markings of *f*, *p*, and *f*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are first and second endings indicated by bracketed lines.

Trio section of the musical score for Tenorhorn in B. It consists of five staves of music. The key signature changes to B-flat major (two flats). The first staff is marked with a box labeled "Trio" and begins with dynamic markings of *sfz* and *p*. The second staff has dynamic markings of *sfz*, *p*, *mf*, and *p*. The third staff has a dynamic marking of *p*. The fourth staff has a dynamic marking of *f*. The fifth staff ends with a double bar line. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

## Tuba 1 C

## Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

*f* *p* *f* *ff*

1. 2.

*f* *p*

1. 2.

*f*

**Trio** *f* *p* *mf*

*p* *f*

## Tuba 2 C

## Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

*f* *p* *f* *ff*

1. 2.

*f* *p* 1. 2.

**Trio** *f* *p*

*mf* *p* *f*



Bass in Es

# Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

First system of the musical score for Bass in Es. It consists of four staves of music. The first staff begins with a dynamic marking of *f* and contains a series of eighth and sixteenth notes. The second staff continues with a dynamic marking of *p* and features a crescendo leading to *f*. The third staff includes first and second endings, with a dynamic marking of *ff* at the end. The fourth staff concludes the system with a dynamic marking of *f* and first and second endings.

Trio

Trio section of the musical score for Bass in Es, consisting of six staves. The section begins with a dynamic marking of *f* and a key signature change to two flats. The first staff features a series of notes with a dynamic marking of *p* later in the staff. The second staff continues with a dynamic marking of *mf*. The third and fourth staves consist of repeated rhythmic patterns with a dynamic marking of *p*. The fifth staff begins with a dynamic marking of *f*. The sixth staff concludes the section with a double bar line and repeat dots.

Bass in B

# Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

The first section of the score consists of four staves of music. The first staff begins with a dynamic marking of *f* and features a half note followed by a quarter note, then a series of eighth notes. The second staff continues with eighth notes and includes dynamic markings of *p*, *f*, and *ff*. The third staff contains first and second endings, marked with *f* and *p*. The fourth staff concludes the section with a first ending, a second ending, and a double bar line with repeat dots.

Trio

The Trio section consists of five staves of music. The first staff starts with a dynamic marking of *f* and includes a triplet of eighth notes. The second staff features a dynamic marking of *p* and a *mf* marking. The third and fourth staves continue with eighth notes and quarter notes. The fifth staff concludes the section with a double bar line and repeat dots.

Lyra

# Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

The musical score is written for a Lyra instrument and is in 2/4 time. It features a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature of 2/4. The score is divided into two main sections: a main body and a Trio section. The main body consists of four staves of music. The first staff begins with a dynamic marking of *f* and includes a first ending bracket. The second staff continues with dynamics *f*, *f*, and *ff*, and includes a second ending bracket. The third staff starts with a dynamic of *f* and includes a first ending bracket. The fourth staff concludes the main body with dynamics *f* and *p*, and includes a second ending bracket. The Trio section begins with a box labeled "Trio" and a key signature change to four flats (B-flat, E-flat, A-flat, D-flat). It consists of five staves. The first staff is marked "Solo" and begins with a dynamic of *f*. The second staff includes a dynamic of *p*. The third staff is marked "pfeifen, ad lib." and begins with a dynamic of *p*. The fourth staff is marked "Tutti" and begins with a dynamic of *f*. The fifth staff concludes the Trio section with a dynamic of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Schlagzeug

# Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

First system of musical notation for the drum part. It consists of two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef. The music features a series of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *f* (forte) and *p* (piano). A crescendo hairpin is shown over the second half of the system.

Second system of musical notation for the drum part. It consists of two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef. The music features a series of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *p* (piano). A crescendo hairpin is shown over the second half of the system.

Third system of musical notation for the drum part. It consists of two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef. The music features a series of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *f* (forte) and *ff* (fortissimo). A crescendo hairpin is shown over the second half of the system. A first and second ending bracket is present at the end of the system.

Fourth system of musical notation for the drum part. It consists of two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef. The music features a series of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *f* (forte) and *p* (piano). A crescendo hairpin is shown over the second half of the system.

Fifth system of musical notation for the drum part. It consists of two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef. The music features a series of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *f* (forte). A first and second ending bracket is present at the end of the system.

## Amboss

## Schlagzeug

**Trio**

*sfz p* *sfz p* *sfz p*

*p*

*mf* *p*

## kl. Trom.

*f*

*f*

Kleine Trommel

# Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)

Bearb. Josef Wimmer

*f* *p* *f*

*p* *f* *ff*

*f* *p*

*f* *p*

**Trio** *f* *p*

*p* *mf*

*p*

*f*

*f*

Größe Trommel und Becken

# Kupferschmied-Marsch

Carl Peter (\*unbek., + nach 1888)  
Bearb. Josef Wimmer

The musical score is written for Snare Drum (H) and Cymbal (C). It begins with a treble clef and a common time signature (C). The first staff features a series of eighth notes with dynamic markings of *f*, *p*, and *f*. The second staff continues with eighth notes, including a *ff* marking. The third staff includes first and second endings, with dynamics of *f* and *p*. The fourth staff also features first and second endings, with a *f* marking. The fifth staff is marked 'Trio' and begins with a repeat sign, followed by eighth notes and a *f* marking. The sixth staff shows a dynamic of *mf*. The seventh staff has a *p* marking. The eighth staff has a *f* marking. The final staff concludes with a repeat sign and a double bar line.

## Trio

1. Wenn  
2. Und  
3. Und

ich an mei - nem Am - boss steh' und hämm' - re kräf - tig drein, und  
schaut mein Schatz zum Fen - ster 'rein und lacht mich freund - lich an, da  
will sich mir die Sor - ge nah'n ich klopft ihr tüch - tig auf, und

wenn mir nicht feh - let dein Geld zu Bier und Wein, dann  
bin ich auf Er - den der kreuz - di - del - ste Mann. Ihr  
kü - se mein Lieb - chen und trink ein Gläs - chen drauf. Nicht

bin ich der fi - del - ste Mann, den man sich den - ken kann, und  
Blick dringt wie ein Son - nen - schein wohl in mein Her - ze dann, ich  
Not und Sor - ge macht mich bang, ich sing' ein mun - tres Lied und

pfeifen, ad lib.

sin - ge dann zum Am - boss - klang so laut ich sin - gen kann. Tra - la -  
hämm' - re auf mein Kup - fer fein, so lang ich häm mern kann. Tra - la -  
bleib' mein gan - zes Le - ben lang der lust' - ge Kup - fer - schmied. Tra - la -

la - la - la, Tra - la - la - la - la - la, ....  
la - la - la, Tra - la - la - la - la - la, ....  
la - la - la, Tra - la - la - la - la - la, ....

Tutti