

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

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:

A	Flügelhorn/Trompete in B	Trompete in C
B	Flügelhorn/Trompete in B	Trompete in C
C	Trompete in B	Trompete in C
D	Tenorhorn/Posaune in B	Horn in F, Posaune/Bariton in C
E	Bariton/Posaune in C	Tenorhorn/Posaune in B, Horn in F
F	Posaune in C	Posaune in B, Horn in F
G	Tuba (tief) in C	Tuba (hoch) in C, Kontrabass, Tuba in B
	Schlagzeug	
	Liedblatt	

Der kreuzfidele Kupferschmied

(Humoristischer Marsch)

A

A) Flügelhorn in B
B) Flügelhorn in B
C) Trompete in B
D) Tenorhorn in B
E) Bariton in B
F) Posaune in C
G) (tiefe) Tuba in C
Schlagzeug

f *p*

This system contains the first five measures of the piece. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score includes parts for seven brass instruments and a drum set. Dynamics range from *f* (forte) to *p* (piano). A double bar line is placed after the fifth measure, with a repeat sign and a fermata over the final measure of the second system.

6
A) Flhn.
B) Flhn.
C) Trp.
D) Tenh.
E) Bar.
F) Pos. C
G) Tuba
Dr.

f *p* *mf* *f*

This system contains measures 6 through 11. The key signature remains three flats and the time signature is common time. Dynamics include *f*, *p*, *mf*, and *f*. The drum set part continues with a steady rhythmic pattern. A double bar line is placed after the eighth measure, with a repeat sign and a fermata over the final measure of the second system.

12

A) Flhn. *f* *ff*

B) Flhn.

C) Trp.

D) Tenh. *f* *ff*

E) Bar.

F) Pos. C

G) Tuba

Dr.

p *f* *ff*

18

1. 2. **B**

A) Flhn. *p* *f* *p*

B) Flhn.

C) Trp.

D) Tenh. *f* *p*

E) Bar.

F) Pos. C

G) Tuba

Dr. *f* *p*

C

38

A) Flhn. *f*

B) Flhn.

C) Trp.

D) Tenh. *f*

E) Bar. *f*

F) Pos. C

G) Tuba *Amboss*

Dr.

sfz p *sfz p*

Trio



D

42

A) Flhn.

B) Flhn.

C) Trp.

D) Tenh. *p*

E) Bar.

F) Pos. C

G) Tuba

Dr.

sfz *p*

48

A) Flhn.

B) Flhn.

C) Trp.

D) Tenh.

E) Bar.

F) Pos. C

G) Tuba

Dr.

55

A) Flhn.

B) Flhn.

C) Trp.

D) Tenh.

E) Bar.

F) Pos. C

G) Tuba

Dr.

pfeifen **E** oder singen, ad lib.

mf

p

mf

p ad lib.

ad lib.

mf

p

62

A) Flhn.

B) Flhn.

C) Trp.

D) Tenh.

E) Bar.

F) Pos. C

G) Tuba

Dr.

spielen

spielen



68

A) Flhn.

B) Flhn.

C) Trp.

D) Tenh.

E) Bar.

F) Pos. C

G) Tuba

Dr.

Dr.

F

74

A) Flhn.

B) Flhn.

C) Trp.

D) Tenh.

E) Bar.

F) Pos. C

G) Tuba

Dr.

f

kl. Trom.

f



80

A) Flhn.

B) Flhn.

C) Trp.

D) Tenh.

E) Bar.

F) Pos. C

G) Tuba

Dr.

Solo

Solo

86

A) Flhn.

B) Flhn.

C) Trp.

D) Tenh.

E) Bar.

F) Pos. C

G) Tuba

Dr.

A) Flügelhorn in B

Der kreuzfidele Kupferschmied

(Humoristischer Marsch)

Carl Peter (*unbek., + nach 1888)

Bearb. Josef Wimmer

The musical score is written for Flügelhorn in B and consists of the following sections and markings:

- Section A:** First system, marked *f* and *p*.
- Section B:** Second system, marked *p*, *f*, and *ff*. Includes first and second endings.
- Section C:** Third system, marked *f* and *p*.
- Section D:** Fourth system, marked *f*. Includes first and second endings.
- Trio:** Fifth system, marked *f*. Includes a *Tuba* part with a triplet of eighth notes.
- Section E:** Sixth system, marked *p*. Includes the instruction "pfeifen oder singen, ad lib." and a first ending.
- Section F:** Seventh system, marked *f*. Includes the instruction "Pos. spielen".

A) Trompete in C

Der kreuzfidele Kupferschmied

(Humoristischer Marsch)

Carl Peter (*unbek., + nach 1888)

Bearb. Josef Wimmer

The musical score is written for Trompete in C and consists of 9 staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score is divided into sections A through F, with various dynamics and performance instructions.

Section A: Measures 10-20. Dynamics: *f*, *p*, *f*, *ff*, *p*. Includes first and second endings.

Section B: Measures 21-28. Dynamics: *f*, *p*, *f*. Includes a second ending.

Section C: Measures 29-37. Dynamics: *f*, *p*, *f*. Includes first and second endings.

Trio: Measures 38-48. Dynamics: *f*, *p*. Includes first and second endings. The word "Tuba" is written above the staff.

Section D: Measures 49-58. Dynamics: *mf*. Includes a triplet.

Section E: Measures 59-70. Dynamics: *p*. Includes a triplet. Instruction: "pfeifen **E** oder singen, ad lib."

Section F: Measures 71-80. Dynamics: *f*. Includes a triplet. Instruction: "Pos. spielen"

Section G: Measures 81-96. Dynamics: *f*. Includes a triplet.

Der kreuzfidele Kupferschmied

(Humoristischer Marsch)

Carl Peter (*unbek., + nach 1888)

Bearb. Josef Wimmer

B) Trompete in C

The musical score is written for Trompete in C and consists of several sections:

- Section A:** Measures 10-20. Dynamics include *f*, *p*, and *f*. A first ending bracket is present at the end of the section.
- Section B:** Measures 20-29. Dynamics include *p*, *f*, and *ff*. A second ending bracket is present at the end of the section.
- Section C:** Measures 38-49. Dynamics include *f* and *p*. A first ending bracket is present at the end of the section.
- Section D:** Measures 49-59. Dynamics include *f*, *p*, and *mf*. A first ending bracket is present at the end of the section.
- Section E:** Measures 59-69. Dynamics include *p*. A first ending bracket is present at the end of the section.
- Section F:** Measures 69-81. Dynamics include *f*. A first ending bracket is present at the end of the section.
- Trio:** Measures 49-59. Dynamics include *f* and *p*. A first ending bracket is present at the end of the section.
- Solo:** Measures 81-90. Dynamics include *f*.

Additional markings include *Trp* (Trompete), *1.* and *2.* for first and second endings, and *Solo* for the final section.

Der kreuzfidele Kupferschmied

(Humoristischer Marsch)

Carl Peter (*unbek., + nach 1888)

Bearb. Josef Wimmer

C) Trompete in B

A

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

Trio

D

3

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

E

F

p *f*

Der kreuzfidele Kupferschmied

(Humoristischer Marsch)

Carl Peter (*unbek., + nach 1888)

Bearb. Josef Wimmer

C) Trompete in C

The musical score is written for Trompete in C and consists of several systems of staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score includes various dynamics such as *f* (forte), *p* (piano), *ff* (fortissimo), and *mf* (mezzo-forte). Section A (measures 10-20) features a melodic line with a crescendo and a first ending. Section B (measures 20-29) includes a second ending and a dynamic shift to *f*. Section C (measures 38-48) is the start of the Trio section, marked with *f* and *p*. Section D (measures 48-60) contains a triplet and a dynamic change to *mf*. Section E (measures 60-70) features a melodic line with a dynamic change to *p*. Section F (measures 70-81) concludes the piece with a melodic line and a dynamic change to *f*. The score is marked with first and second endings and includes a triplet in section D.

Der kreuzfidele Kupferschmied

(Humoristischer Marsch)

Carl Peter (*unbek., + nach 1888)

Bearb. Josef Wimmer

D) Tenorhorn in B

The musical score is written for Tenorhorn in B and consists of the following sections:

- Section A:** Starts with a forte (*f*) dynamic, followed by a piano (*p*) section with a crescendo leading back to forte (*f*).
- Section B:** Features a mezzo-forte (*mf*) section, followed by a forte (*f*) section with a crescendo to fortissimo (*ff*).
- Section C:** A section marked with a first ending bracket and a forte (*f*) dynamic.
- Section D:** A section marked with a first ending bracket and a piano (*p*) dynamic.
- Section E:** A section marked with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) section.
- Section F:** A section marked with a forte (*f*) dynamic.
- Trio:** A section marked with a forte (*f*) dynamic, featuring a first ending bracket and a piano (*p*) dynamic.

The score includes various musical notations such as dynamics, articulation marks (accents), and first/second ending brackets. The key signature is B-flat major (two flats) and the time signature is common time (C).

Der kreuzfidele Kupferschmied

(Humoristischer Marsch)

D) Horn in F

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

A

11 *f* *p* *f*

20 *mf* *f* *ff* **B**

31 *f* *p* *f*

38 **C** **D** **E**

50 **Trio** *f* *p* **E**

64 *mf* *p* **F**

80 *f*

90

D) Posaune/ Bariton in C

Der kreuzfidele Kupferschmied

(Humoristischer Marsch)

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

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of six systems of music, each with a measure number on the left. The score includes various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). There are also markings for accents (>) and slurs. The score is divided into sections labeled A, B, C, D, E, and F. Section A starts at measure 11, B at 20, C at 38, D at 47, E at 50, and F at 64. A 'Trio' section begins at measure 47, indicated by a box labeled 'Trio' on the left. The score concludes with a double bar line and repeat dots at the end of the final system.

E) Bariton in B

Der kreuzfidele Kupferschmied

(Humoristischer Marsch)

Carl Peter (*unbek., + nach 1888)

Bearb. Josef Wimmer

The musical score is written for Baritone in B and consists of several systems of staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into sections labeled A, B, C, D, E, and F. Section A is the main melody, starting with a forte (f) dynamic and featuring a crescendo to fortissimo (ff) before a first and second ending. Section B is a rhythmic accompaniment with a forte (f) dynamic. Section C is a Trio section with a forte (f) dynamic, featuring a triplet of eighth notes. Section D continues the accompaniment with a piano (p) dynamic. Section E is a melodic passage marked 'ad lib.' with a piano (p) dynamic. Section F is a rhythmic accompaniment with a forte (f) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

A

f *p* *f* *ff*

B

f *p* *f* *ff*

C **D**

Trio *f* *p*

E ad lib. *p*

spielen *mf* **F** *f*

Der kreuzfidele Kupferschmied

(Humoristischer Marsch)

Carl Peter (*unbek., + nach 1888)

Bearb. Josef Wimmer

E) Posaune in C

A

B

C

D

Trio

E ad lib.

spielen

F

Der kreuzfidele Kupferschmied

E) Horn in F

(Humoristischer Marsch)

Carl Peter (*unbek., + nach 1888)

Bearb. Josef Wimmer

The musical score is written for Horn in F and consists of 9 staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score is divided into sections A, B, C, D, E, and F. Section A (measures 11-20) features a melody with dynamics *f*, *p*, and *f*. Section B (measures 21-28) features a melody with dynamics *p*, *f*, and *ff*. Section C (measures 29-37) features a melody with dynamics *f* and *p*. Section D (measures 38-49) features a melody with dynamics *f* and *p*. Section E (measures 50-63) features a melody with dynamics *mf* and *p*, and is marked "ad lib.". Section F (measures 64-78) features a melody with dynamics *mf* and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings. The word "spielen" is written below the staff starting at measure 64. The score ends with a double bar line and repeat dots.

A

11 *f* *p* *f*

B

21 *p* *f* *ff*

C

29 *f* *p* *f*

D

38 *f* *p*

E ad lib.

F

50 *mf* *p*

64 spielen *mf* *f*

79 *f*

Trio

F) Posaune in C

Der kreuzfidele Kupferschmied

(Humoristischer Marsch)

Carl Peter (*unbek., + nach 1888)

Bearb. Josef Wimmer

The musical score is written in bass clef with 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:

- System 1:** First staff with dynamics *f*, *p*, and *f*. Section **A** is marked above the staff.
- System 2:** Second staff with dynamics *p*, *f*, and *ff*. Section **B** is marked above the staff.
- System 3:** Third staff with dynamics *f*, *p*, and *f*. It includes first and second endings for a tritone (Trp) section.
- System 4:** Fourth staff with dynamics *f* and *p*. It includes first and second endings for a tritone (Trp) section.
- System 5:** Fifth staff, labeled **Trio** in a box. It starts with dynamics *f* and *p*. Section **C** and **D** are marked above the staff.
- System 6:** Sixth staff with dynamics *mf* and *p*. Section **E** is marked above the staff, with the instruction *ad lib.* above it.
- System 7:** Seventh staff with dynamics *f* and *mf*. Section **F** is marked above the staff.
- System 8:** Eighth staff with dynamics *f* and *mf*. It is labeled **Solo** above the staff.

Additional markings include accents (>), slurs, and dynamic hairpins throughout the score.

F) Horn in F

Der kreuzfidele Kupferschmied

(Humoristischer Marsch)

Carl Peter (*unbek., + nach 1888)

Bearb. Josef Wimmer

10 *f* **A** *p* *f*

20 *p* *f* *ff* 1. 2. Trp **B**

29 *f* *p* 1. Trp 2. *f*

38 **C** **D** 1. *p*

Trio 51 **E** ad lib.

66 spielen *mf* *p* **F**

78 Solo *f*

Detailed description: This is a musical score for Horn in F, titled 'Der kreuzfidele Kupferschmied' (The Faithful Crossed Smith), a humorous march by Carl Peter, arranged by Josef Wimmer. The score is in 2/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). It is divided into several sections: Section A (measures 10-20), Section B (measures 20-29), Section C (measures 38-51), Section D (measures 51-66), Section E (measures 66-78), and Section F (measures 78-88). The score includes dynamic markings such as *f* (forte), *p* (piano), *ff* (fortissimo), and *mf* (mezzo-forte). It also features performance instructions like 'spielen' (play) and 'Solo'. The score is marked with first and second endings and includes a 'Trio' section starting at measure 51. The piece concludes with a repeat sign at the end of measure 88.

Der kreuzfidele Kupferschmied

(Humoristischer Marsch)

Carl Peter (*unbek., + nach 1888)

Bearb. Josef Wimmer

F) Posaune in B

A

Musical notation for measures 10-20. Measure 10 starts with a forte (*f*) dynamic. Measures 11-12 have a piano (*p*) dynamic. Measures 13-15 have a forte (*f*) dynamic. Measures 16-18 have a fortissimo (*ff*) dynamic. Measure 19 has a piano (*p*) dynamic. Measure 20 has a forte (*f*) dynamic. There are first endings (1.) in measures 19 and 20.

Musical notation for measures 20-29. Measure 20 has a piano (*p*) dynamic. Measures 21-23 have a forte (*f*) dynamic. Measure 24 has a fortissimo (*ff*) dynamic. Measure 25 has a piano (*p*) dynamic. Measure 26 has a forte (*f*) dynamic. Measure 27 has a piano (*p*) dynamic. Measure 28 has a forte (*f*) dynamic. Measure 29 has a piano (*p*) dynamic. There is a second ending (2. Trp) in measure 20.

Musical notation for measures 29-38. Measure 29 has a forte (*f*) dynamic. Measure 30 has a piano (*p*) dynamic. Measure 31 has a forte (*f*) dynamic. Measure 32 has a piano (*p*) dynamic. Measure 33 has a forte (*f*) dynamic. Measure 34 has a piano (*p*) dynamic. Measure 35 has a forte (*f*) dynamic. Measure 36 has a piano (*p*) dynamic. Measure 37 has a forte (*f*) dynamic. Measure 38 has a piano (*p*) dynamic. There are first (1. Trp) and second (2.) endings in measures 35-38.

C

D

Musical notation for measures 38-51. Measure 38 starts the Trio section with a forte (*f*) dynamic. Measures 39-41 have a piano (*p*) dynamic. Measure 42 has a forte (*f*) dynamic. Measure 43 has a piano (*p*) dynamic. Measure 44 has a forte (*f*) dynamic. Measure 45 has a piano (*p*) dynamic. Measure 46 has a forte (*f*) dynamic. Measure 47 has a piano (*p*) dynamic. Measure 48 has a forte (*f*) dynamic. Measure 49 has a piano (*p*) dynamic. Measure 50 has a forte (*f*) dynamic. Measure 51 has a piano (*p*) dynamic. There is a first ending (1.) in measure 42.

E ad lib.

Musical notation for measures 51-66. Measure 51 has a forte (*f*) dynamic. Measure 52 has a piano (*p*) dynamic. Measure 53 has a forte (*f*) dynamic. Measure 54 has a piano (*p*) dynamic. Measure 55 has a forte (*f*) dynamic. Measure 56 has a piano (*p*) dynamic. Measure 57 has a forte (*f*) dynamic. Measure 58 has a piano (*p*) dynamic. Measure 59 has a forte (*f*) dynamic. Measure 60 has a piano (*p*) dynamic. Measure 61 has a forte (*f*) dynamic. Measure 62 has a piano (*p*) dynamic. Measure 63 has a forte (*f*) dynamic. Measure 64 has a piano (*p*) dynamic. Measure 65 has a forte (*f*) dynamic. Measure 66 has a piano (*p*) dynamic. The word "spielen" is written above measure 66. There is a first ending (1.) in measure 66.

F

Musical notation for measures 66-78. Measure 66 has a forte (*f*) dynamic. Measure 67 has a piano (*p*) dynamic. Measure 68 has a forte (*f*) dynamic. Measure 69 has a piano (*p*) dynamic. Measure 70 has a forte (*f*) dynamic. Measure 71 has a piano (*p*) dynamic. Measure 72 has a forte (*f*) dynamic. Measure 73 has a piano (*p*) dynamic. Measure 74 has a forte (*f*) dynamic. Measure 75 has a piano (*p*) dynamic. Measure 76 has a forte (*f*) dynamic. Measure 77 has a piano (*p*) dynamic. Measure 78 has a forte (*f*) dynamic. The word "Solo" is written above measure 78.

Musical notation for measures 78-91. Measure 78 has a forte (*f*) dynamic. Measure 79 has a piano (*p*) dynamic. Measure 80 has a forte (*f*) dynamic. Measure 81 has a piano (*p*) dynamic. Measure 82 has a forte (*f*) dynamic. Measure 83 has a piano (*p*) dynamic. Measure 84 has a forte (*f*) dynamic. Measure 85 has a piano (*p*) dynamic. Measure 86 has a forte (*f*) dynamic. Measure 87 has a piano (*p*) dynamic. Measure 88 has a forte (*f*) dynamic. Measure 89 has a piano (*p*) dynamic. Measure 90 has a forte (*f*) dynamic. Measure 91 has a piano (*p*) dynamic.

G) Tuba (hoch) in C/ Kontrabass

Der kreuzfidele Kupferschmied

(Humoristischer Marsch)

Carl Peter (*unbek., + nach 1888)

Bearb. Josef Wimmer

A

First staff of music, starting with a dynamic marking of *f*. It contains a repeat sign followed by a first ending bracket.

Second staff of music, starting with a dynamic marking of *p* and ending with a first ending bracket.

B

Third staff of music, starting with a dynamic marking of *f* and ending with a second ending bracket.

Fourth staff of music, starting with a dynamic marking of *f* and ending with a second ending bracket.

C

D

Trio

Fifth staff of music, starting with a dynamic marking of *f* and ending with a dynamic marking of *p*.

E

Sixth staff of music, starting with a dynamic marking of *mf* and ending with a dynamic marking of *p*.

Seventh staff of music, starting with a dynamic marking of *f*.

F

Eighth staff of music, starting with a dynamic marking of *f*.

Ninth staff of music, starting with a dynamic marking of *f*.

Der kreuzfidele Kupferschmied

G) (tiefe) Tuba in C

(Humoristischer Marsch)

Carl Peter (*unbek., + nach 1888)

Bearb. Josef Wimmer

A

First staff of music, starting with a dynamic marking of *f*. It features a series of eighth notes and rests, with a first ending bracket at the end.

Second staff of music, starting with a dynamic marking of *p* and ending with *ff*. It includes a second ending bracket.

Third staff of music, starting with a dynamic marking of *f* and ending with *p*. It includes a first ending bracket.

Fourth staff of music, starting with a dynamic marking of *f* and ending with *p*. It includes a first and second ending bracket.

Trio

Fifth staff of music, starting with a dynamic marking of *f* and ending with *p*. It features a triplet of eighth notes.

Sixth staff of music, starting with a dynamic marking of *mf* and ending with *p*. It includes a first ending bracket.

Seventh staff of music, starting with a dynamic marking of *f*. It features a series of eighth notes.

Eighth staff of music, starting with a dynamic marking of *f*. It features a series of eighth notes.

G) Tuba in B

Der kreuzfidele Kupferschmied

Carl Peter (*unbek., + nach 1888)

(Humoristischer Marsch)

Bearb. Josef Wimmer

A

f *p* *f* *ff*

B

f *p* *ff*

C

Trio *f* *p*

D

mf *p*

E

F *f*

Schlagzeug

Der kreuzfidele Kupferschmied

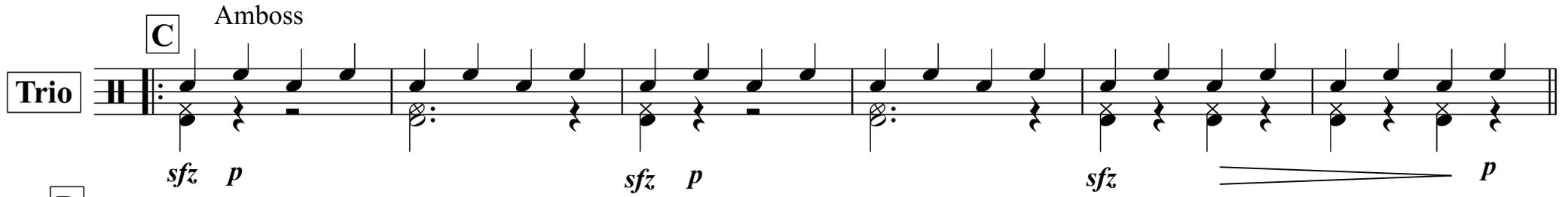
(Humoristischer Marsch)

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Bearb. Josef Wimmer

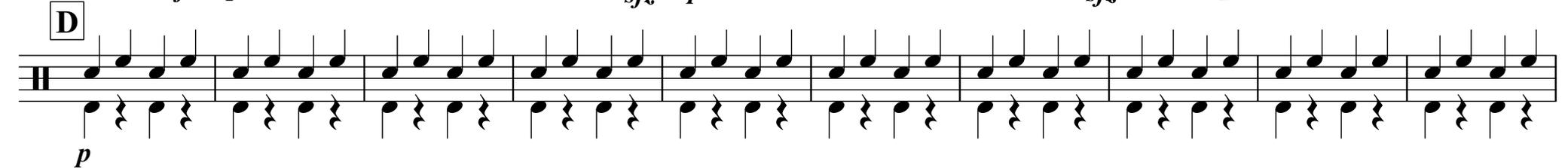
The musical score is written for snare drum in common time (C). It consists of six staves of music. The first staff begins with a dynamic marking of *f* and includes a section labeled 'A' with a repeat sign. The second staff continues the melody with a dynamic marking of *p* and a crescendo hairpin. The third staff features a dynamic marking of *ff* and includes first and second endings. The fourth staff begins a section labeled 'B' with a dynamic marking of *f* and includes a section with a dynamic marking of *p*. The fifth and sixth staves continue the piece, with the sixth staff ending with a dynamic marking of *f* and including first and second endings. The score uses various rhythmic patterns, including eighth and sixteenth notes, and rests, with dynamic markings and hairpins indicating volume changes.

Schlagzeug

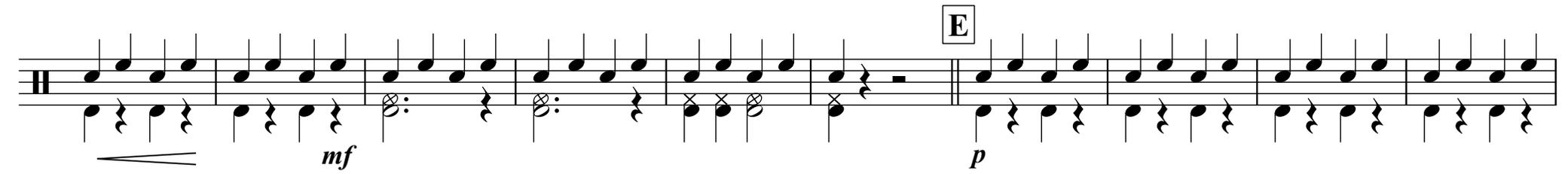
C Amboss

Trio 

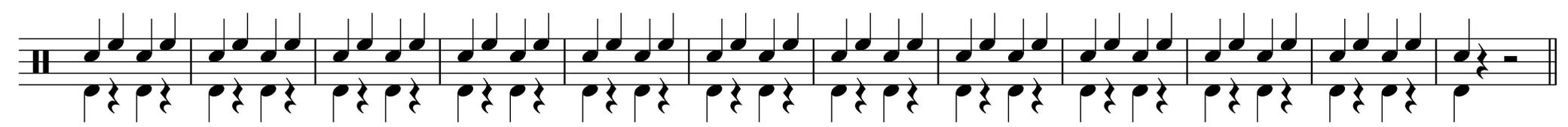
sfz p sfz p sfz p

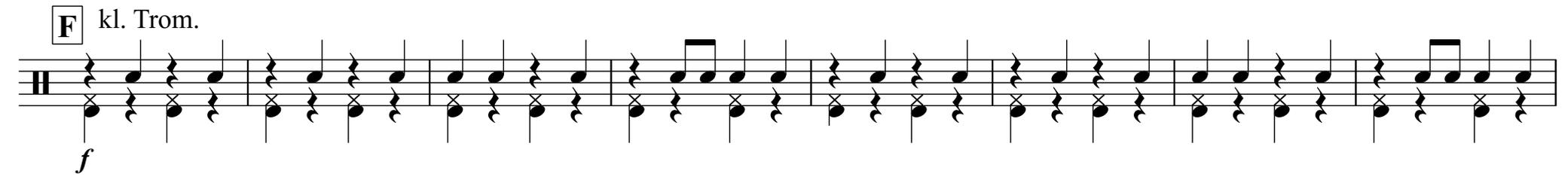
D 

p

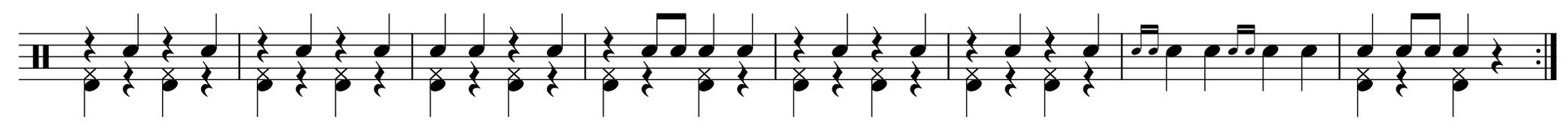
E 

mf p



F kl. Trom. 

f



Der kreuzfidele Kupferschmied

(Humoristischer Marsch)

Carl Peter (*unbek., + nach 1888)

Bearb. Josef Wimmer

4 **A** 15 1. 1 2. 1 **B** 15 1. 1 2. 1

Trio **C**

f

1. Wenn
2. Und
3. Und

D

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 klopf 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
 küs - 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 oder
singen, 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 -

E

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

F