

THE JOLLY COPPERSMITH

MARCH

(Der kreuzfidele Kupferschmied)

Herrn Kapellmeister C. Theil gewidmet



by
C. PETER.

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The Jolly Coppersmith.

Der kreuzfidele Kupferschmied.

March.

C. Peter.

VIOLIN. *ad lib.*

PIANO. *f* *p* *cresc.* *ff* *Fine.*

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Trio.

To the end of Trio imitate Anvil blows in $\frac{3}{4}$ time.

fz *p* *fz* *p* *fz* *p* *fz* *p*

f *fz* *p* *fz* *p* *fz* *p* *fz* *p* *fz* *p*

f *fz* *p* *fz* *p* *fz* *p* *fz* *p* *fz* *p*

Hissing noise of bellows. Hissing noise of bellows.

p
I
And
And

am the Jol - ly Cop - per - smith, No one from care is free'r, So long as I have cash — To
while I mend the pots and pans, My sweet - heart pass - es by, And peeps thro' the win - dow With
when my long day's work is done, The mo - ments quick - ly pass, I sing to my sweet - heart And

treat my self to beer, I am the happi - est man on earth And sing both loud and long While
looks so bright and shy, The sun - shine of her glance - es makes Me "hap - py as a king," I
emp - ty man - y a glass, Thus day by day the hours roll by, To me dalliance's a myth, I

each stroke of my ham - mer keeps Time to my jo - vial song, } La la la la la la la
care for no one, no, not I, And that is why I sing. }
want no proud - er ti - tle than The Jol - ly Cop - per - smith!

la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la

These notes must be whistled.

la la la la la. *pp*

1. *Repetition ad lib.* *M. D. C. al Fine.*

2.

Polish Dance.

JAN SARESKI.

Tempo di Mazurka.

PIANO.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Ped. à chaque mesure.

The second system continues the piece, showing the development of the melodic and harmonic themes. The right hand has a more active role with sixteenth-note patterns, and the left hand maintains a steady accompaniment.

The third system introduces a change in the right hand's texture, with more frequent chordal changes and a more pronounced accompaniment in the left hand.

The fourth system features a *cresc.* (crescendo) marking in the right hand, leading to a forte (*f*) dynamic. The right hand has a dense, sixteenth-note texture, and the left hand has a more active accompaniment.

The fifth system concludes the piece with a *cresc.* marking and a *marcato* (marked) instruction. The right hand has a very active, sixteenth-note texture, and the left hand has a strong, rhythmic accompaniment.

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