

# **Georg Gerson**

(1790–1825)

## **Marsch und Trio**

für des Königs Leibwache

**G.85**

**Serpan e Corno Basso**  
**(Serpentone e Corno Basso)**

Edited by  
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Serpentone e Corno Basso

Marsch und Trio für des Königs Leibwache

Marcia

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1. System of the musical score for the 'Marcia' section. It consists of two staves. The top staff is in common time, bass clef, and has a key signature of one flat. The bottom staff is also in common time, bass clef, and has a key signature of one flat. The music begins with a dynamic of *f*. Measures 1-8 show a rhythmic pattern of eighth and sixteenth notes. Measure 9 starts with a dynamic of *p*.

2. System of the musical score for the 'Marcia' section. The top staff continues with a dynamic of *f*, followed by *p*. The bottom staff shows a continuation of the rhythmic pattern.

3. System of the musical score for the 'Marcia' section. The top staff starts with a dynamic of *f*. The bottom staff shows a continuation of the rhythmic pattern.

4. System of the musical score for the 'Marcia' section. The top staff starts with a dynamic of *f*. The bottom staff shows a continuation of the rhythmic pattern.

5. System of the musical score for the 'Marcia' section. The top staff starts with a dynamic of *f*. The bottom staff shows a continuation of the rhythmic pattern.

6. System of the musical score for the 'Marcia' section. The top staff starts with a dynamic of *ff*. The bottom staff shows a continuation of the rhythmic pattern.

Trio

7. System of the musical score for the 'Trio' section. The top staff starts with a dynamic of *f*. The bottom staff shows a continuation of the rhythmic pattern.

8. System of the musical score for the 'Trio' section. The top staff starts with a dynamic of *f*. The bottom staff shows a continuation of the rhythmic pattern.

9. System of the musical score for the 'Trio' section. The top staff starts with a dynamic of *rf*. The bottom staff shows a continuation of the rhythmic pattern.

10. Final section of the musical score. The top staff starts with a dynamic of *p*. The bottom staff shows a continuation of the rhythmic pattern.

Da Capo Marcia  
al Fine,  
senza replica