

## Preface

During his life three volumes of etudes written by Marinus Komst were published (“12 Etudes caractéristiques”, “Dix études brillantes” and “15 études pour Trompette”). A fourth volume, the present “12 Exercises” composed by Marinus Komst in 1930, has never been published before. A folder with manuscripts of these exercises (as Komst himself called them) was found by his biographer Ralph Henssen in a pile of sheet music from his estate. When Komst composed these virtuoso pieces he was only 22 years old. As far as we know he had no students yet, so it can be assumed that he composed these demanding exercises for himself.

The year 1930 was characterised by Komst’s transition from the orchestra of the Tushinski theatre in Amsterdam to the orchestra of the VARA radio in Hilversum. In Amsterdam the young Komst was already a virtuoso and celebrated trumpet player. His time with the VARA orchestra was characterized by a great national fame because of the many solo radio performances he gave.

These exercises give an impression of the virtuosity he already possessed at that time. They also show the qualities of Komst as a composer.

Although Komst later (probably in the 1980s) made changes to these exercises, it was decided to follow the original versions. The reason for this is that the changes he made are often very unclear and incomplete.

The 13th bonus etude was written by Marinus Komst for the final exams of students of Klaas Kos at the Arnhem conservatory in the late 1970’s or early 1980’s. Kos was a former student of Komst and later his colleague and successor in the Concertgebouw Orchestra.



## Biography

Marinus Johannes Komst (1908 - 1997) was born in Amsterdam. At the age of four he received his first cornet lessons from his father, who was conductor of various wind orchestras in and around Amsterdam. From 1922 to 1925 Komst studied with Emil Kresse (1856 - 1935) - solo trumpet player of the Amsterdam Concertgebouw Orchestra - at the orchestra school of the Amsterdam Conservatory. Immediately after graduation he began his career as trumpet player at the Tuschinski Theatre in Amsterdam, after which he switched to the orchestra of the VARA radio in 1930. In 1934 Komst was asked by conductor Eduard van Beinum to succeed Dirk Speets as principal trumpet of the Concertgebouw Orchestra. In the same year he was also appointed professor at the Amsterdam Conservatory.

Komst enjoyed worldwide fame for his characteristic sound and style of playing. He finished his career as principal trumpet in 1972. Due to the large number of students, who later held important positions in the Dutch orchestras, he left his mark on the Dutch trumpet school. Marinus Komst passed away in Amsterdam in 1997.

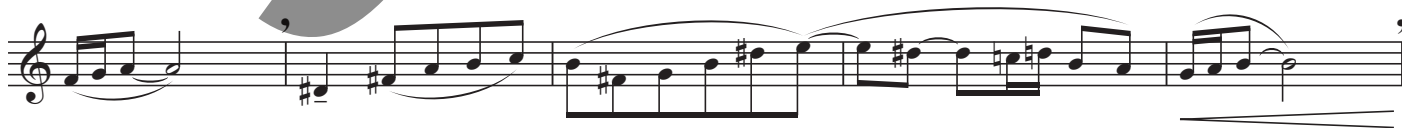
# 12 exercises (1930)

for Trumpet or Cornet

*Marinus Komst*

## Prelude

*Moderato - Maestoso  
poco marcato*



*Allegretto, ma non troppo allegro*

4. *léger*  
*mp*

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of seven staves of music. The first staff is marked with '4.' and 'léger' above it, and 'mp' below it. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings like 'mp' and 'cédez' (which appears to be a typo for 'cédés' or 'cédés'). The score is watermarked with a large, stylized 'S' and 'R'.

*Allegro moderato**Più mosso**Tempo I**cantabile*

*Andante moderato*

8.

The musical score for 'Andante moderato' consists of seven staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It contains a melody with a triplet of eighth notes. The second staff features a piano accompaniment with chords and a melody line, marked with dynamics *f* and *mf*. The third staff continues the melody and accompaniment, marked with *f* and *p cresc.*. The fourth staff includes the instruction *più mosso* above the melody. The fifth staff shows a change in dynamics to *mp* and *mf*. The sixth staff features a wavy line indicating a tremolo or rapid oscillation, with a *cresc.* marking. The seventh staff concludes the section with a double bar line and a repeat sign.

*f* *mf* *p cresc.* *più mosso* *mp* *mf* *cresc.*

*Allegro ma non troppo*

The musical score for 'Allegro ma non troppo' consists of one staff. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The melody is marked with a forte *f* dynamic.

*f*

*Allegro assai*

10.

The musical score is written for a single melodic line in 3/4 time. The key signature is one sharp (F#). The tempo is marked *Allegro assai*. The score begins with a treble clef and a key signature of one sharp. The first staff starts with a forte (*f*) dynamic and includes triplets and slurs. The second staff features sforzando (*sfz*) markings and triplets. The third staff continues with slurs and triplets. The fourth staff includes triplets and slurs. The fifth staff features triplets and a sforzando (*sfz*) marking. The sixth staff begins with a piano (*p*) dynamic and includes triplets and slurs. The seventh staff concludes the piece with triplets and slurs. A large, diagonal watermark 'SAMPLE' is overlaid across the entire page.

*Allegro moderato*

12.

Musical score for piano, measures 12-19. The tempo is *Allegro moderato*. The key signature has one flat (B-flat). The score is written on seven staves. Measure 12 begins with a forte (*f*) dynamic and a triplet of eighth notes. Measures 13-14 contain triplet markings. Measures 15-16 also feature triplet markings. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. A large, faint watermark is visible across the page.