Sixteen Artistic STUDIES FOR THE SAXOPHONE

by Jascha Gurewich

Price 3/- net.
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Introductory Note

In every occupation, profession or industry there is always the individual personality, the one man or woman who by virtue of his or her greater ability stands far above all others. Thus we have only one Edison, one Ford, and one Marconi.

In the fields of music we have had, during recent years, a large number of highly talented people. Be it on stringed, wind or other instruments, there are thousands of musicians who have earned the right to be called artists. Once in a long stretch of time, however, there looms up that superior personage who is recognized as an artist among artists. And it is about an artist of this sort that this brief introduction is concerned.

To call Jascha Gurewich a saxophone artist would be a gross underestimation of his remarkable ability on that instrument. To consider him as a saxophone virtuoso would not even give ample descriptive credit to his achievements. Perhaps the best way in which one can get a clear and comprehensive picture of Jascha Gurewich is by saying that he is the one outstanding man who put a musical soul into the playing of the saxophone.

The saxophone is a comparatively new instrument when placed alongside the violin, the piano or even the cornet. It has, until very recent times, been looked upon as an instrument that was used for the exclusive purpose of giving additional melody to the playing of other instruments. For this reason the saxophone has seldom figured as a substantial, individual instrument on the concert stage. The permanent and deep impression that jazz made in the pathways of our American music, and the important position that the saxophone holds in the production of all forms of syncopated tunes, has had the tendency to enhance the value of that instrument when placed on a comparative scale with the violin, piano, the cello and clarinet. But even this elevation failed to raise it to a meritorious height. Then, as though brought about by some magical hand, something new developed in the realms of melody.

Along our musical horizon there appeared a unique artist—a saxophone artist. This person astonished and enthralled thousands of people when he used this wind instrument for the matchless rendition of such music as that which had been composed by Brahms, Mendelssohn, Chopin, Kreisler, Saint-Saëns, or in fact any great composition. And the one to do this was none other than Jascha Gurewich.

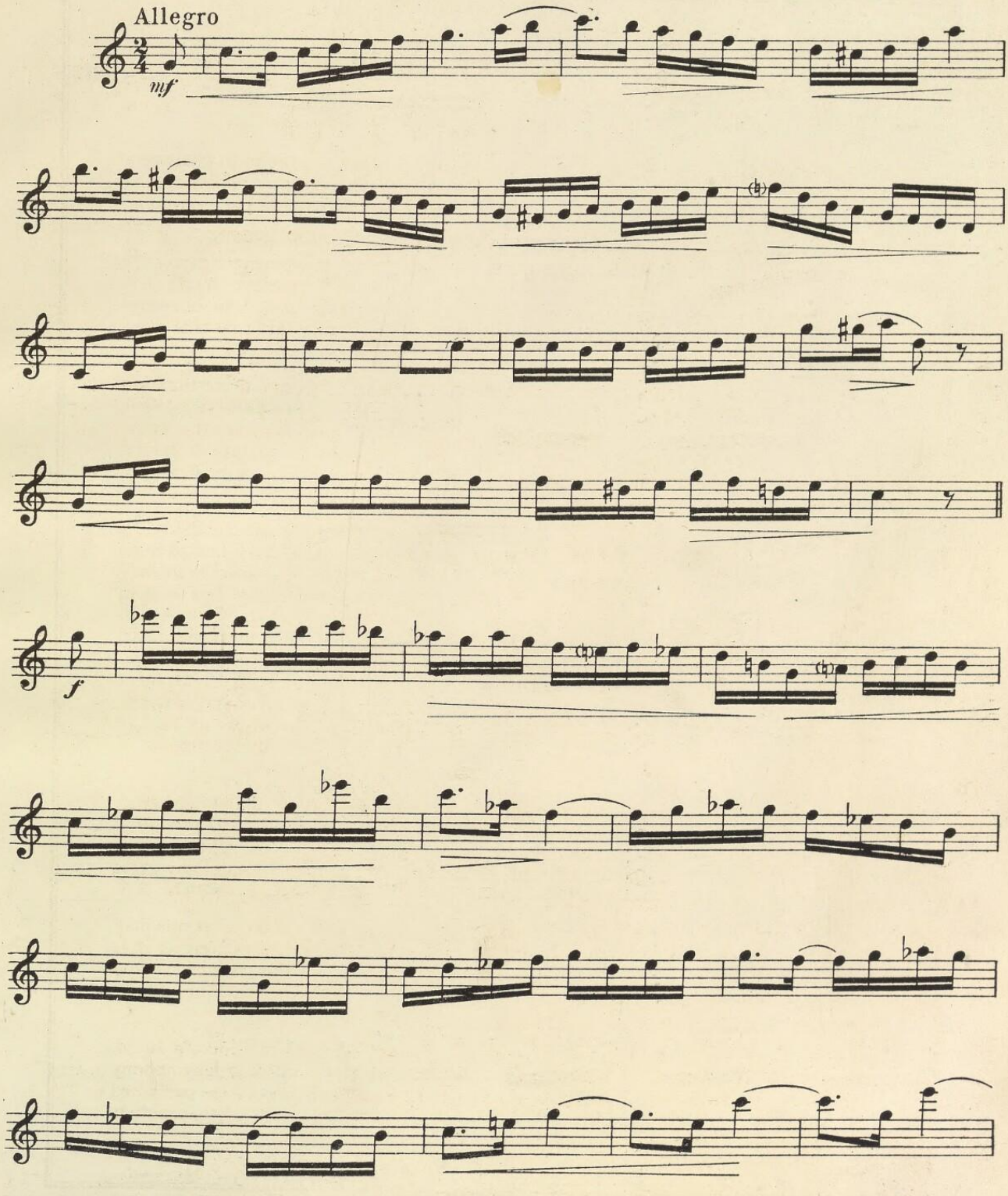
The entire work of Mr. Gurewich has an odd and peculiar "flavor," if one may borrow this expression; but the "flavor" is tasty and picturesque as well as it is highly tuneful. In short, as you listen to any of his remarkable renditions you leave with something impressed in your memory. His work is the result of long and painstaking effort of study and close application.

After Jascha Gurewich's three years as a feature soloist with Sousa's Band, his Carnegie and Aeolian Hall recitals, his various solo appearances with symphony orchestras, his brilliant success as a scholar of music and the mass of his published compositions, Jascha has reached the enviable position of being the artist of artists among saxophone players.

KNIHOVNA HL. MĚSTA PRAHY 1947 1062 Tm 38765 a

STUDY No.1

JASCHA GUREWICH



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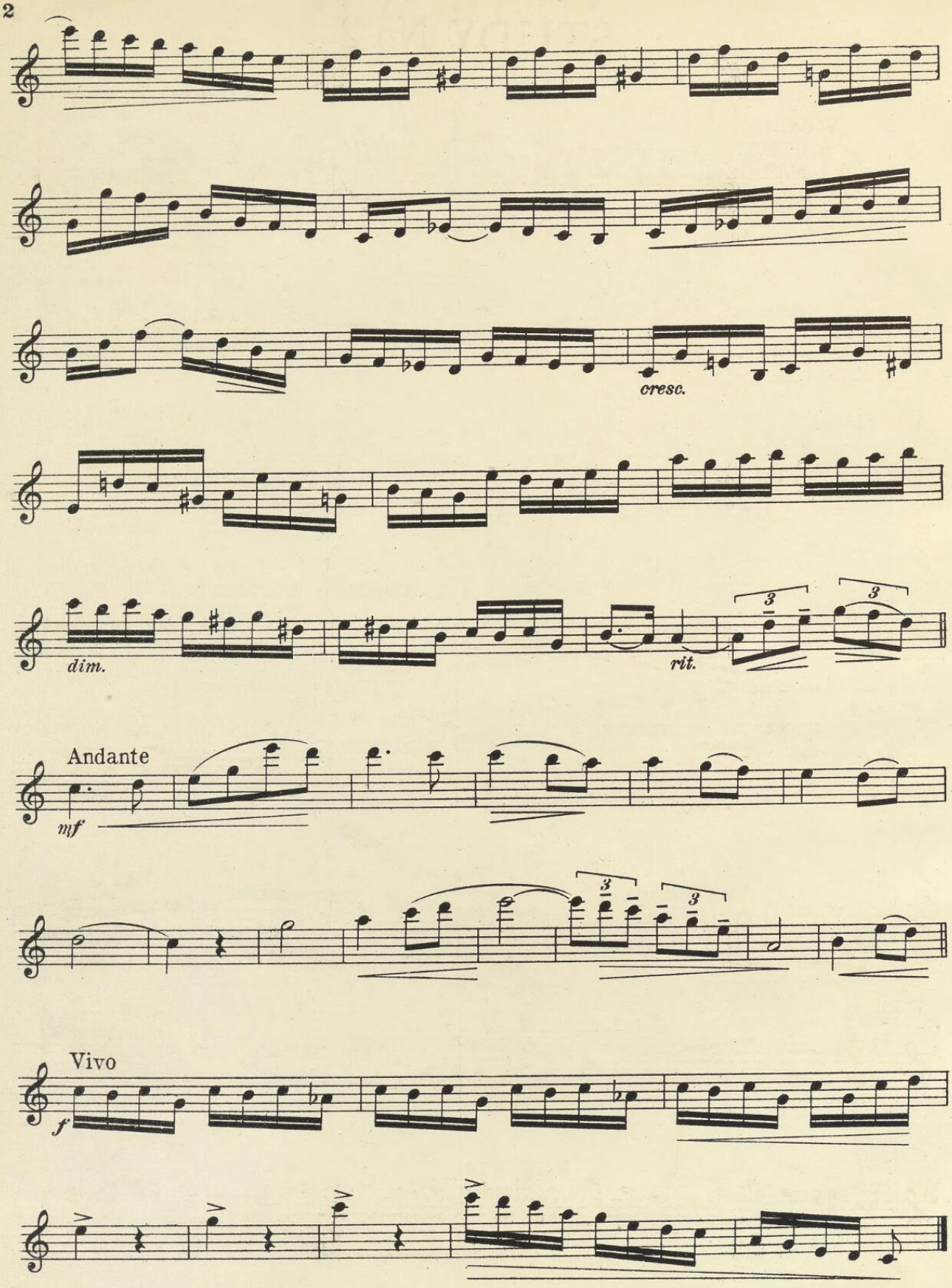
cresc.
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Andante
mf
Vivo
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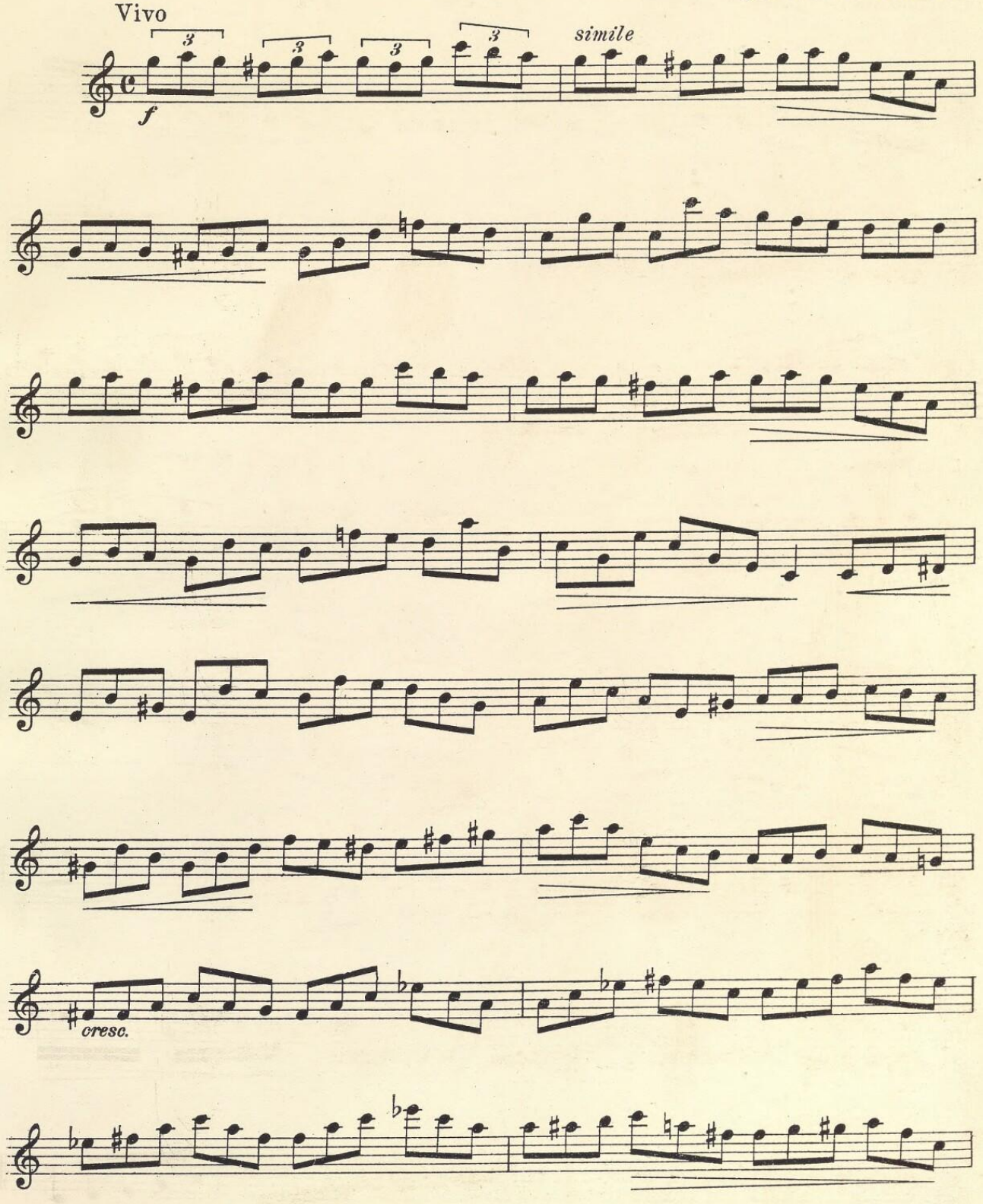
STUDY No. 2

JASCHA GUREWICH



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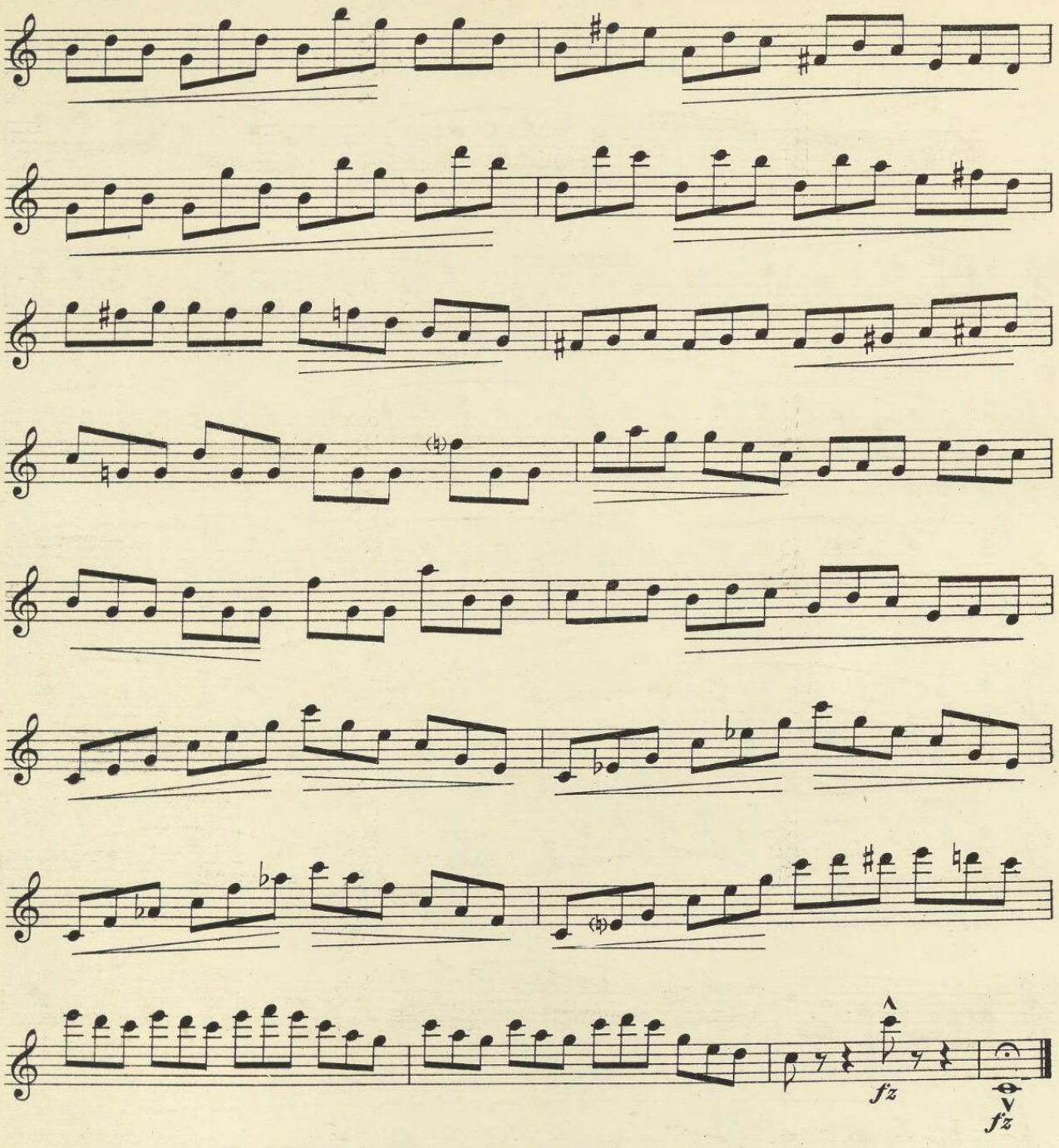

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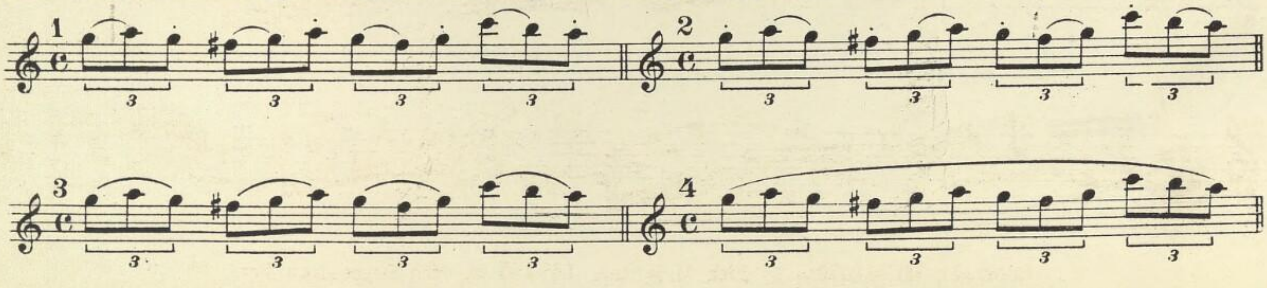

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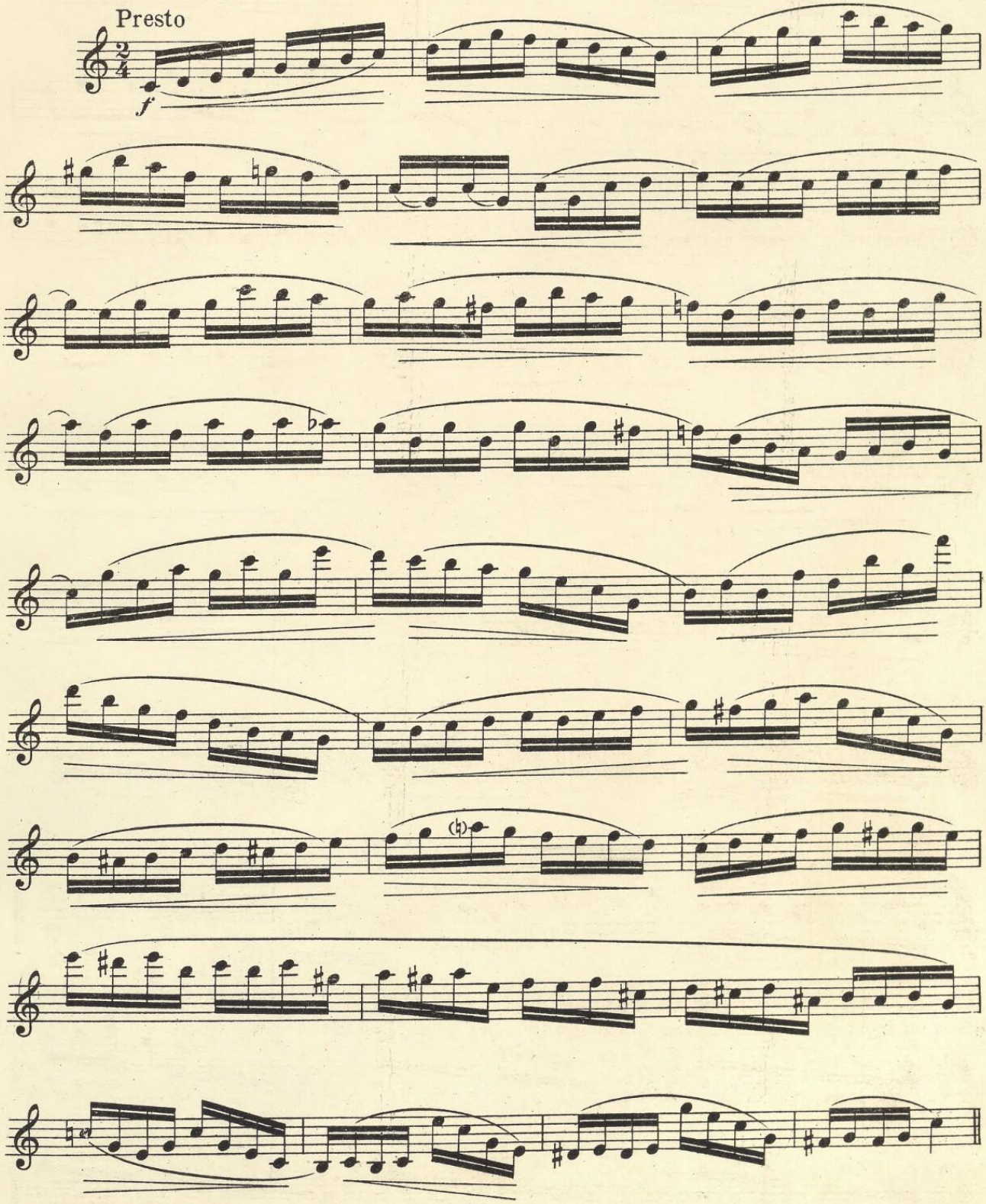

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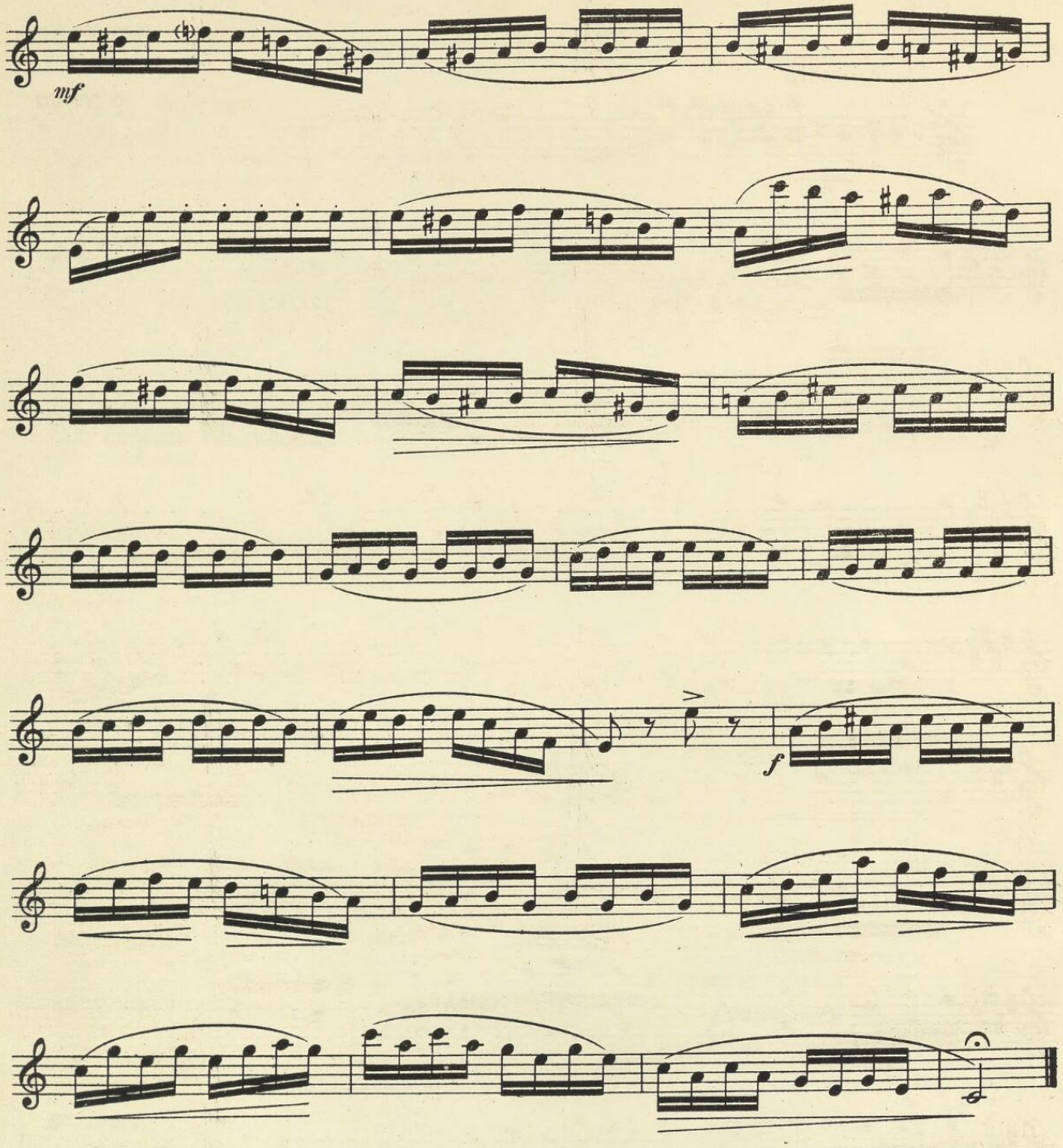

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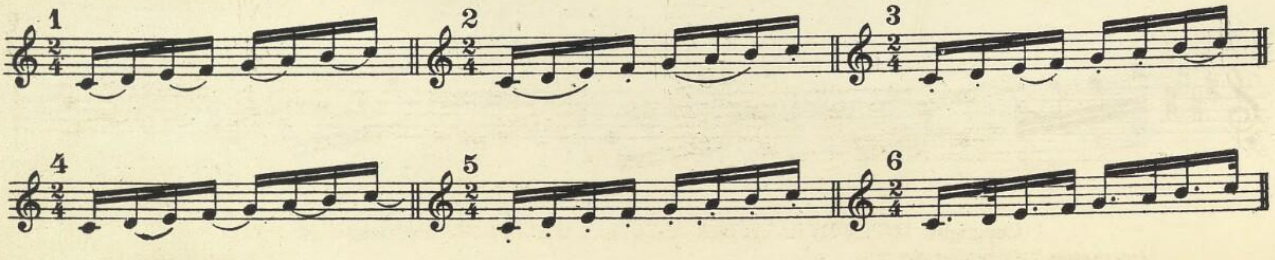

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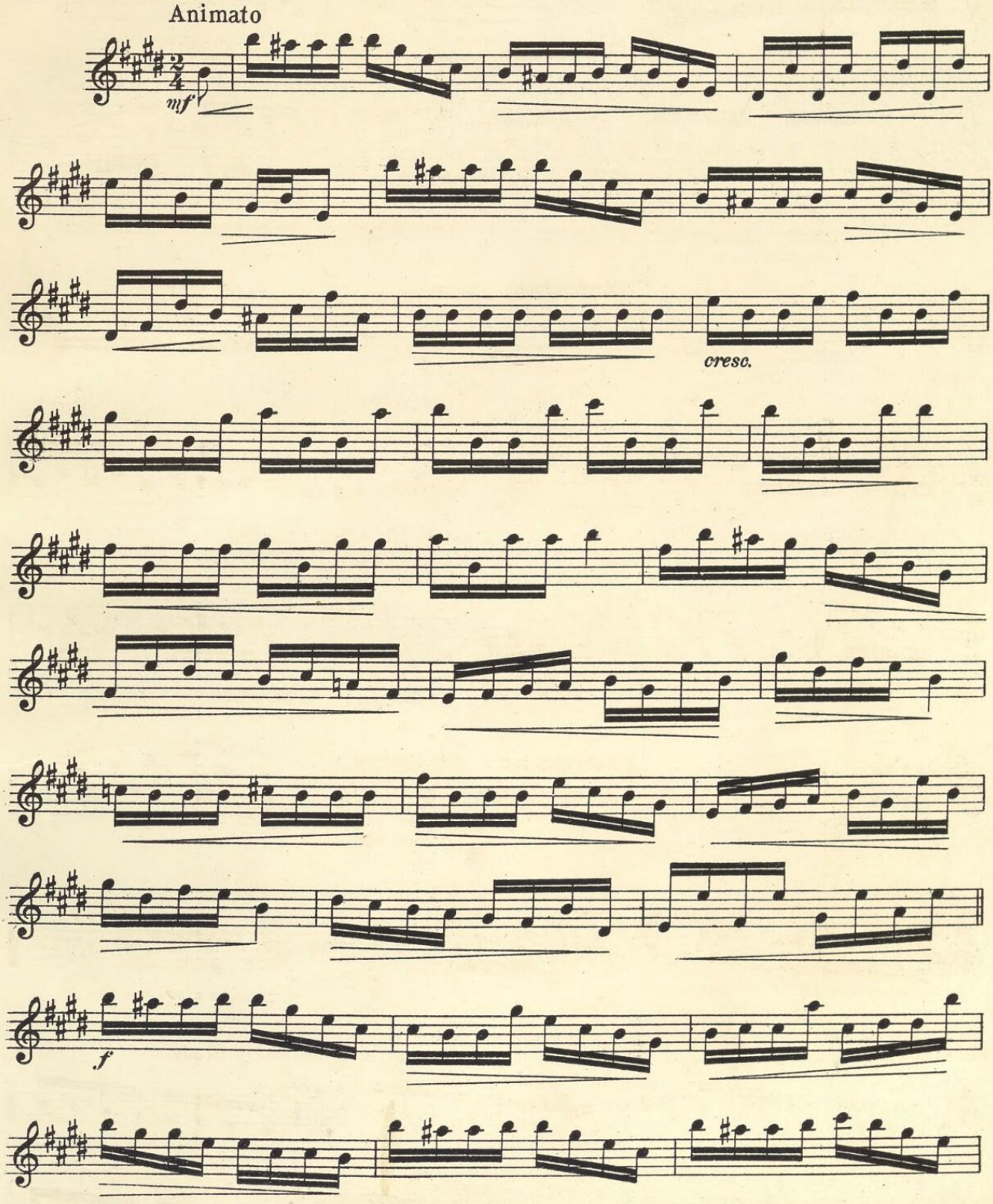

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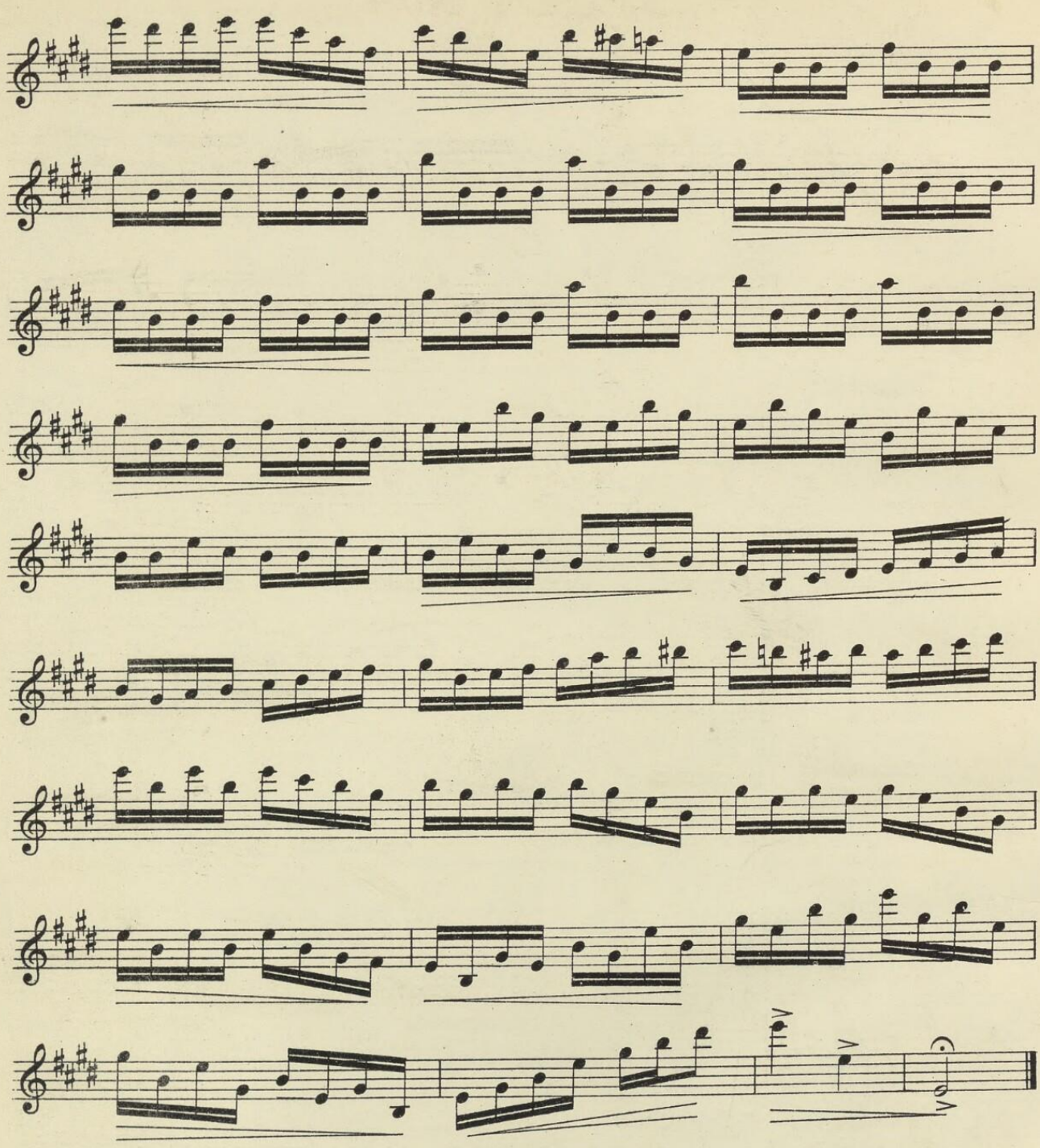

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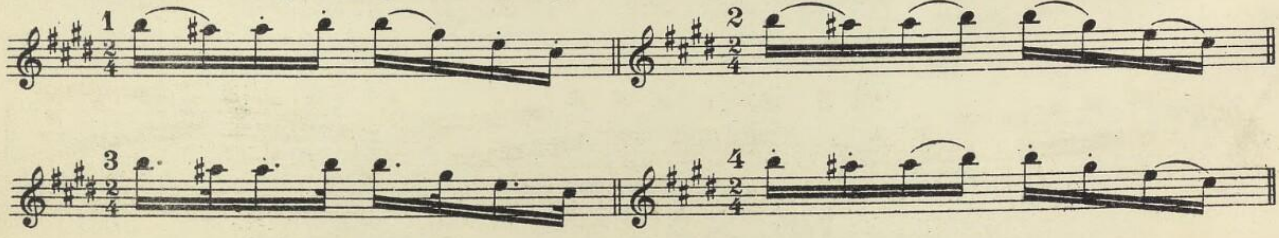

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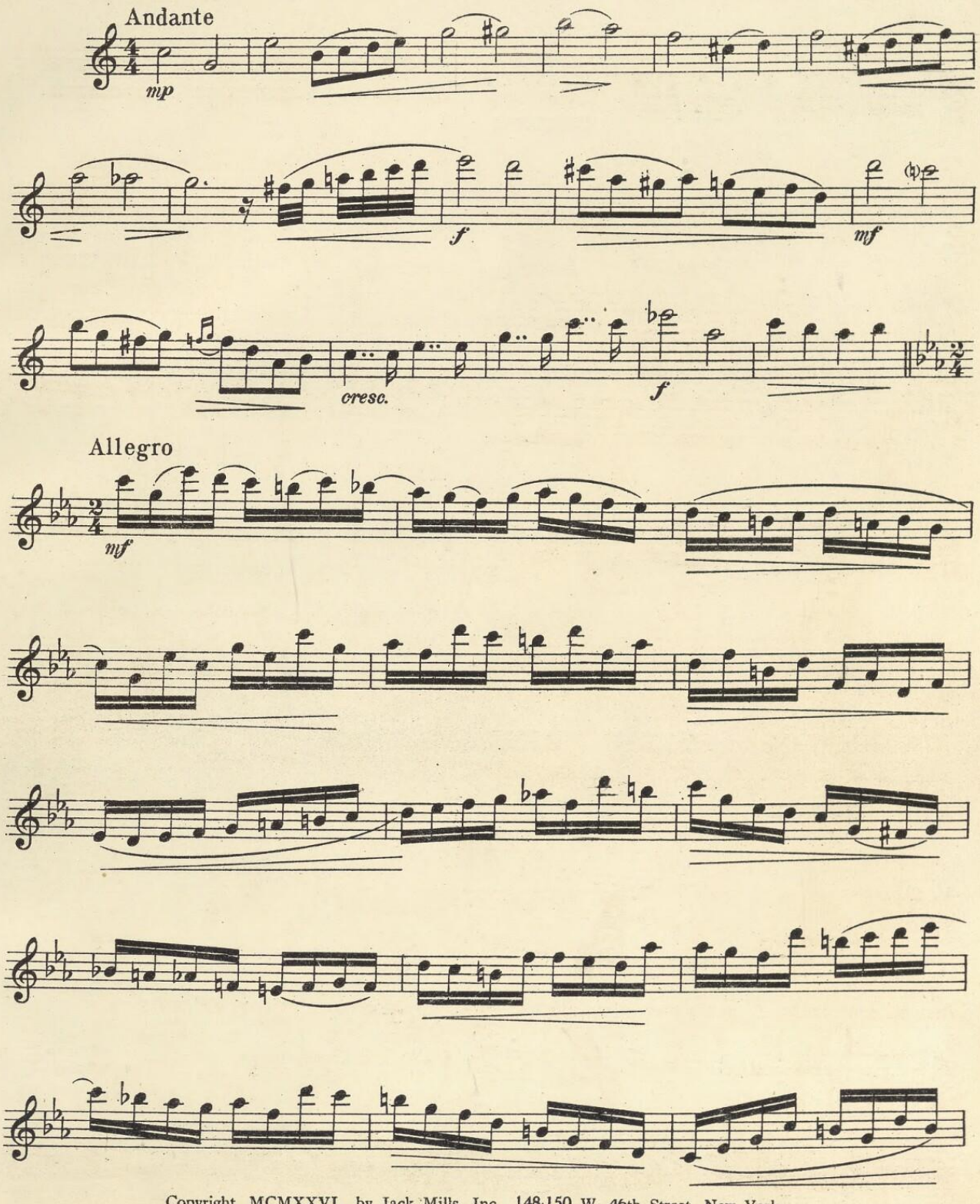

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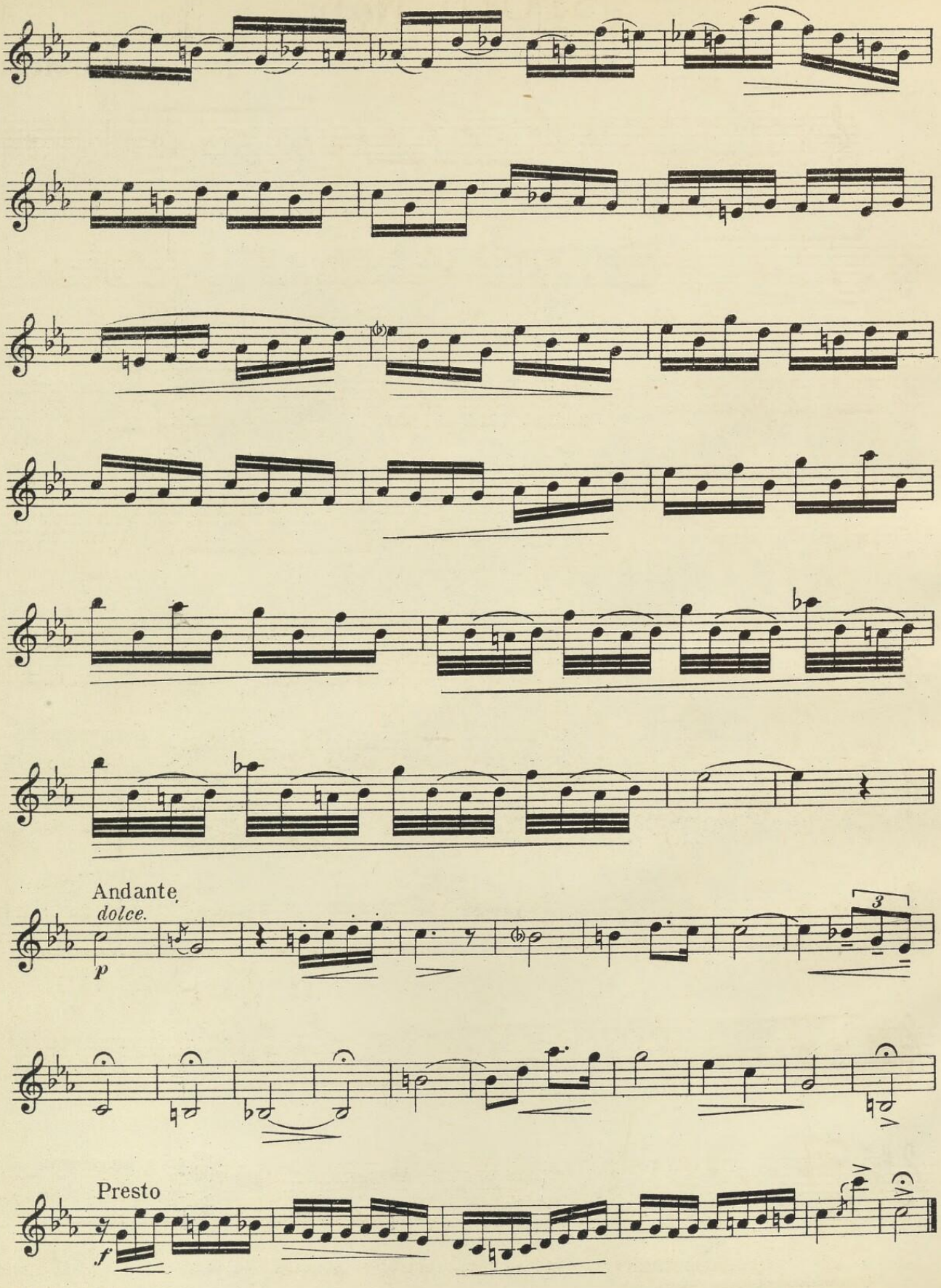
Andante
dolce.
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3
Presto
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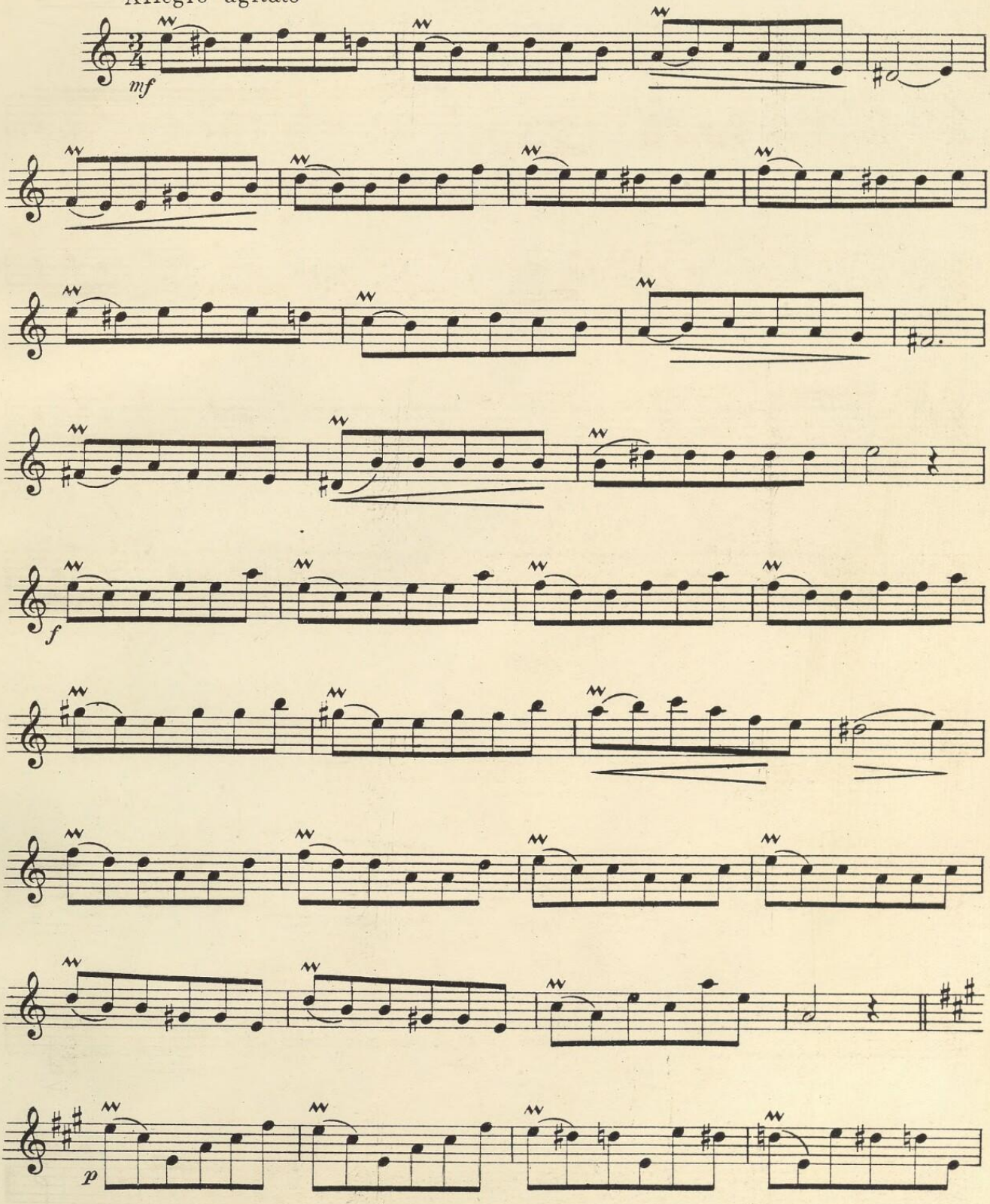
STUDY No.6

JASCHA GUREWICH

Allegro agitato



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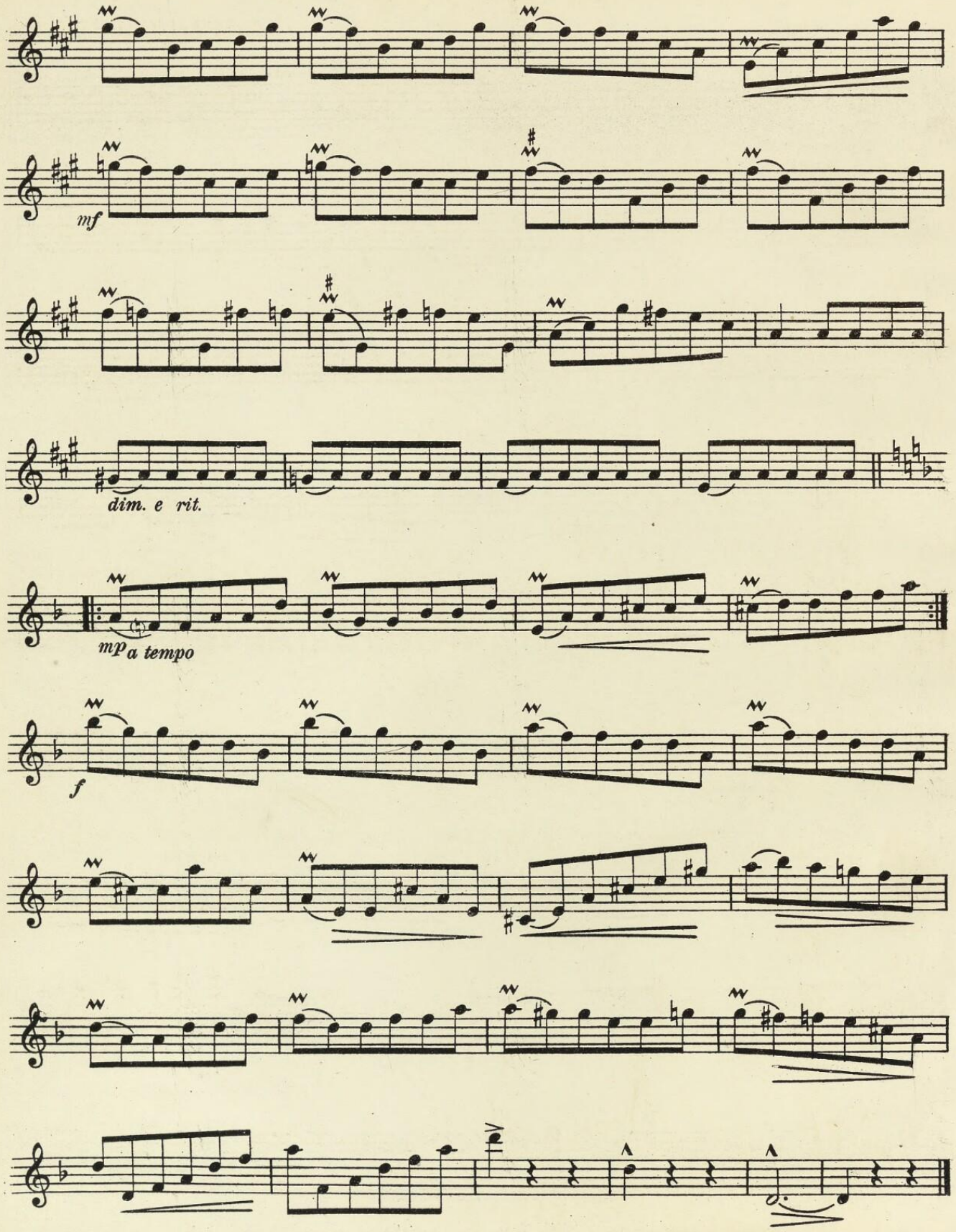
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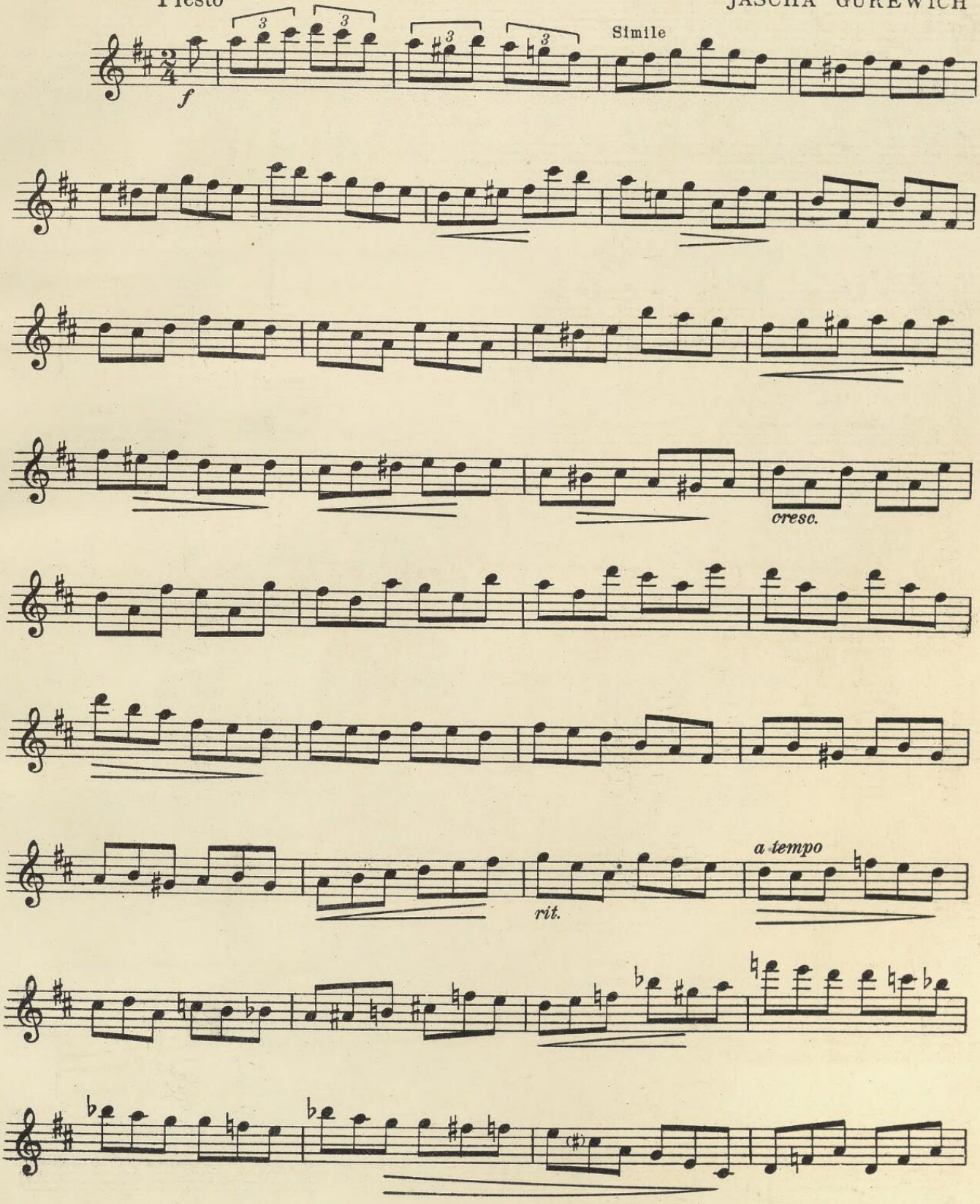
STUDY No. 7

Presto

JASCHA GUREWICH



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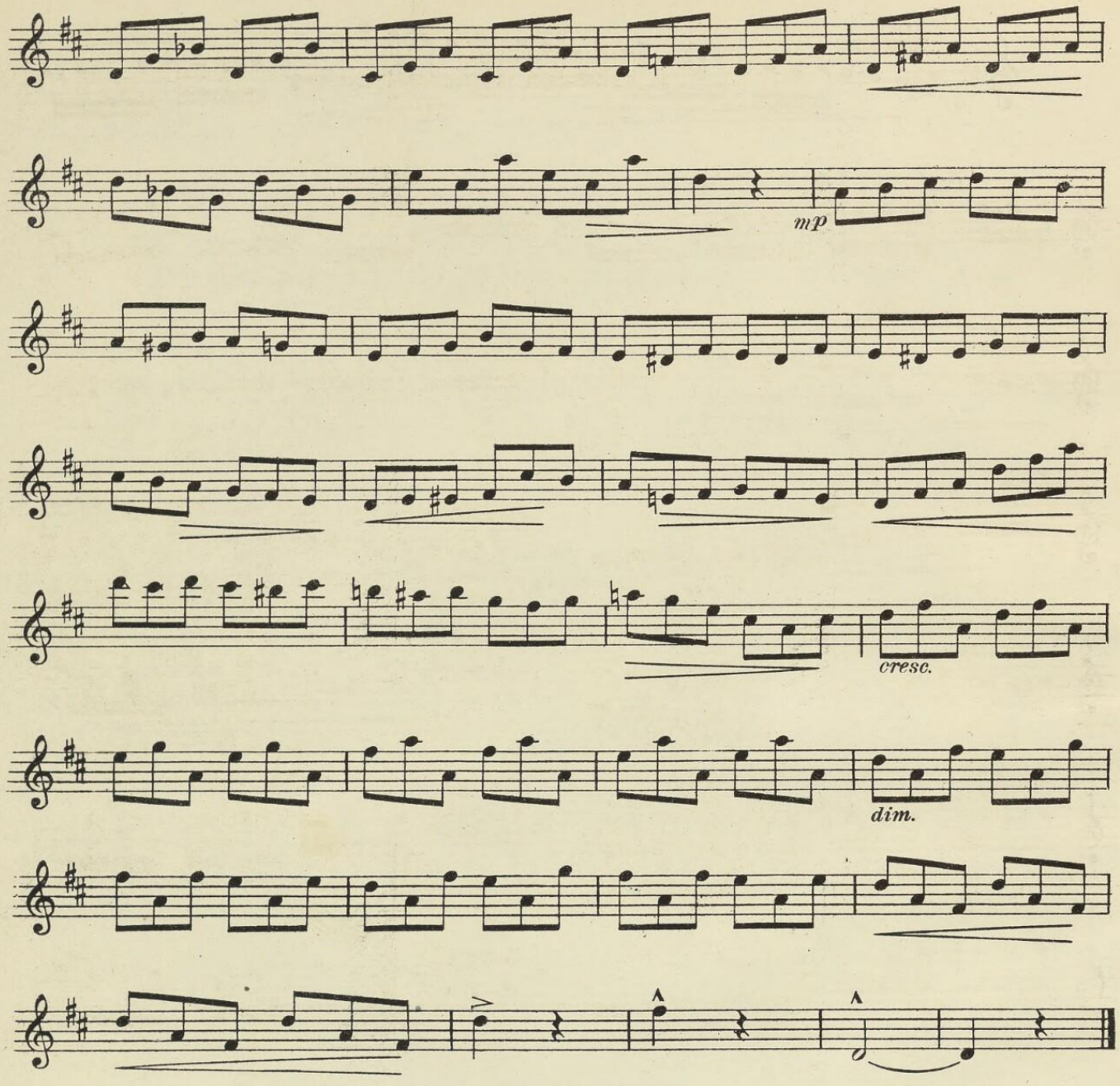

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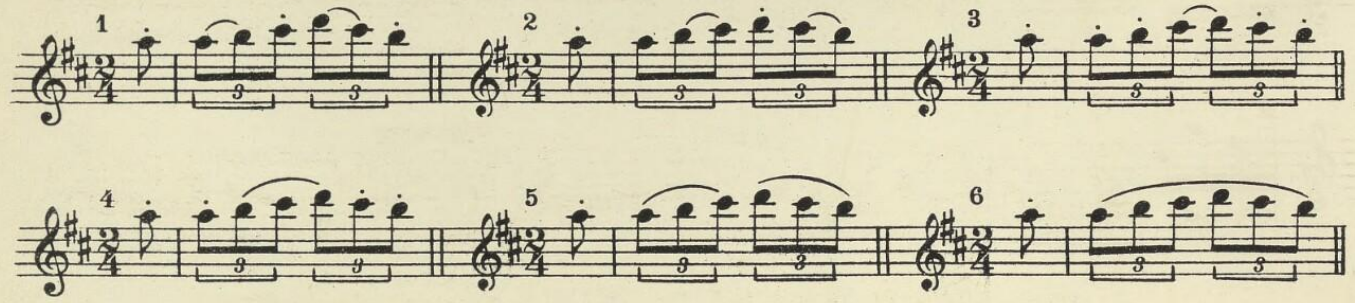

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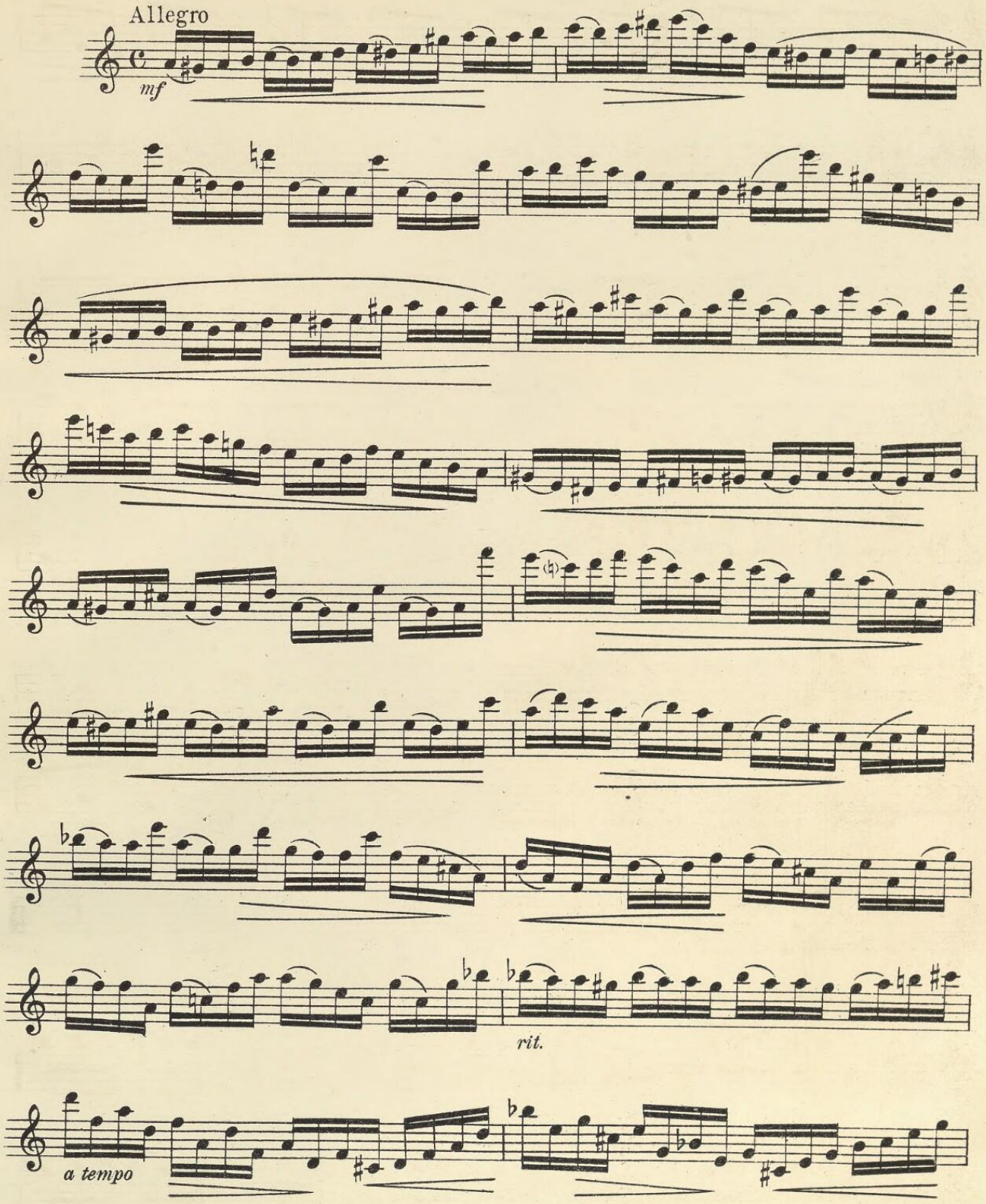

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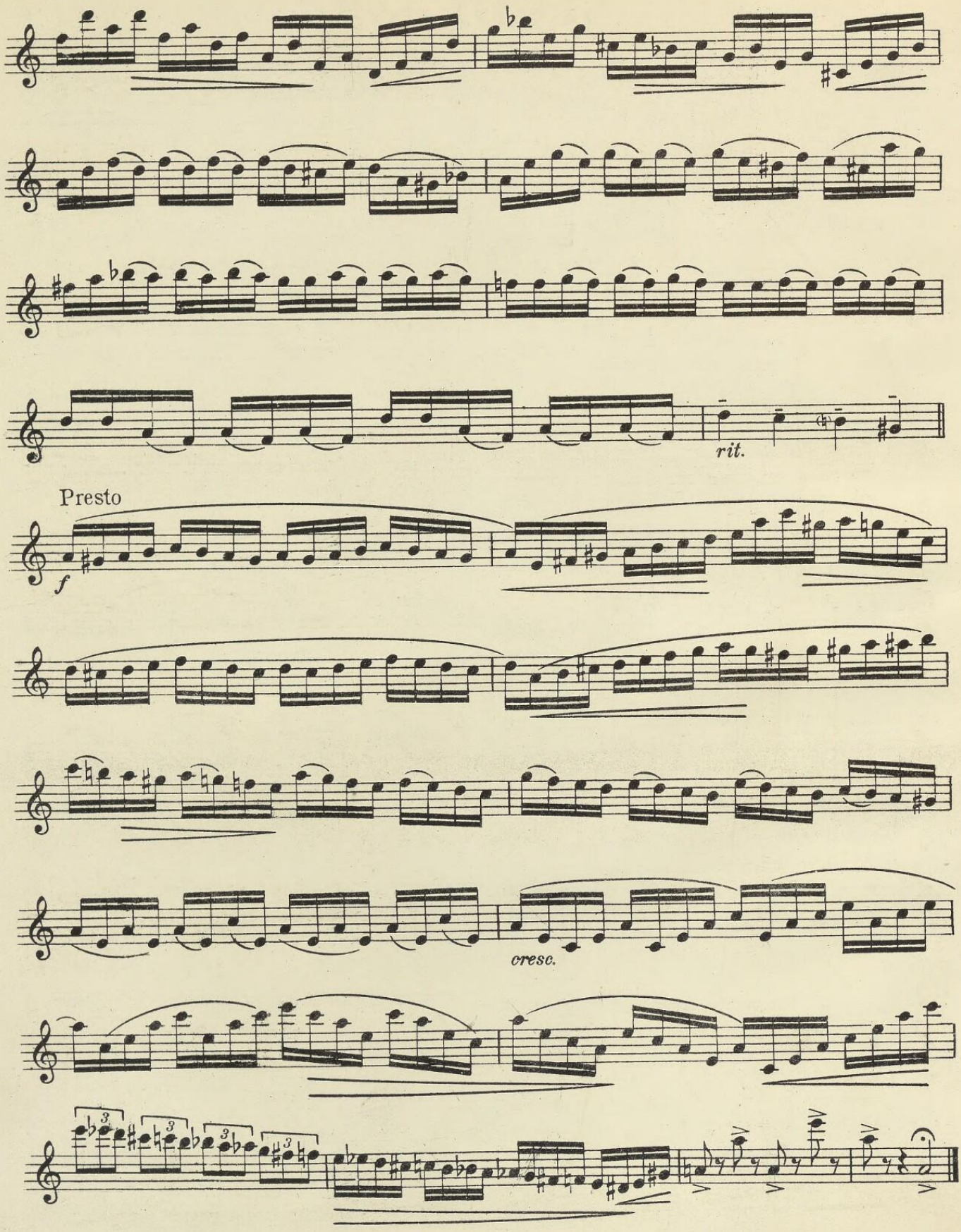
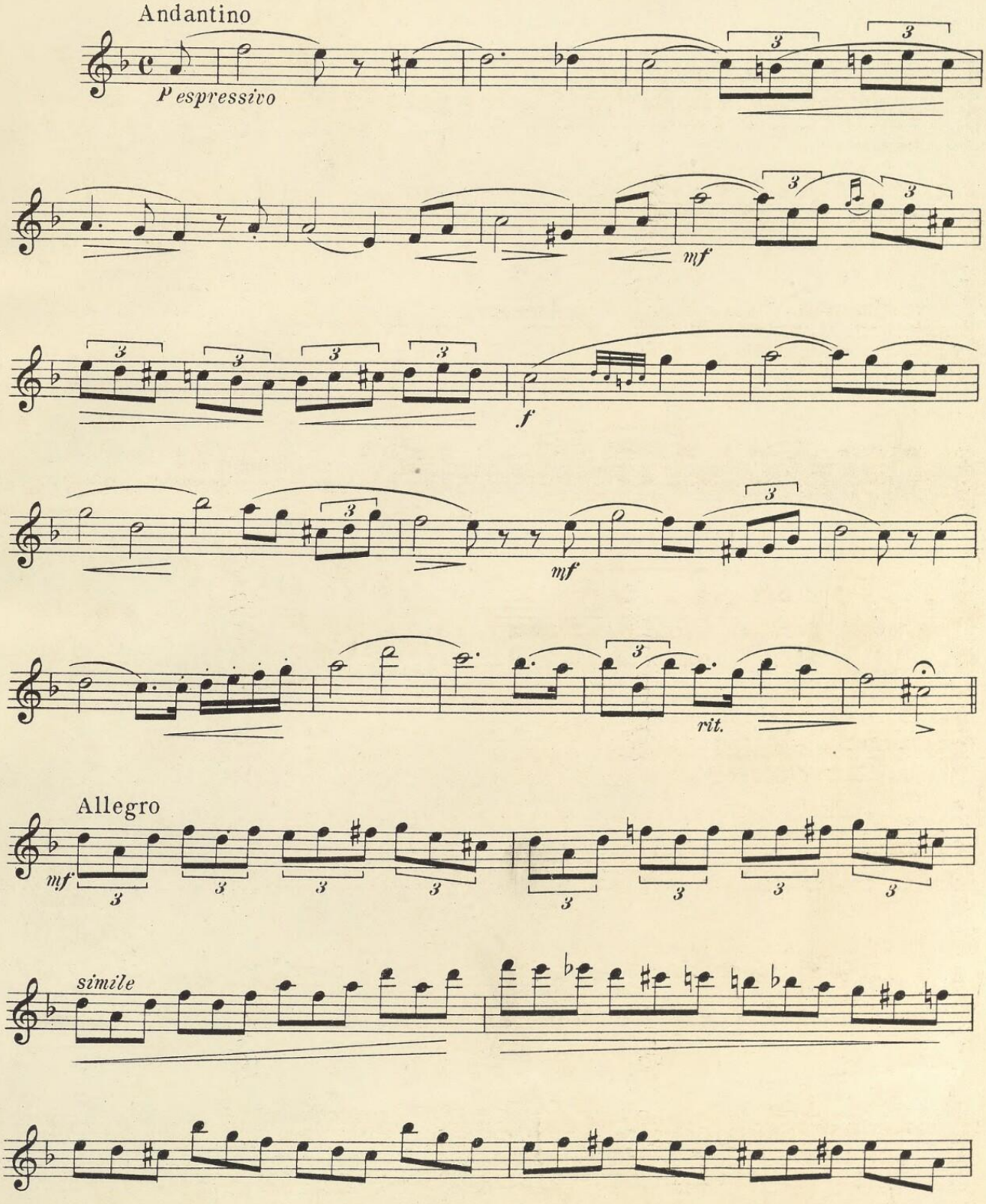

rit.
Presto
f
cresc.

STUDY No. 9

JASCHA GUREWICH



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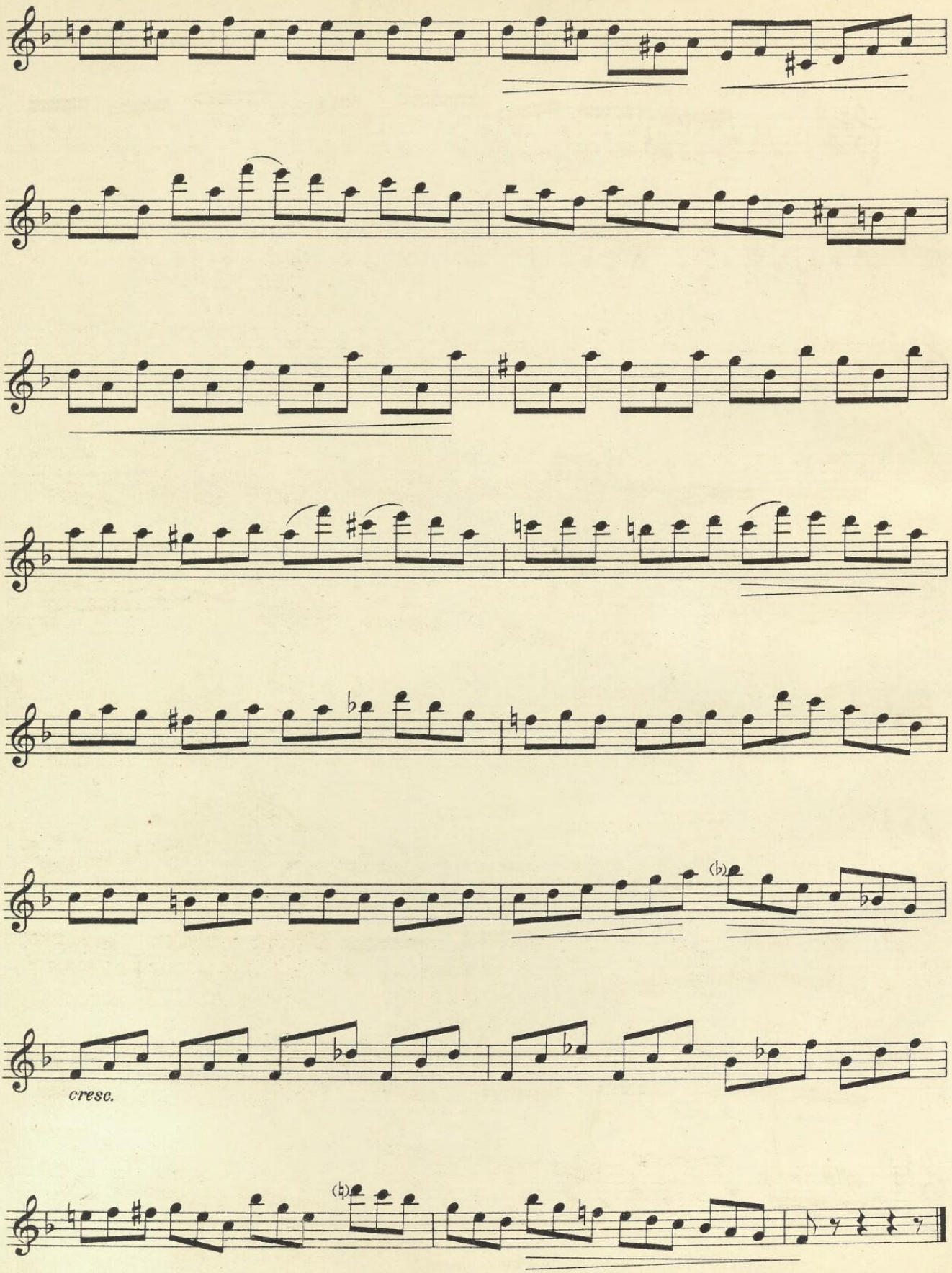
cresc.

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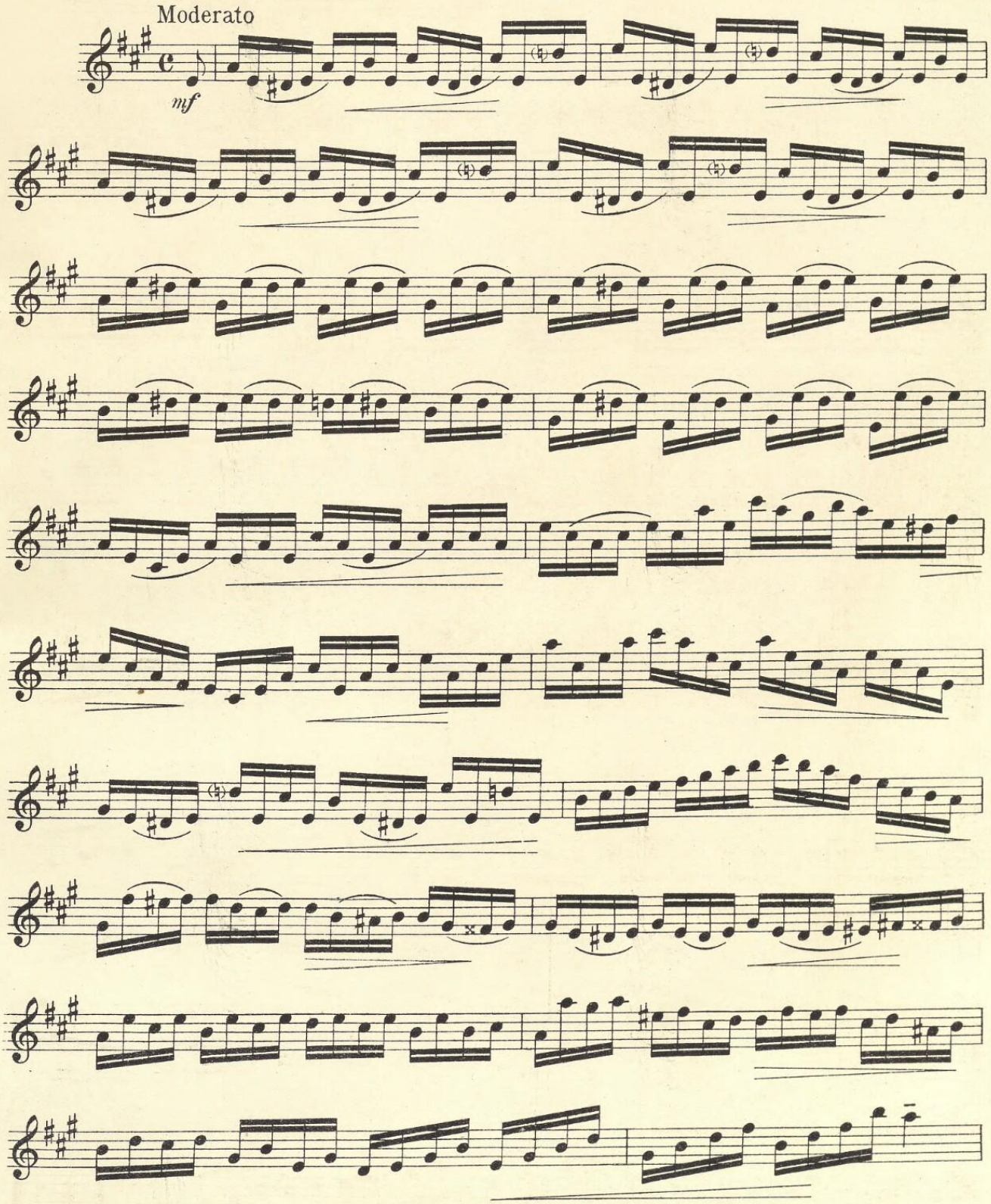

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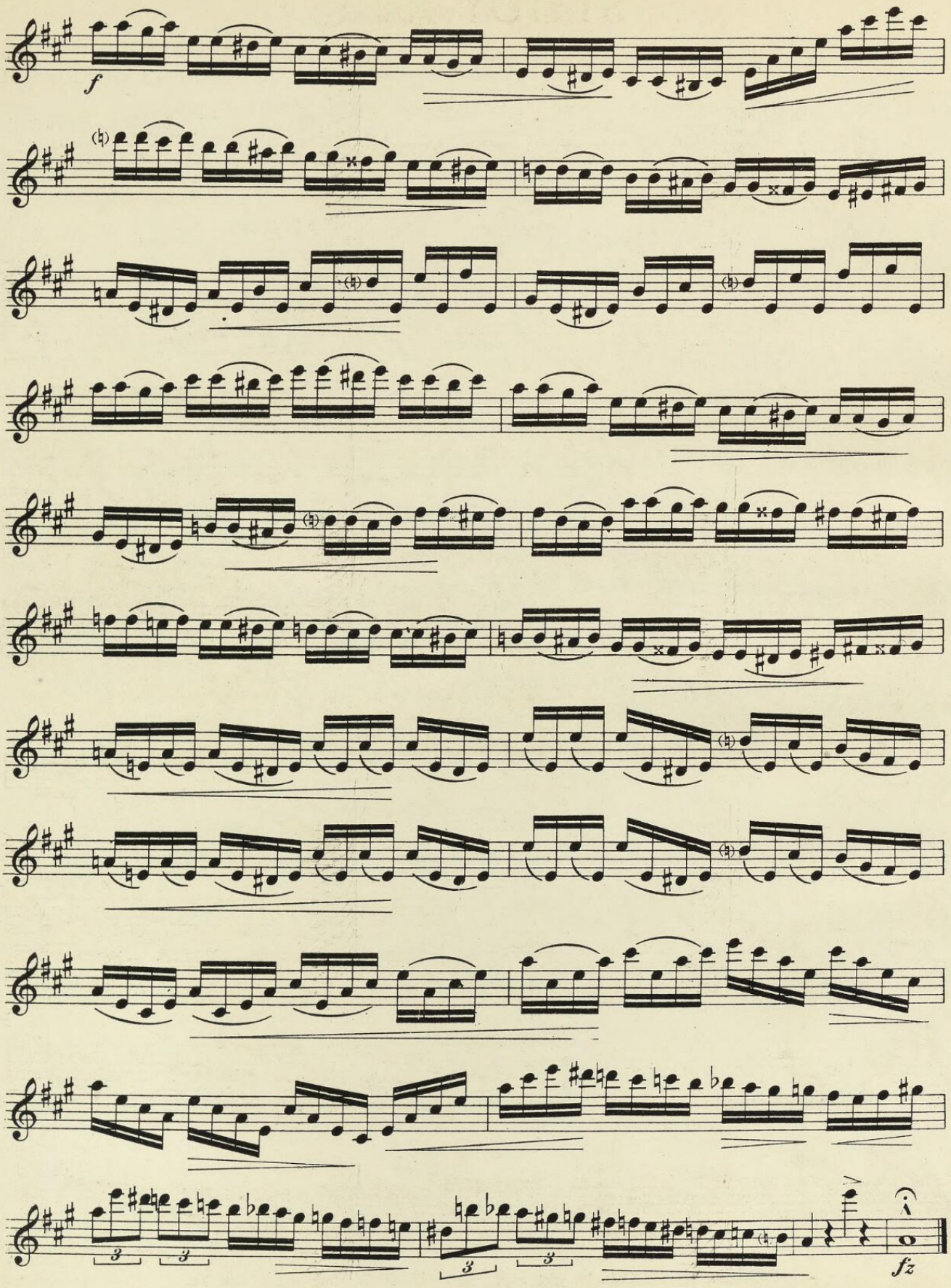
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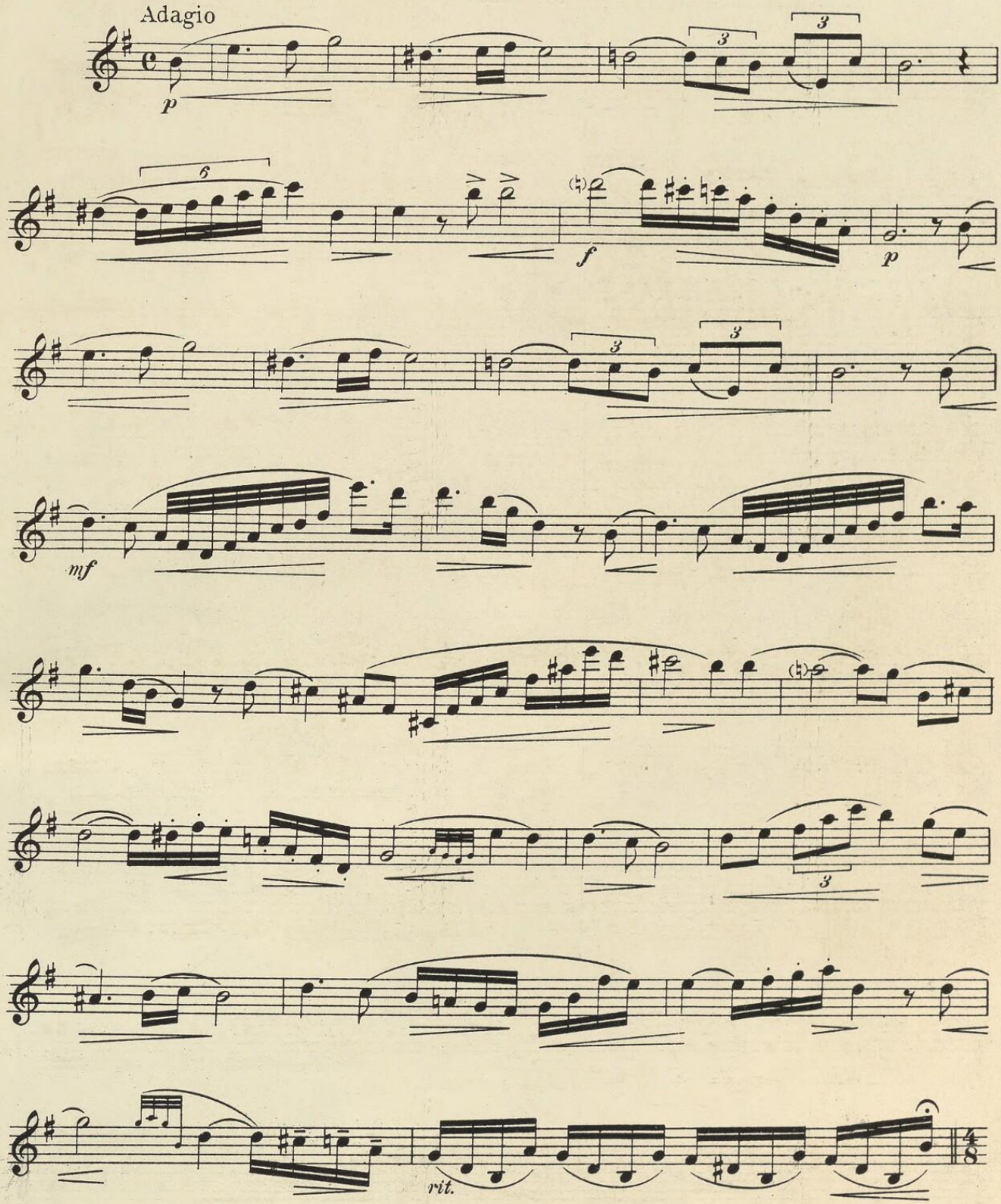
STUDY No. 11

JASCHA GUREWICH



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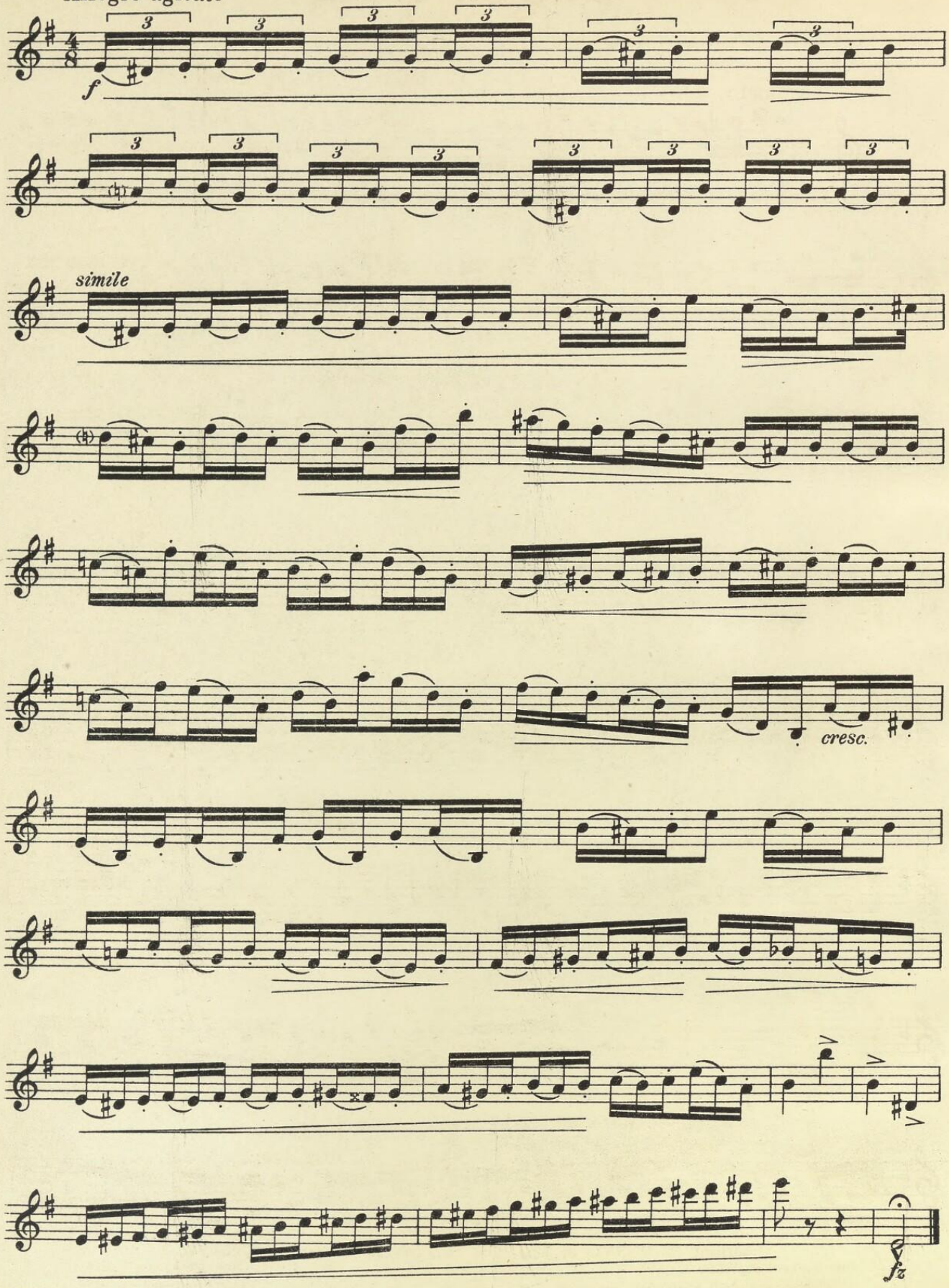
Allegro agitato



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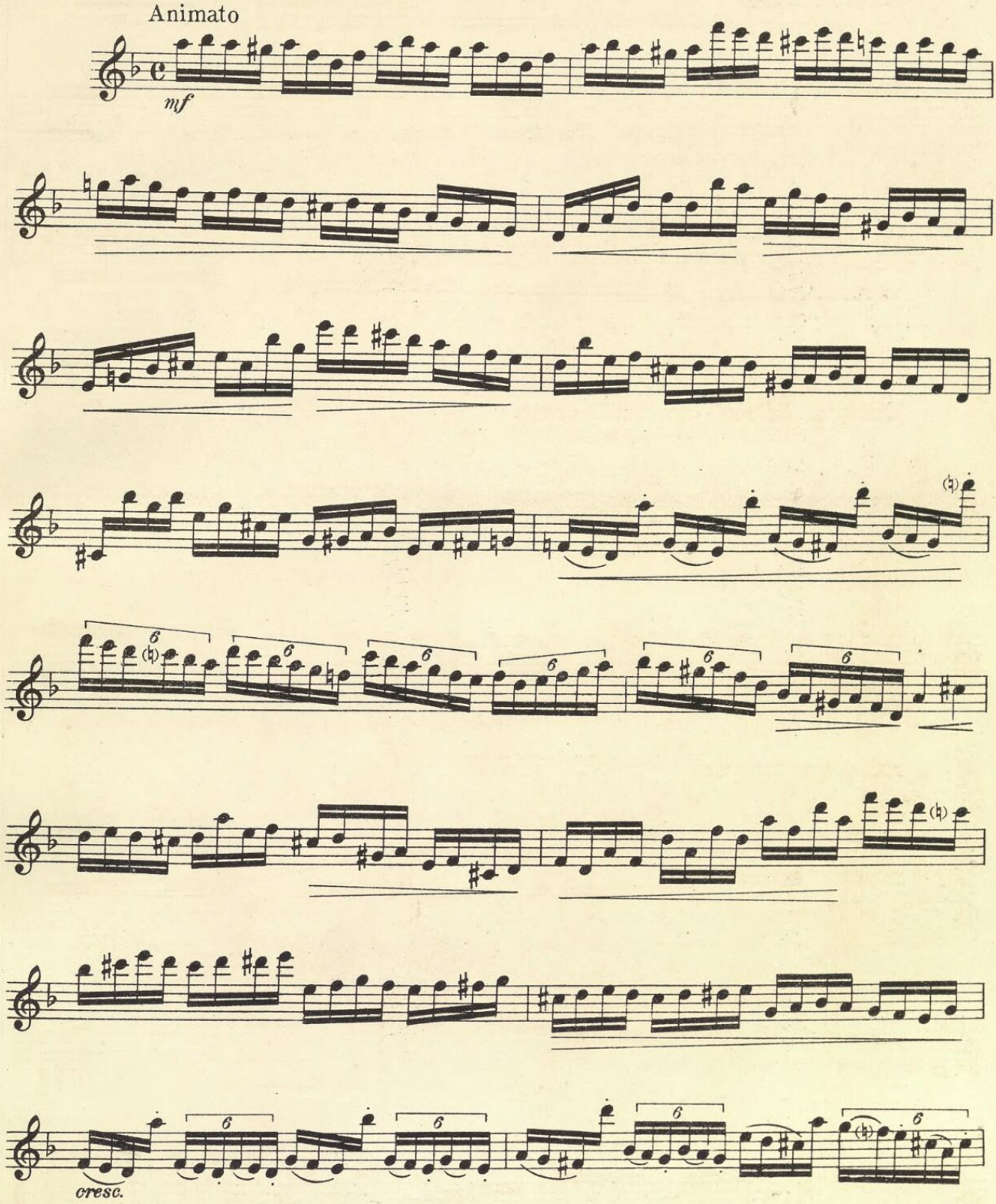

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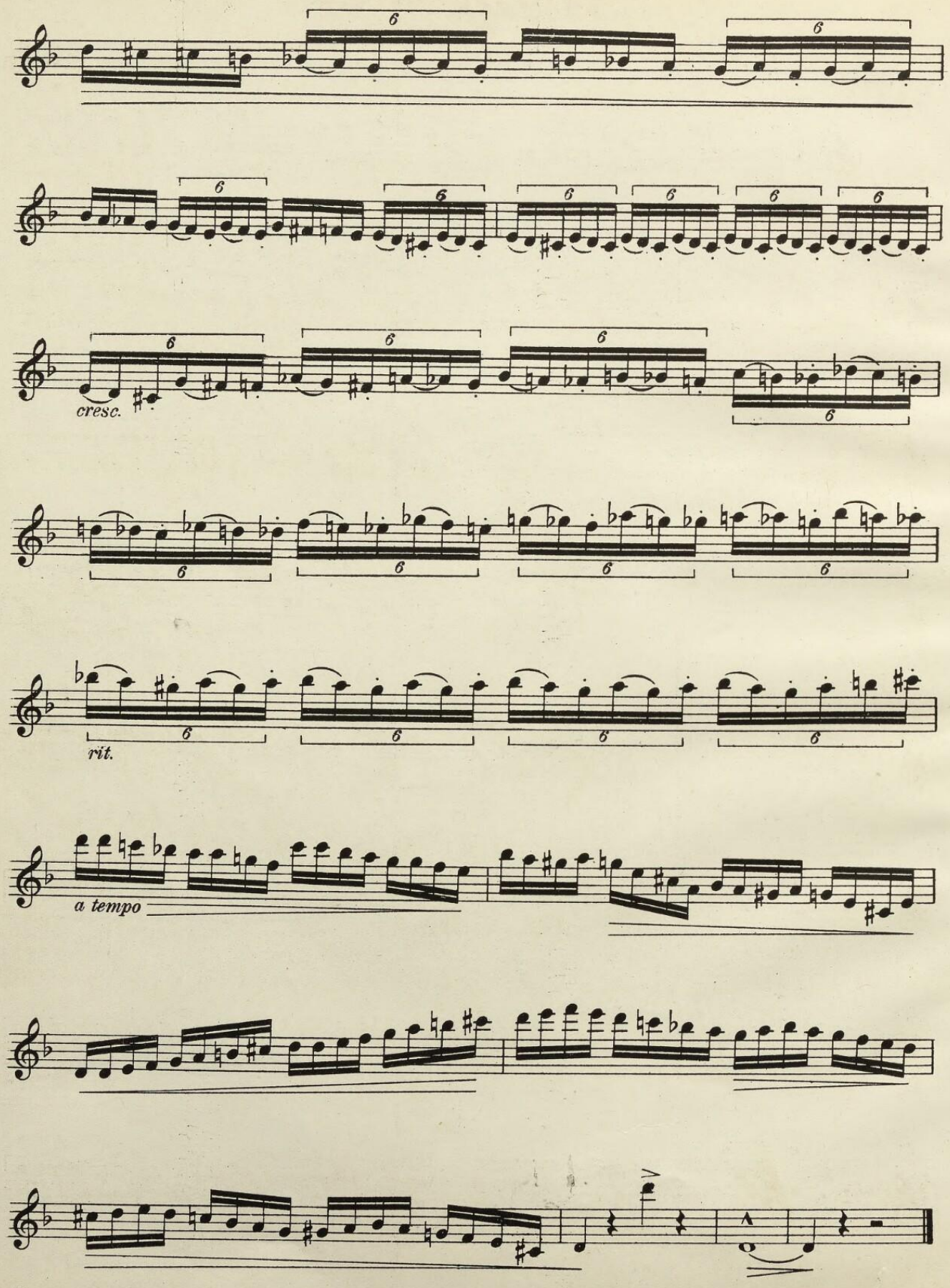
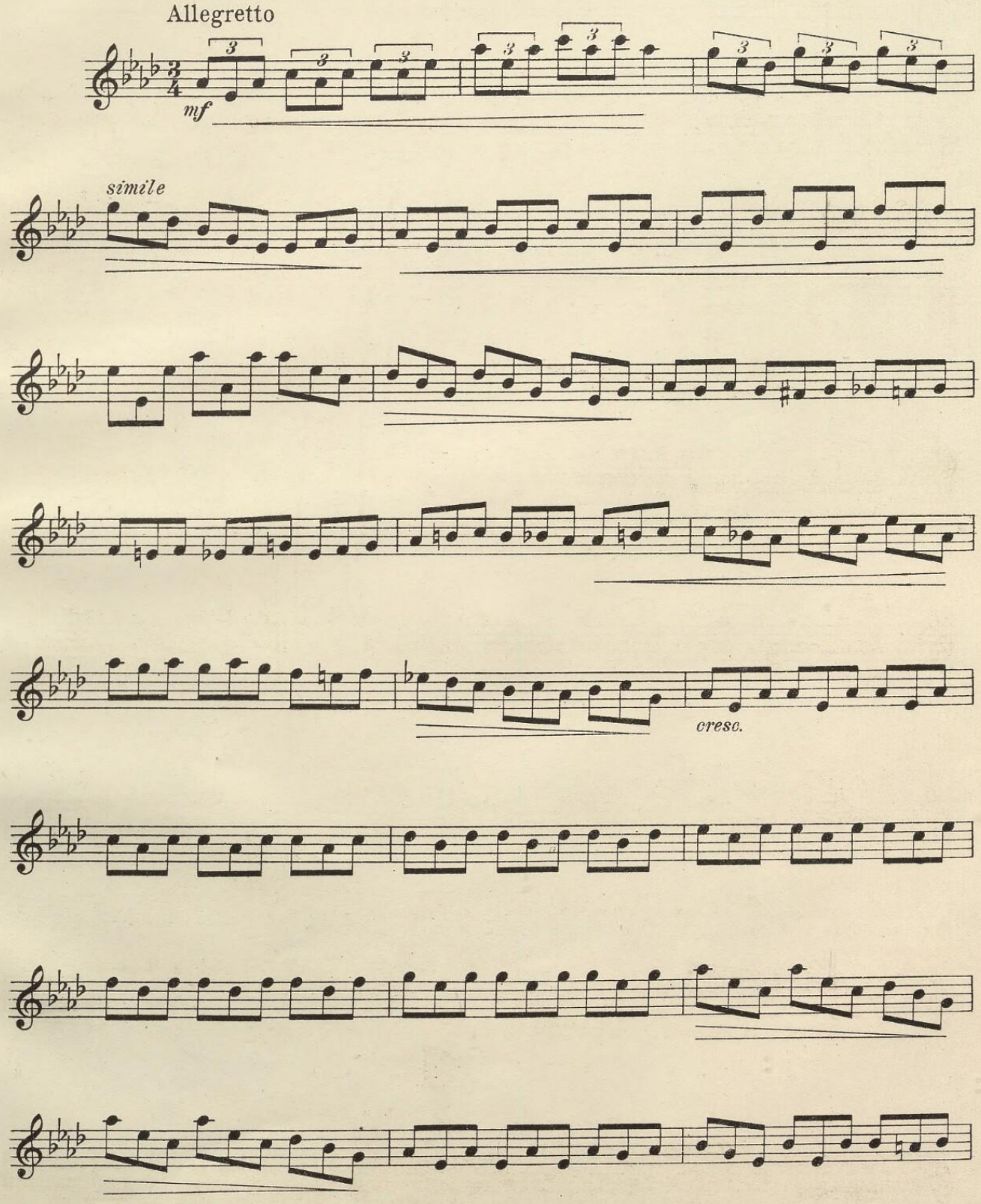

6
cresc.
rit.
a tempo

STUDY No. 13

JASCHA GUREWICH



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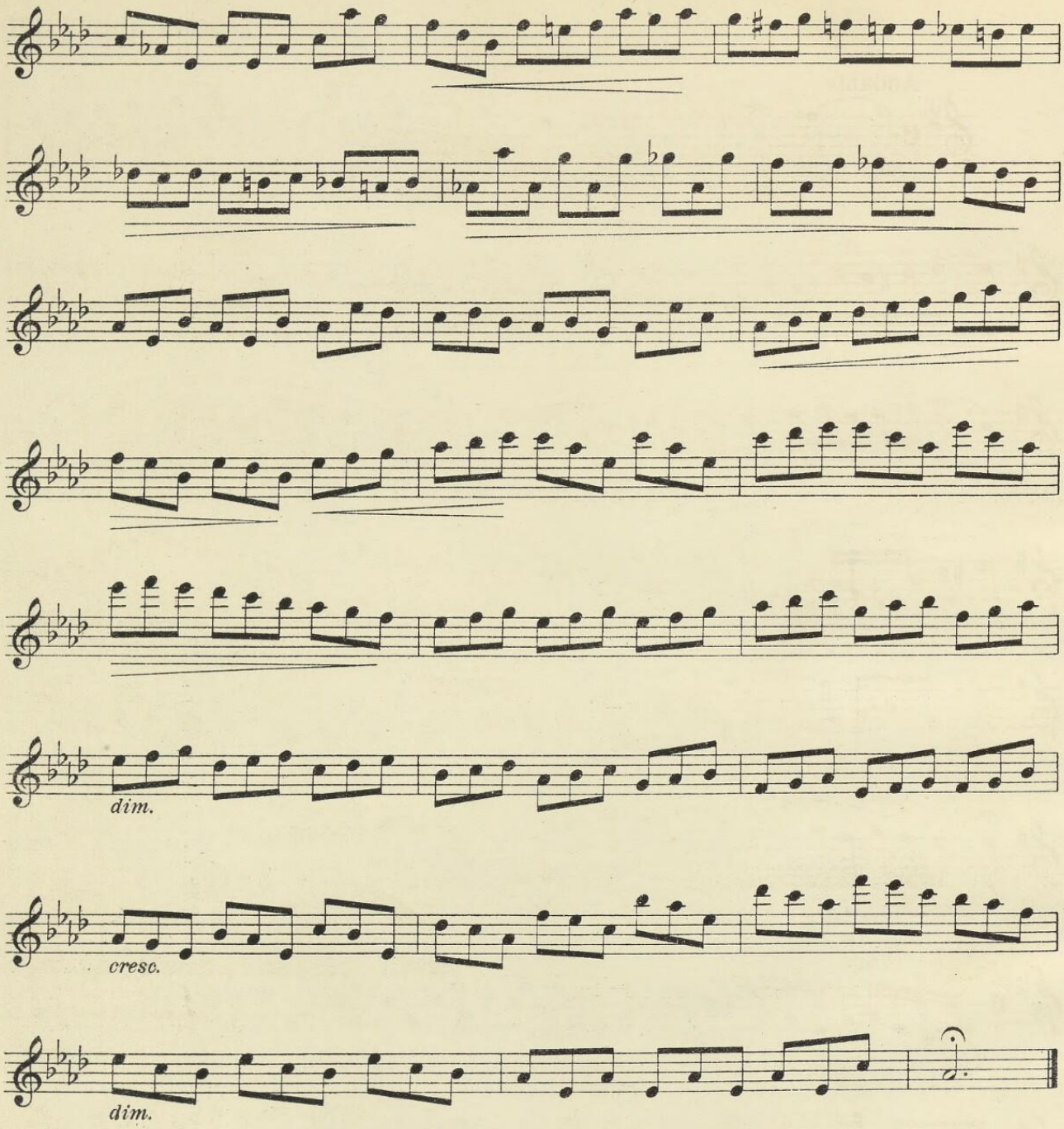

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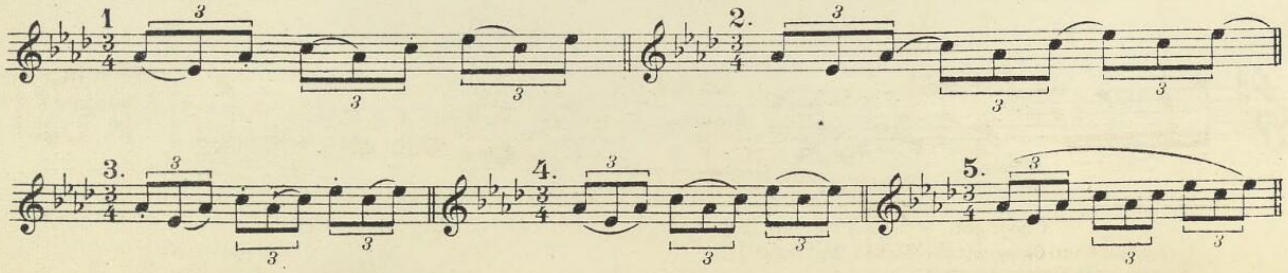

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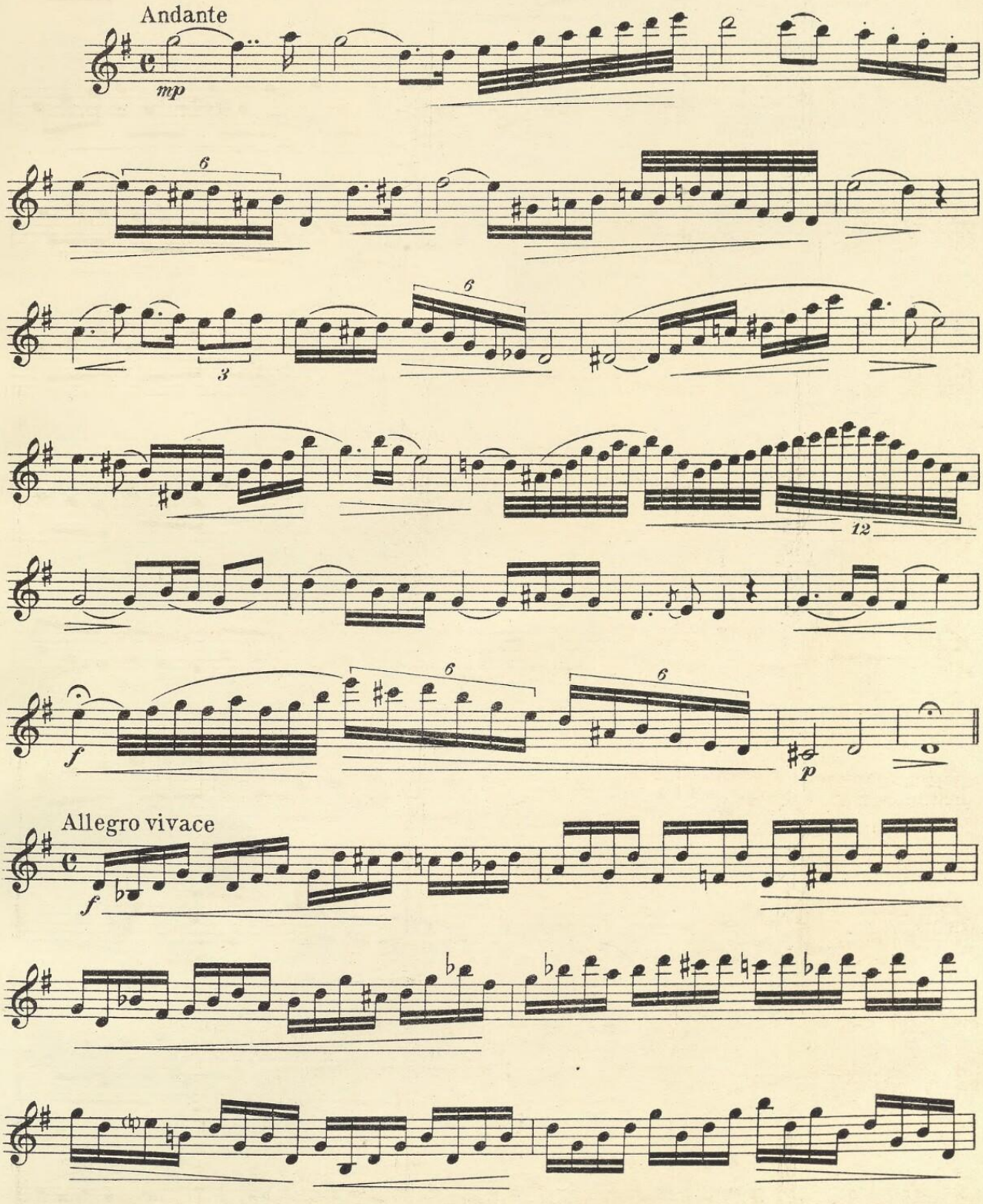
JASCHA GUREWICH



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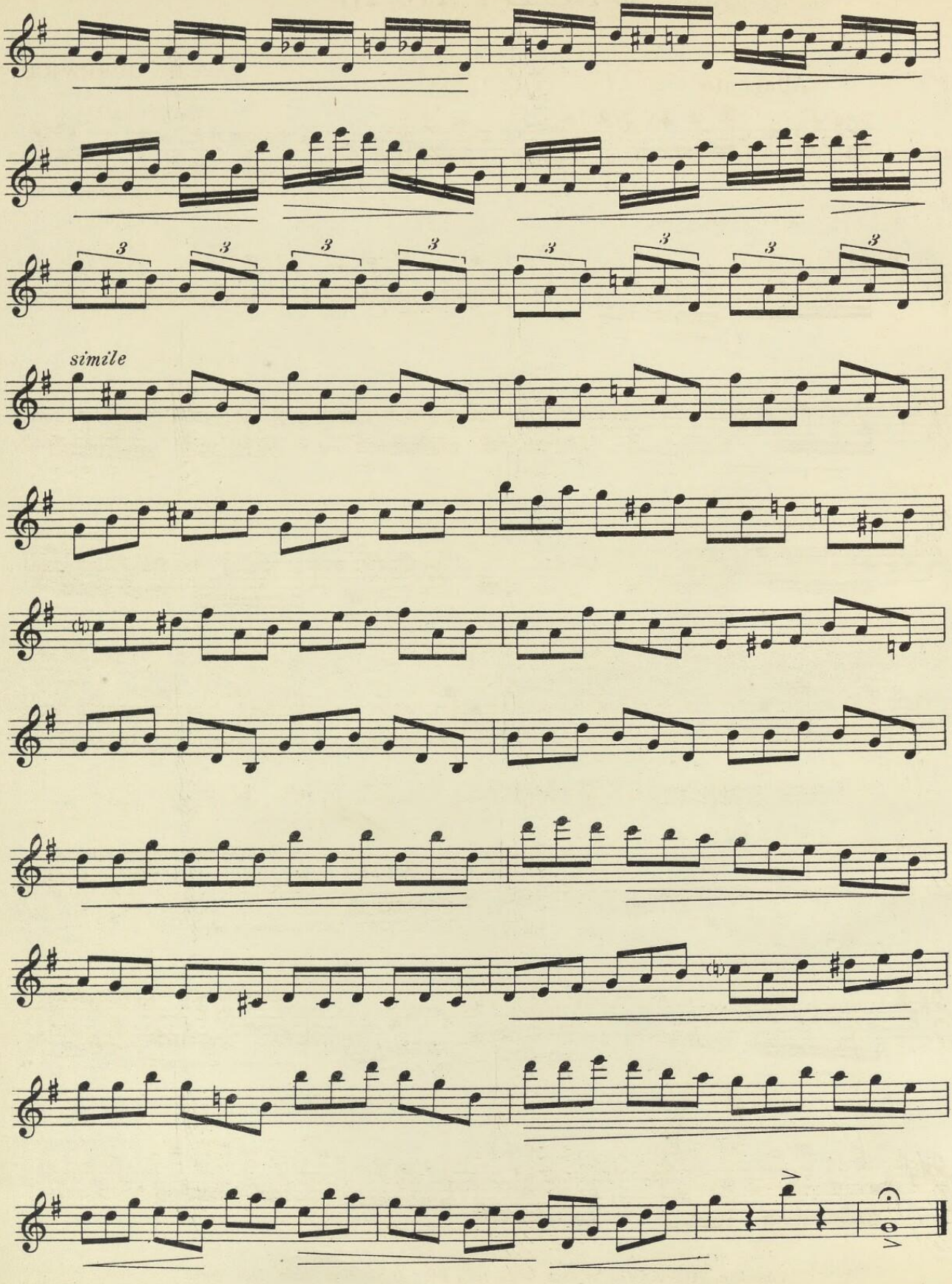
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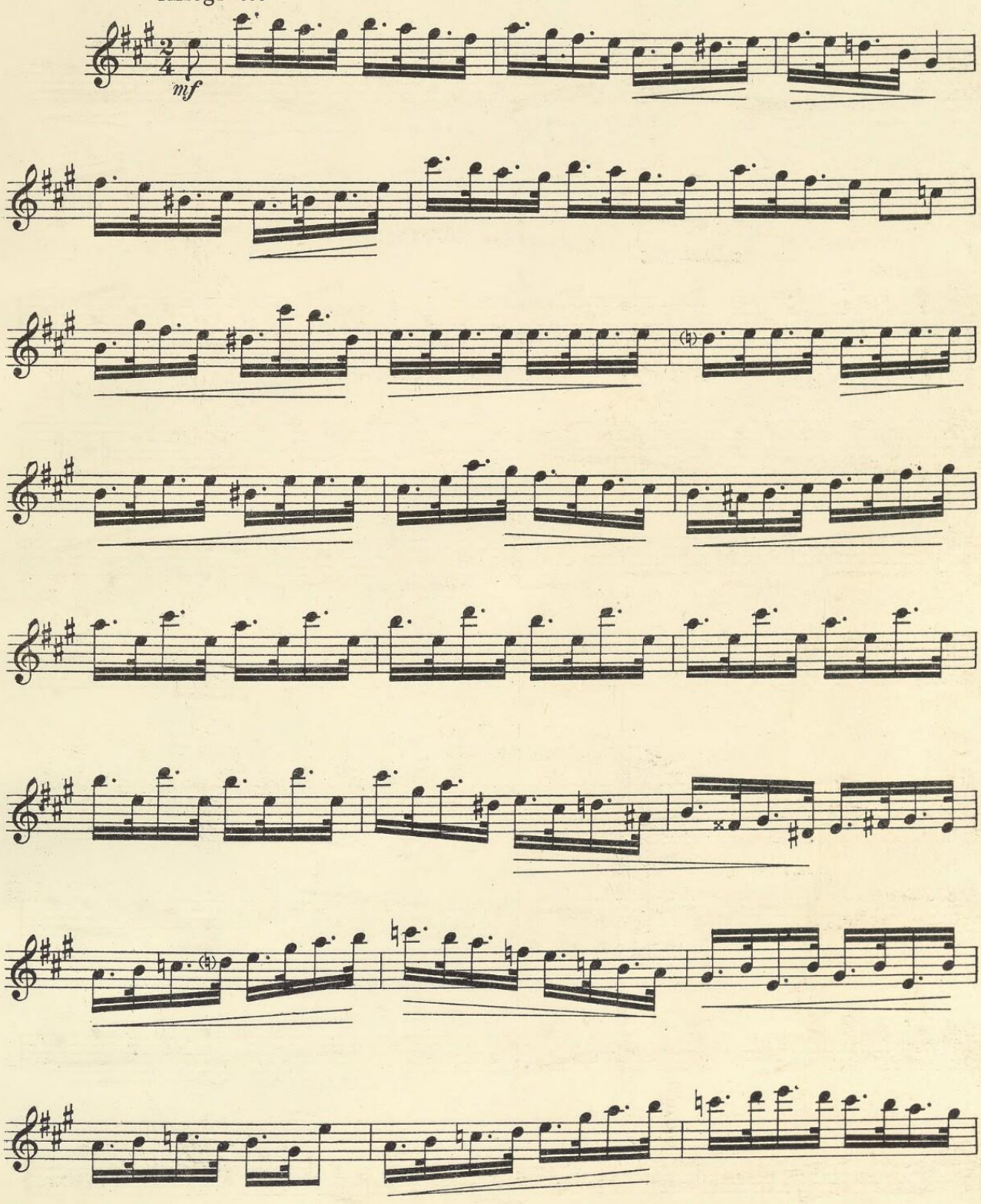
STUDY No. 15

JASCHA GUREWICH

Allegretto



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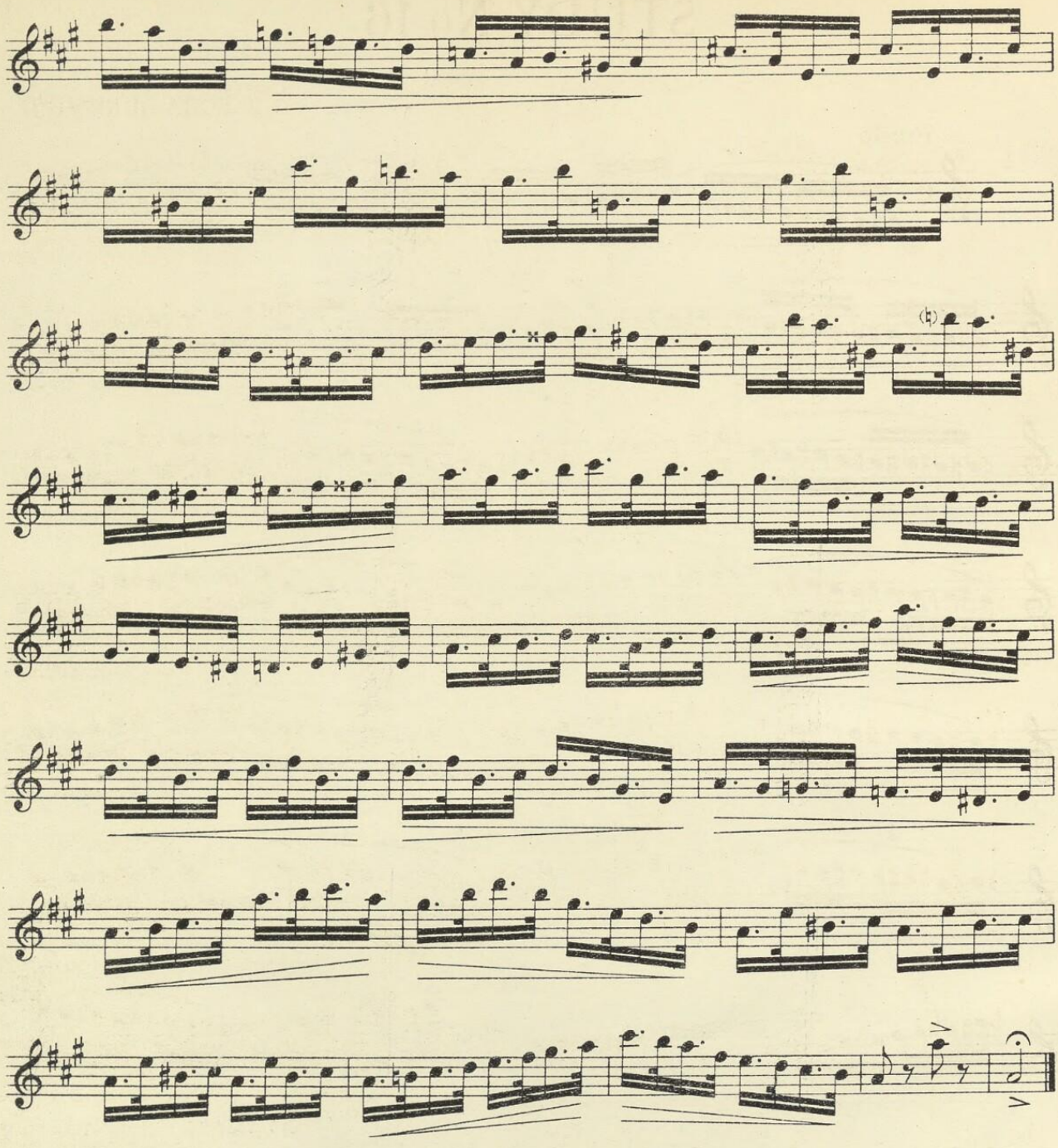

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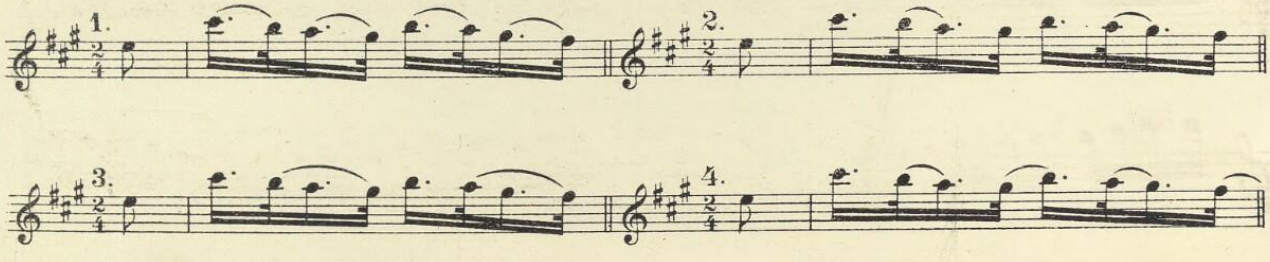

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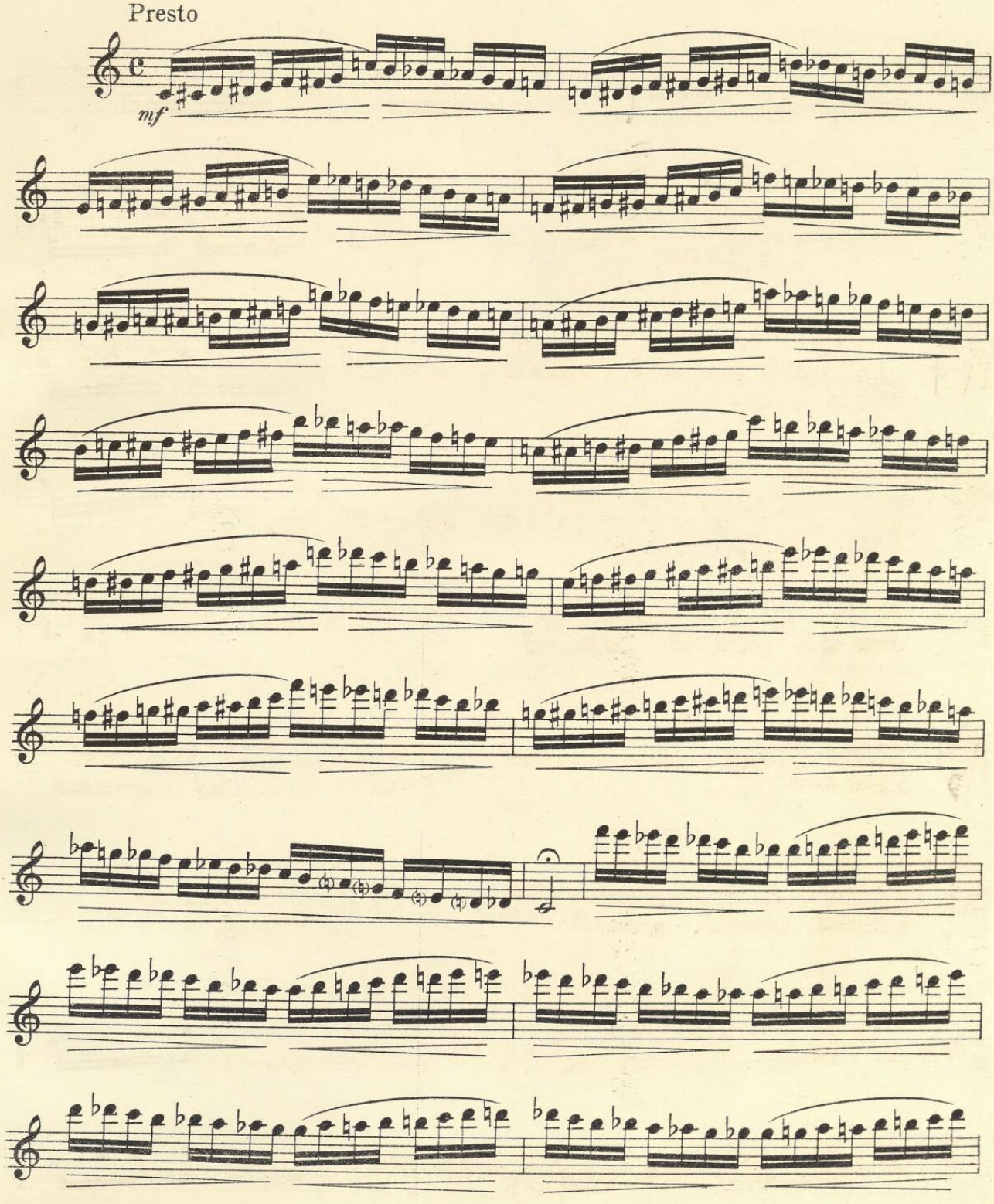
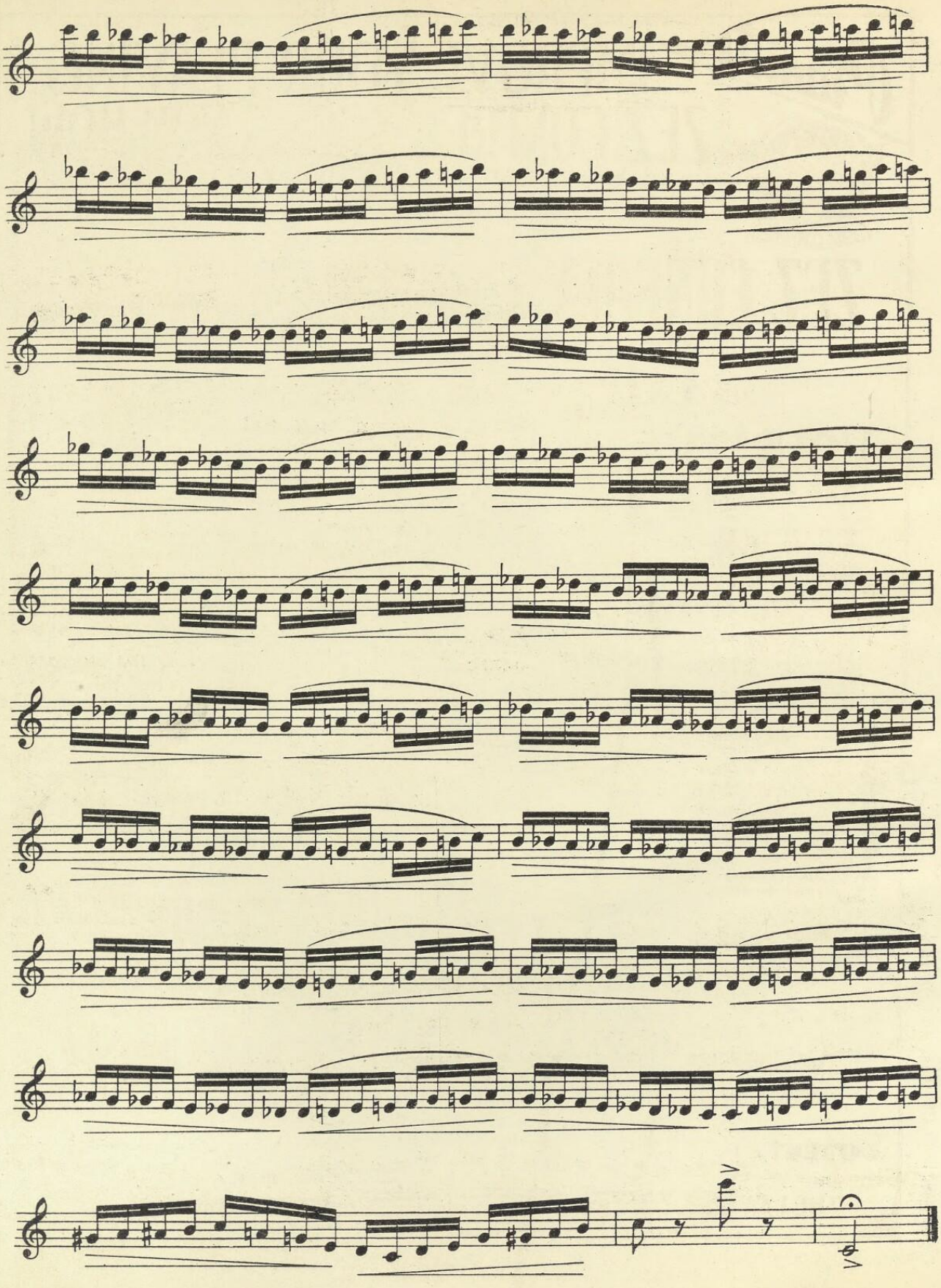
JASCHA GUREWICH

Presto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