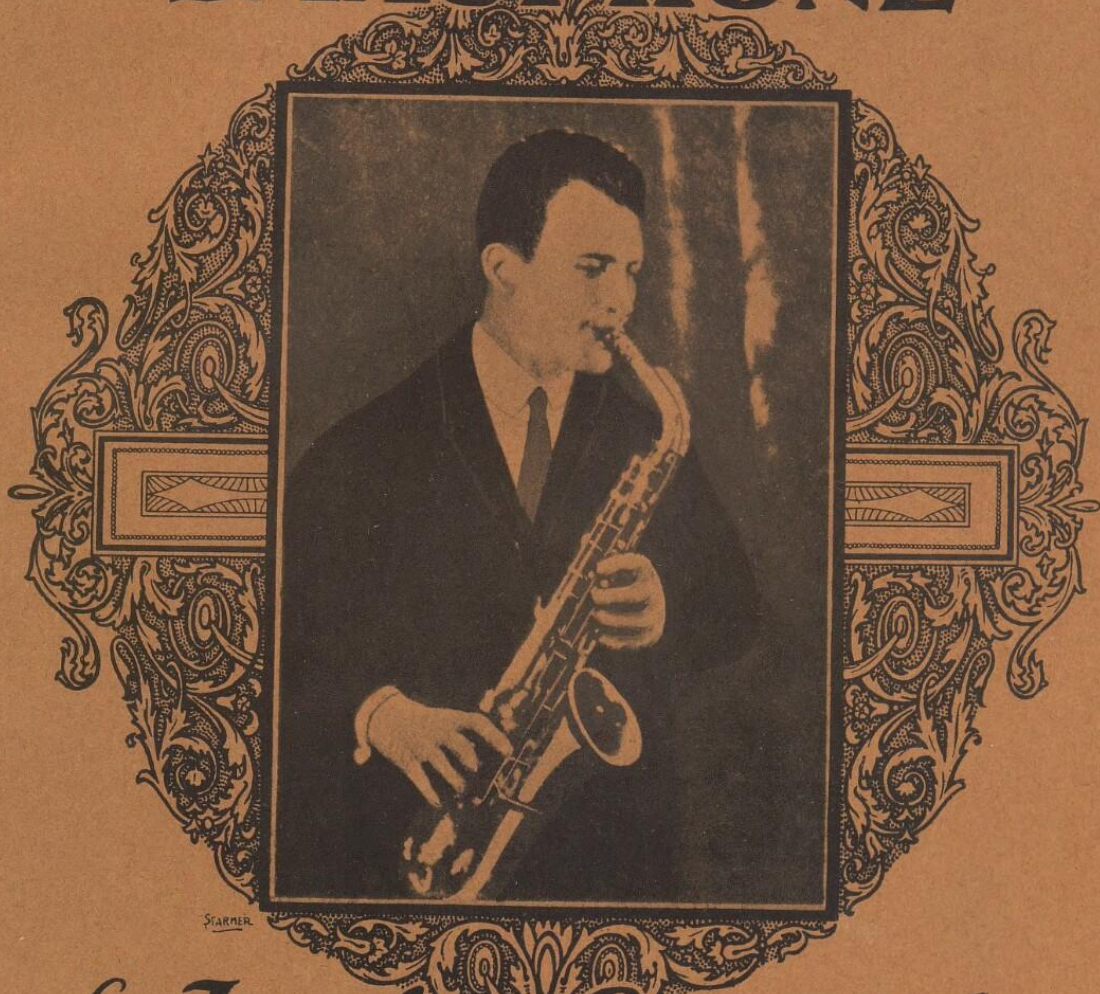


Sixteen Artistic STUDIES FOR THE SAXOPHONE



by *Jascha Gurewicz*

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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.



1062 *Vm 38765 a*

STUDY No.1

1

JASCHA GUREWICH

Allegro
mf

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STUDY No. 2

JASCHA GUREWICH

Vivo

f

simile

cresc.

Four other methods of phrasing and tonguing which may be applied to the above Study,

STUDY No. 3

JASCHA GUREWICH

Presto

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'Presto' and a dynamic marking 'f'. The music is written in 2/4 time and features a series of eighth-note patterns, often grouped with slurs. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#). There are various articulations, including slurs and accents, throughout the piece. The notation includes stems, beams, and slurs connecting notes across measures.

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Six other methods of phrasing and tonguing which may be applied to the above Study.

STUDY No.4

JASCHA GUREWICH

Animato

mf

cresc.

f

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The main musical score consists of ten staves of music. Each staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The music is a continuous eighth-note exercise. The first staff has a melodic line with some slurs and accents. The second through seventh staves continue the eighth-note pattern with various phrasing and tonguing exercises. The eighth staff includes slurs and accents. The ninth and tenth staves conclude the exercise with slurs and accents.

Four other methods of phrasing and tonguing which may be applied to the above Study.

Four numbered musical examples (1, 2, 3, 4) showing different phrasing and tonguing methods for the eighth-note exercise. Each example is in treble clef, key signature of three sharps (F#, C#, G#), and 2/4 time signature. Example 1 shows a slur over the first two eighth notes of a pair. Example 2 shows a slur over the second two eighth notes of a pair. Example 3 shows a slur over the first eighth note of a pair. Example 4 shows a slur over the second eighth note of a pair.

STUDY No.5

JASCHA GUREWICH

Andante

mp

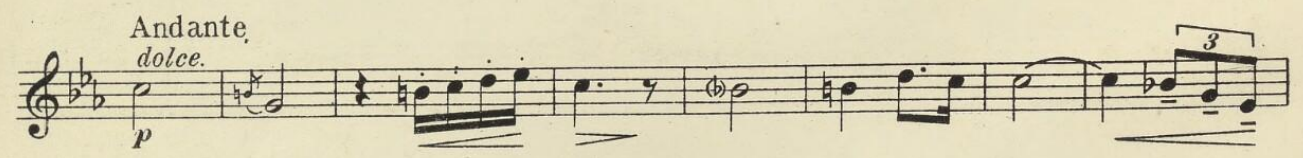
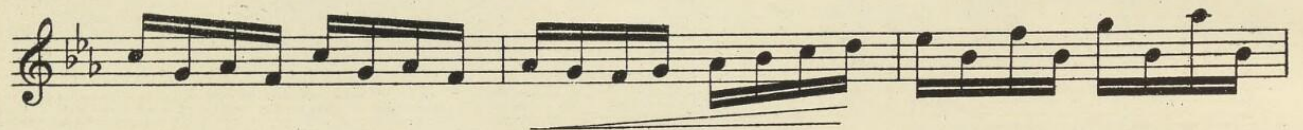
f *mf*

cresc. *f*

Allegro

mf

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Andante
dolce.



Presto



STUDY No.6

Allegro agitato

JASCHA GUREWICH

The musical score consists of eight staves of music in treble clef, 3/4 time. The key signature is one sharp (F#). The score includes various dynamics: *mf* (mezzo-forte) at the beginning, *f* (forte) in the fourth staff, and *p* (piano) in the eighth staff. The music features a continuous eighth-note pattern with frequent slurs and accents. The piece concludes with a double bar line and a key signature change to two sharps (F# and C#).

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STUDY No.7

Presto

JASCHA GUREWICH

f *Simile*

cresc.

rit. *a tempo*

mp

cresc.

dim.

Six other methods of phrasing and tonguing which may be applied to the above Study.

1

2

3

4

5

6

STUDY No. 8

15

JASCHA GUREWICH

Allegro

mf

rit.

a tempo

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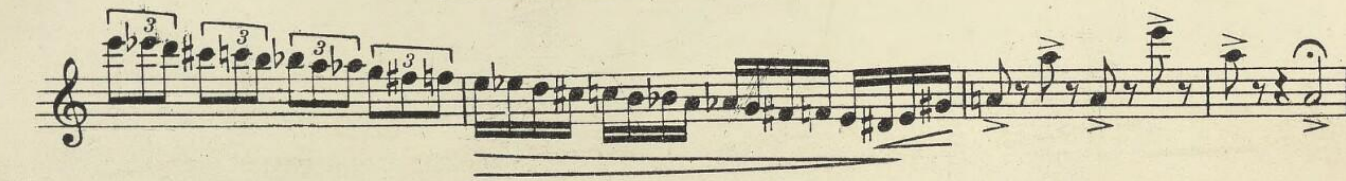
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Presto



STUDY No.9

JASCHA GUREWICH

Andantino



Allegro



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STUDY No. 10

19

JASCHA GUREWICH

Moderato

mf

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This page contains ten staves of musical notation for a piece titled "No. 10". The music is written in G major (one sharp) and 2/4 time. The first staff begins with a forte (*f*) dynamic. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. There are several instances of slurs and phrasing marks. Some notes are marked with a circled 'h', and some are marked with an 'x'. The piece concludes with a final cadence marked with a fermata and a forte (*fz*) dynamic.

STUDY No.11

JASCHA GUREWICH

Adagio

p

f

p

mf

mf

mf

mf

rit.

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Allegro agitato

The musical score consists of ten staves of music in a single system. The key signature is one sharp (F#) and the time signature is 4/8. The first staff begins with a dynamic marking of *f* and contains several triplet markings. The second staff continues with more triplet markings. The third staff is marked *simile*. The fourth staff includes a first ending bracket. The fifth staff features a *cresc.* marking. The sixth staff continues the melodic line. The seventh staff has a first ending bracket. The eighth staff includes accents over the final notes. The ninth staff concludes with a double bar line and a repeat sign. The tenth staff is a final measure with a repeat sign.

STUDY No.12

JASCHA GUREWICH

Animato

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STUDY No. 13

JASCHA GUREWICH

Allegretto

mf

simile

cresc.

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Musical score consisting of eight staves of music in a single system. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features various phrasing techniques, including slurs, accents, and dynamic markings. The first staff has a slur under the first four measures. The second staff has slurs under the first two and last two measures. The third staff has a slur under the last four measures. The fourth staff has slurs under the first two and last two measures. The fifth staff has a slur under the first four measures. The sixth staff has a slur under the first four measures and is marked *dim.* The seventh staff has a slur under the first four measures and is marked *cres.* The eighth staff has a slur under the first four measures and is marked *dim.*, ending with a fermata on the final note.

Five other methods of phrasing and tonguing which may be applied to the above Study.

Musical score showing five numbered examples of phrasing and tonguing exercises. Each example is in a single system with a key signature of three flats and a time signature of 3/4. Example 1 shows a slur over a triplet of eighth notes. Example 2 shows a slur over a triplet of eighth notes. Example 3 shows a slur over a triplet of eighth notes. Example 4 shows a slur over a triplet of eighth notes. Example 5 shows a slur over a triplet of eighth notes.

STUDY No. 14

JASCHA GUREWICH

Andante

mp

6

3

6

12

f

p

Allegro vivace

f

3 3 3 3 3 3 3 3

simile

V

STUDY No.15

JASCHA GUREWICH

Allegretto

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'Allegretto' and the dynamic is 'mf'. The music is a continuous eighth-note pattern with various rhythmic groupings and rests. The eighth staff concludes with a double bar line.

A musical score consisting of eight staves of music in G major (one sharp) and 2/4 time. The music is a continuous melodic line with various phrasing and tonguing exercises. The notation includes eighth and sixteenth notes, rests, and dynamic markings like accents (>) and slurs. A circled 'h' is present above the final measure of the third staff.

Four other methods of phrasing and tonguing which may be applied to the above Study.

Four numbered musical examples (1-4) showing different phrasing and tonguing techniques. Each example is in G major (one sharp) and 2/4 time. Example 1 shows a slur over a group of notes. Example 2 shows a slur over a group of notes with an accent (>) on the final note. Example 3 shows a slur over a group of notes with an accent (>) on the final note. Example 4 shows a slur over a group of notes with an accent (>) on the final note.

STUDY No. 16

JASCHA GUREWICH

Presto

A page of musical notation for No. 16, featuring ten staves of music in a single system. The notation is complex, with many beamed notes and slurs, suggesting a fast or intricate piece. The key signature has one flat (B-flat), and the time signature is not explicitly shown but appears to be 2/4 or 3/4. The music is written on a grand staff (treble and bass clefs) but only the treble clef is used for all staves. The first staff has a treble clef and a key signature of one flat. The second staff has a key signature change to two flats (B-flat and E-flat). The third staff has a key signature change to three flats (B-flat, E-flat, and A-flat). The fourth staff has a key signature change to two flats (B-flat and E-flat). The fifth staff has a key signature change to one flat (B-flat). The sixth staff has a key signature change to no flats (C major). The seventh staff has a key signature change to one sharp (F#). The eighth staff has a key signature change to two sharps (F# and C#). The ninth staff has a key signature change to one sharp (F#). The tenth staff has a key signature change to no sharps or flats (C major). The music is written in a style that is characteristic of early 20th-century piano or guitar music, with a focus on melodic lines and rhythmic patterns.