

BÄRENREITER'S  
*Sassmannshaus*  
THE SASSMANNSHAUS TRADITION



BÄRENREITER

# BÄRENREITER'S *Sassmannshaus* THE SASSMANNSHAUS TRADITION



For more than three decades **Early Start on the Violin** has been one of the leading violin methods for children in German-speaking countries. In fact, more than half a million students have successfully learned to play the violin using this method. **Early Start on the Violin** is also available in English and has been adapted both in content and songs for today's English-speaking children.

Volumes 1 and 2 are available with a **Spanish** text supplement (BA 9664/BA 9665) as well as with a **French** text supplement (BA 9666/BA 9667).

From: Volume 1

A string

A Street, A Street, A Street down, A Street up

Ride the A Street high-way, A up-town, A down-

All these exercises should be sung first. While the pupil is playing, the teacher should point at each note with a pencil. This guidance help is especially important for school children.

From: Volume 2

## The Third Finger Is The Tonic

New finger pattern:  
The second finger is low.

This exercise relies on known songs, but starts with the third finger. To prepare the third finger use the following known finger pattern:

Set-up exercise:

1st Finger — Half step

2nd Finger — low

3rd Finger —

4th Finger —

Up The Ladder

Up the lad - der to our tree house, up the lad - der wait here.

Up the lad - der to our tree house, down the lad - der stay here.

BA 9677

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For more information on **The Sassmannshaus Tradition** please visit: [www.violinmasterclass.com](http://www.violinmasterclass.com)

# The Violin Method for Children

## 4 Years and Older

Off to a Good Start  
with the Sassmannshaus  
Tradition

### Early Start on the Violin

by Egon and Kurt Sassmannshaus

**Volume 1** English · 64 pages  
BA 9676

Note reading is introduced from the beginning, and accidentals are explained in the simplest way in the first volume. By the end of the first book, many English children's songs have been played using all fingers and note values from whole to eighth notes have been introduced. Even the easiest exercises are underlaid with text so that melodies can be perceived as a whole.

**Volume 2** English · 64 pages  
BA 9677

The second volume already presents classical violin duets. The child's knowledge and technique is expanded by dotted rhythms, sixteenth notes, and first double stops. And here is the most revolutionary aspect of the method: different finger patterns can be connected and combined to create any major and minor scale without the use of open strings. This creates the ability to practice scales in any position, often within the first year of playing! With this skill, songs learned in first position are easily transposed to other keys and higher positions. Coupled with beginning shifting exercises this sets a foundation for an early virtuoso technique not available in any other method.

**Volume 3** English · 72 pages  
BA 9678

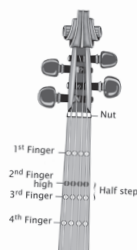
The third volume emphasizes duet playing in a great variety of keys and rhythms and musical styles. Different finger patterns and strokes are thoroughly practiced.

**Volume 4** English · 72 pages  
BA 9679

The fourth volume introduces various positions as well as new bowing techniques. These are practiced in increasingly demanding classical duets. From here students can embark on the journey through the standard repertoire – concertos by Vivaldi, Accolay etc. are now within reach.

From: Volume 3

#### The Half Step Is Between The Second And Third Fingers



#### Duetto



#### Allegretto



#### Two Short Etudes



#### Comodo



#### Horn Piece



16

From: Volume 4

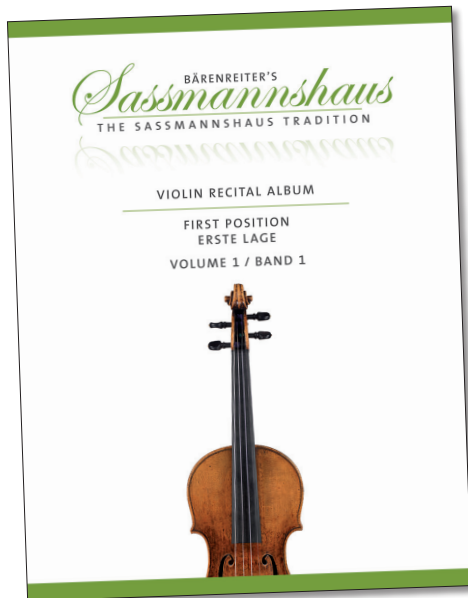
For the German edition of the **Sassmannshaus String Methods** please see separate flyer (SPA 151)  
or the Bärenreiter website [www.baerenreiter.com](http://www.baerenreiter.com)



# Violin Recital Album

for Violin and Piano or two Violins

Eds. Kurt and Christoph Sassmannshaus, Melissa Lusk



Charming collections of easy pieces in **first position**.



Each violin part is supported by a **piano accompaniment** for student performances.



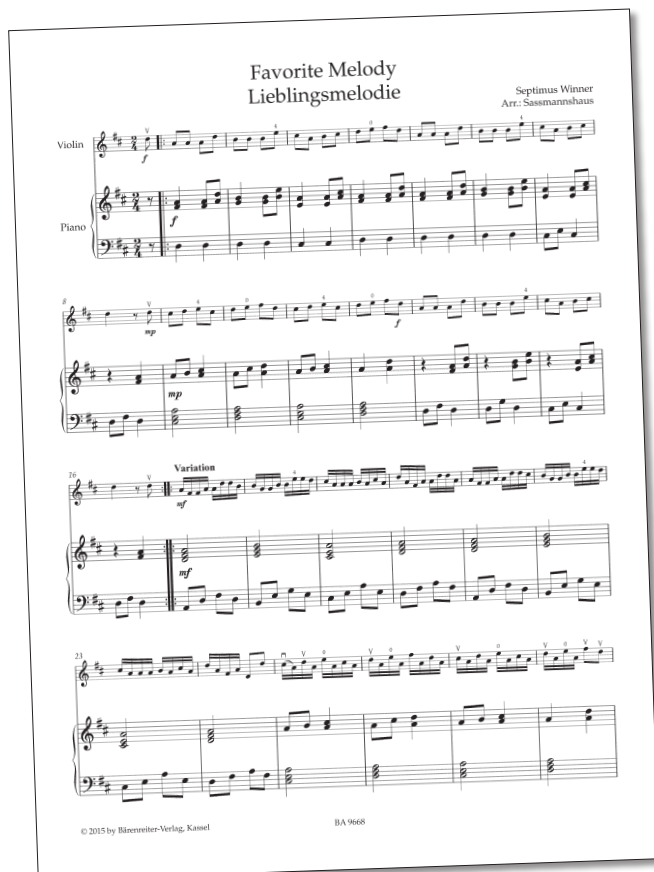
Alternately a **second violin part** allows duo playing with the teacher during lessons. This early introduction to chamber music brings joy and satisfaction to the young violinist and teaches the student to hear the music as a whole.



The two volumes are designed as companion publications to the **Early Start on the Violin** method. However, they work equally well as a **supplement to any other violin method**.



**Videos** of each piece in this album can be viewed on **[www.violinmasterclass.com](http://www.violinmasterclass.com)**.



## Violin Recital Album

BA 9668 **Volume 1** First Position

The *Violin Recital Album*, Volume 1, can be used as a supplement to the *Early Start on the Violin* method, Volumes 1 and 2 (BA 9676 and BA 9677).

The 20 pieces in Volume 1 are structured to follow the same progression of finger patterns introduced in the *Early Start* method. The first songs in the album use the standard high second finger pattern, followed by pieces with a low second finger. By the middle of the volume pieces that alternate between these two common patterns are presented. This systematic progression helps the student to solidify the hand position and improve intonation. The basic bowing techniques do not require changes in bow speed or sounding point. The young performer can focus on a straight and beautifully placed bow that produces a pleasing and clear sound.

YouTube



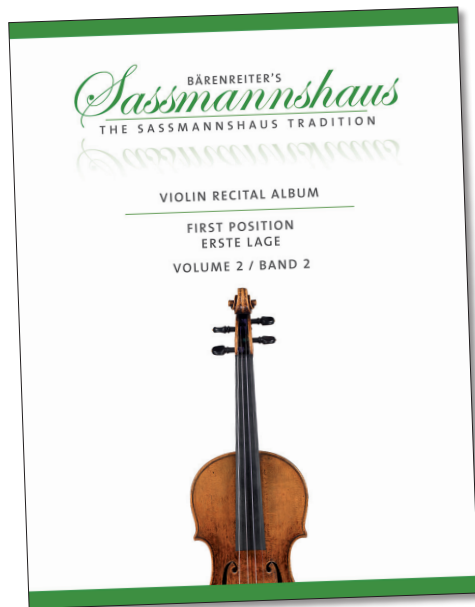
Video sample from volume 1:



# Violin Recital Album

for Violin and Piano or two Violins

Eds. Kurt and Christoph Sassmannshaus, Melissa Lusk



## Violin Recital Album

BA 9669 Volume 2 First Position

The *Violin Recital Album*, Volume 2, can be used as a supplement to the *Early Start on the Violin* method, Volumes 2 and 3 (BA 9677 and BA 9678).

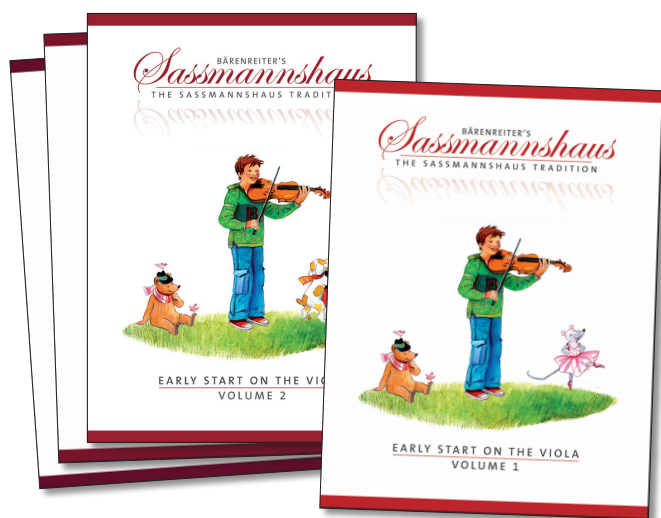
The 13 pieces in Volume 2 are structured to follow the same progression of finger patterns introduced in the *Early Start* method, Volumes 2 and 3. The first songs in the album use the high second finger pattern together with the low second finger pattern. These songs include a few opportunities for a high third finger. By the middle of the album pieces with a low first finger are introduced.



Video sample from volume 2:



# The Sassmannshaus Method for Viola and Cello



## Early Start on the Viola

by Egon and Kurt Sassmannshaus

BA 9686	Volume 1	English · 64 pages
BA 9687	Volume 2	English · 64 pages
BA 9688	Volume 3	English · 72 pages
BA 9689	Volume 4	English · 72 pages



## Early Start on the Cello

by Egon and Kurt Sassmannshaus  
and Michael Corssen

BA 8996	Volume 1	English · 64 pages
BA 8997	Volume 2	English · 64 pages
BA 8998	Volume 3	English · 72 pages
BA 8999	Volume 4	English · 72 pages

## What makes the Early Start Viola and Cello Methods so unique?

- The first volume offers an ideal start for pre-school as well as school children with its large print notes, underlaid texts and colourful illustrations.
- Note reading is introduced right from the first lesson in order to train the necessary skills for ensemble playing from the very beginning.
- Volumes 3 and 4 contain many duets which develop a sense of rhythm and for playing with another musician.
- Songs and scales in different positions are easily mastered within the first year of playing to ensure that children are not confined to first position playing.
- Advanced string techniques such as varied bow strokes and shifting are introduced in a basic form.

Alternating Normal And Extended Finger Patterns

Keys with flats use different finger patterns in the lower and upper octaves:

B $\flat$  major

Lower octave = Normal pattern

Upper octave = Extended pattern

Minuet

Christian Petzold (1677-1733)

26

From: BA 8998

# Bärenreiter's Viola and Cello Collections

## Concert Pieces for Viola and Piano

Ed. Kurt Sassmannshaus

BA 9697 Score and part · 72 pages

This collection includes seldom-heard original compositions for viola and piano as well as a number of transcriptions from the violin and cello repertoire. The short musical vignettes are arranged in increasing order of difficulty. Represented are the following composers: G. Goltermann, F. Bertoni, E. Grieg, J. Gabriel-Marie, G. B. Viotti, P. Klengel, J. B. W. Kalliwoda, G. Fauré, A. Dvořák, H. Wieniawski.

- 14 recital pieces for viola and piano
- Intermediate difficulty
- Various styles with an emphasis on Romantic music



From: BA 9697



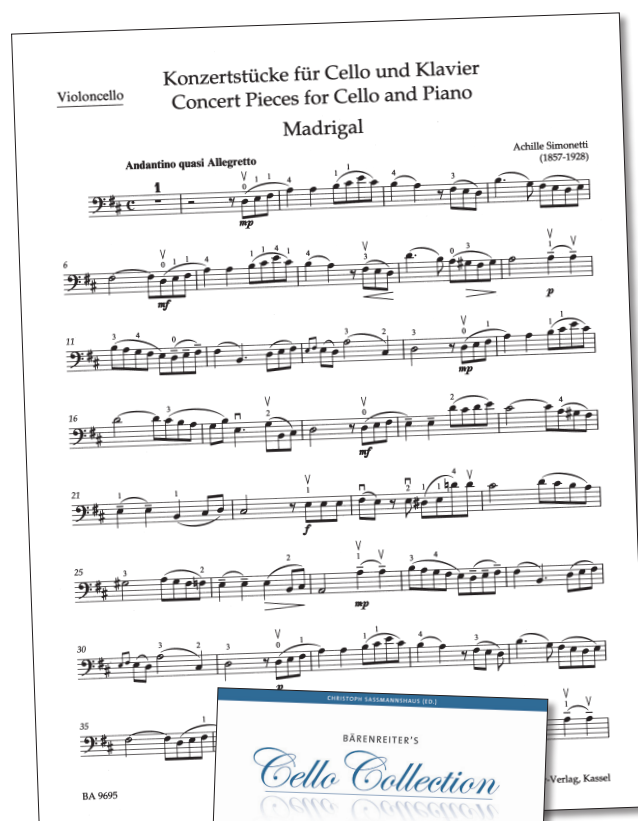
## Concert Pieces for Cello and Piano

Ed. Christoph Sassmannshaus

BA 9695 Score and part · 64 pages

The pieces in this collection are laid out in order of difficulty and accompany the cellist on his journey into the standard repertoire. Included are works from the 18<sup>th</sup> through to the early 20<sup>th</sup> centuries with an emphasis on Romantic music. Represented are the following composers: A. Simonetti, L. v. Beethoven, A. Dvořák, H. Wolf, J. Gabriel-Marie, G. Goltermann, W. t. Have, F. Seitz, J. Klengel, G. Fauré, F. Mendelssohn, J.-M. Leclair, C. Saint-Saëns.

- 18 recital pieces for cello and piano
- Intermediate difficulty
- Ideal repertoire for cellists who have completed *Early Start on the Cello*, volumes 3 and 4 (BA 8998, BA 8999)



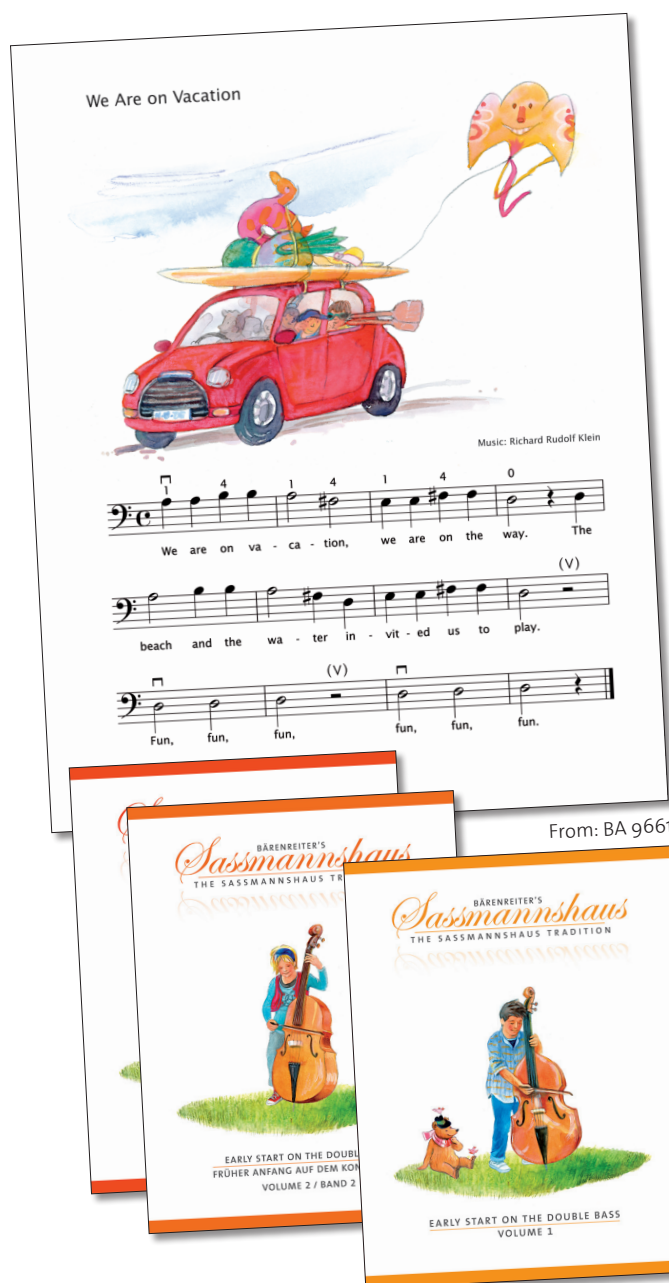
From: BA 9695





# The Sassmannshaus Method for Double Bass

## Kids to the Bass!



## Early Start on the Double Bass

by Holger Sassmannshaus and J. Peter Close

- BA 9661 **Volume 1** English · 72 pages  
 BA 9662 **Volume 2** English/German · 72 pages  
 BA 9663 **Volume 3** English/German · 64 pages  
 Vol. 3 with a 16 page insert including piano accompaniments

Also students of the largest instrument in the string family can make use of the tried-and-tested method for beginners developed by Egon Sassmannshaus for the other string instruments and applied to the double bass by Holger Sassmannshaus and J. Peter Close.

## What makes the Sassmannshaus Double Bass Method so unique?

- 📌 Songs and scales in different positions from early on
- 📌 Includes new original compositions
- 📌 With many bass duets
- 📌 Volume 3 with piano accompaniments

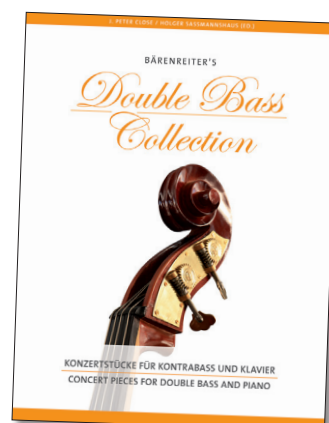
## Bärenreiter's Double Bass Collection

### Concert Pieces for Double Bass and Piano

Eds. J. Peter Close, Holger Sassmannshaus  
 BA 9696 Score and part · 64 pages

This graded collection contains musically attractive and sophisticated pieces for the double bass from an intermediate to an advanced level of proficiency. Besides the Baroque, Classical and Romantic periods, there are also works from the 20<sup>th</sup> century and two pieces especially composed by the Polish virtuoso Boguslaw Furtok. The more advanced pieces offer the chance to explore thumb position. Represented are the following composers: H. Schlemüller, C. D. v. Dittersdorf, W. A. Mozart, L. v. Beethoven, L. Mendelssohn, J. S. Bach, Ch. Dancla, G. Fauré, A. Nöck, J.-B. Bréval, P. I. Tchaikovsky, F. J. Keyper, R. Fuchs, B. Furtok, C. Saint-Saëns.

- 19 recital pieces for double bass and piano
- Intermediate to advanced level of difficulty
- Many pieces can be used parallel to *Early Start on the Double Bass*, Volume 3 (BA 9663)



# Sassmannshaus Editions for String Quartet & String Ensemble

Very Easy Level  
of Difficulty



From: BA 9699

## Sassmannshaus Weihnachtsspielbuch

### Christmas for Beginner String Ensembles

For two violins, viola and violoncello  
BA 9699 Performance score · 32 pages

The Christmas pieces in this book are designed for the youngest string ensembles. Therefore the rhythmical structure of the arrangements is uncomplicated and the accompanying parts are tied quite closely to the melody. The 27 pieces include settings of – mostly German – Christmas carols as well as menuet, march, bourée, gavotte, sarabande movements by G. F. Handel, J. B. Lully and other Baroque composers.



From: BA 9698

## Sassmannshaus Spielbuch für Streicher

### Early Introduction to String Ensemble Playing

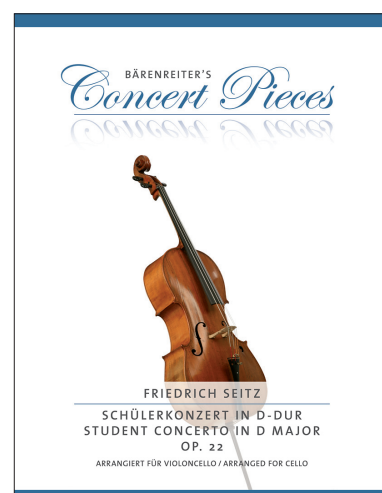
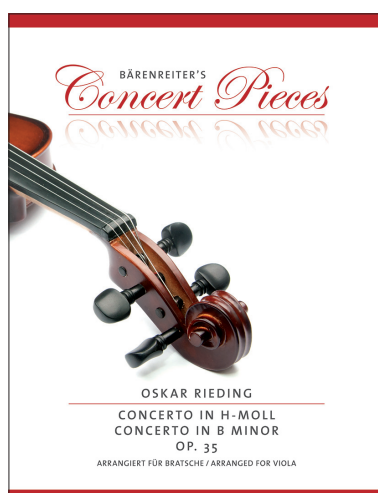
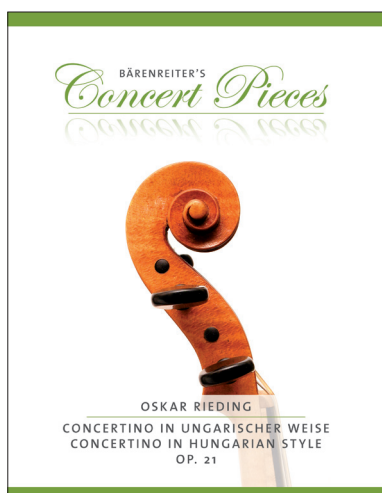
For violin, viola and cello  
BA 9698 Performance score · 20 pages

This collection introduces first polyphonic playing for strings with the help of canons. In this way note reading of more abstract middle and lower parts is avoided. The children enjoy the thrill of ensemble playing and at the same time are able to fully concentrate on rhythm and playing together. For the six little dance movements by Baroque composers which follow on from the canons a second violin part is provided as an alternative to the viola part.

- 14 canons
- 6 little arrangements of works by G. Torelli, J. J. Fux, J. Ch. Pez, J. V. Rathgeber and C. P. E. Bach

# BÄRENREITER'S *Concert Pieces*

**A series of the most popular  
concertos and concert pieces for young  
violinists, violists, and cellists**



The works for violin and viola are edited and marked with fingering and bowing by Kurt Sassmannshaus, the internationally-renowned violin teacher and co-author of the Sassmannshaus violin, viola and cello methods.

The works for cello are edited by Christoph Sassmannshaus.

The forewords introduce these little gems and include their technical requirements.

The editions form an ideal continuation of the Sassmannshaus string methods and can partially be used in parallel from volume three onwards. Of course, they can supplement any other string method as well. The series gradually introduces more demanding repertoire to bridge the gap from methods to standard concert literature.

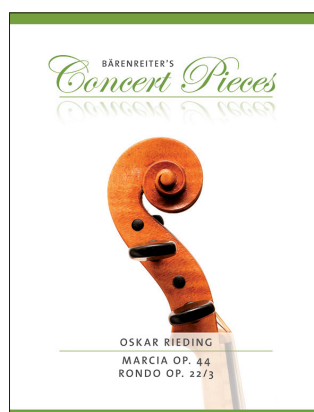
Each edition consists of a solo string part and a piano accompaniment.



# BÄRENREITER'S Concert Pieces



## Violin and Piano



### Oskar Rieding (1840-1918)

#### Marcia op. 44, Rondo op. 22/3 BA 8982

Technical skills required for this work:

Left hand: 1<sup>st</sup> position

Right hand: détaché, legato

- These two pieces are a fun introduction to a longer format recital piece for a young player. *Marcia* and *Rondo* can be learned after completion of *Early Start on the Violin*, Volume 2 (BA 9677).

#### Concerto in B minor op. 35 BA 8971

Technical skills required for this work:

Left hand: 1<sup>st</sup> position

Right hand: détaché, legato

- The rich melodies in this concerto provide a chance to develop tone quality and dynamic range. Rieding's Concerto in B minor can be introduced after completion of *Early Start on the Violin*, Volume 2 (BA 9677).

# BÄRENREITER'S *Concert Pieces*

## Violin and Piano

### Friedrich Seitz

(1848-1918)

Student Concerto in D major op. 22

BA 8979

Student Concerto in G major op. 13

BA 8972

Technical skills required for both works:

Left hand: 1<sup>st</sup> position with all finger patterns, basic double stops

Right hand: détaché, legato, spiccato

- These concertos can be introduced after the completion of *Early Start on the Violin*, Volume 3 (BA 9678). Fast sixteenth note passages teach left and right hand coordination. The student should be proficient in détaché and legato. Elementary spiccato and brush strokes are introduced.

### Edward Mollenhauer

(1827-1914)

The Infant Paganini

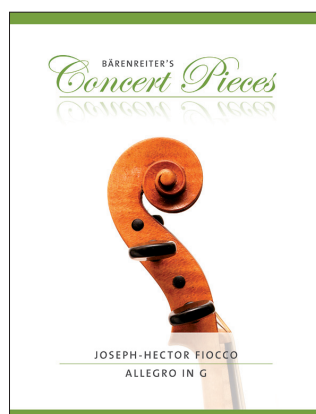
BA 10691 To be published in the fall of 2015

Technical skills required for this work:

Left hand: 1<sup>st</sup> to 3<sup>rd</sup> position, shifting, harmonics, left hand pizzicato

Right hand: détaché, legato, spiccato, arpeggios over three strings

- The Mollenhauer fantasia *The Infant Paganini* is a charming introduction to early virtuoso techniques. This showpiece can be accomplished by the student violinist who is nearing the completion of *Early Start on the Violin*, Volume 4 (BA 9679).



### Joseph-Hector Fiocco

(1703-1741)

Allegro in G major

BA 8977

Technical skills required for this work:

Left hand: 1<sup>st</sup> to 3<sup>rd</sup> position

Right hand: détaché, legato

- The Fiocco *Allegro* is often the student's first virtuoso work with its challenging long sixteenth note passages and string crossings.

### Oskar Rieding

(1840-1918)

Concertino in Hungarian Style op. 21

BA 8973

Technical skills required for this work:

Left hand: 1<sup>st</sup> to 3<sup>rd</sup> position

Right hand: détaché, legato, martelé

- This lively piece is always a favorite. It offers the student an opportunity to explore a Romantic and rhapsodic temperament. The work can be introduced after the completion of *Early Start on the Violin*, Volume 4 (BA 9679).

# BÄRENREITER'S Concert Pieces



## Antonio Vivaldi (1678-1741)

Concerto in G major op. 3/3  
BA 8980

Concerto in A minor op. 3/6  
BA 8974

Technical skills required for both works:

Left hand: 1<sup>st</sup> to 3<sup>rd</sup> position

Right hand: détaché, legato, martelé

- These Concertos require of the student a well established détaché and martelé technique. They represent an important introduction to the Baroque violin literature. Students should have completed *Early Start on the Violin*, Volume 4 (BA 9679).

## Edward Mollenhauer (1827-1914)

### The Boy Paganini

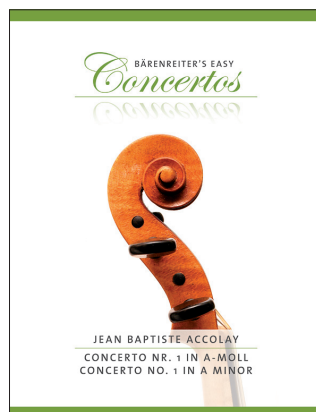
BA 10692 To be published in the fall of 2015

Technical skills required for this work:

Left hand: 1<sup>st</sup> to 5<sup>th</sup> position, left hand pizzicato, double stops, easy octaves

Right hand: détaché, legato, arpeggios over four strings

- The Mollenhauer fantasia *The Boy Paganini* is an impressive intermediate show piece that can be accomplished by a violin student who is able to play in the first through fifth position. It is a great introduction to early virtuoso techniques. Students should have completed *Early Start on the Violin*, Volume 4 (BA 9679).



## Jean-Baptiste Accolay (1833-1900)

Concerto No. 1 in A minor  
BA 8976

Technical skills required for this work:

Left hand: 1<sup>st</sup> to 5<sup>th</sup> position

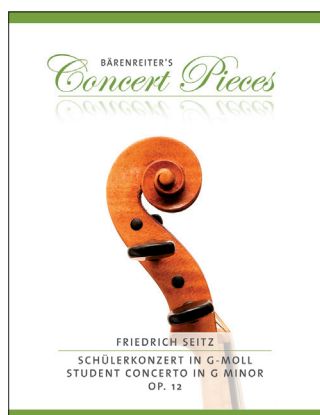
Right hand: détaché, legato, spiccato

- This concerto can be introduced after the completion of *Early Start on the Violin*, Volume 4 (BA 9679). It is a wonderful introduction to the Romantic violin literature. Rich, dramatic melodies offer a chance to develop tone and vibrato.



# BÄRENREITER'S *Concert Pieces*

## Violin and Piano



### Friedrich Seitz (1848-1918)

#### Student Concerto in G minor op. 12 BA 8985

Technical skills required for this work:

Left hand: 1<sup>st</sup> to 5<sup>th</sup> position, shifting, double stops

Right hand: détaché, legato, spiccato, staccato

- The student should have learned the Accolay Concerto No. 1 in A minor before studying this technically more complex work. The Seitz Concerto in G minor, op. 12 is a wonderful bridge to the more difficult de Bériot Violin Concerto No. 9, op. 16.

### Vittorio Monti (1868-1922)

#### Czardas BA 8975

Technical skills required for this work:

Left hand: 1<sup>st</sup> to 5<sup>th</sup> position, fast passage work, artificial harmonics, double stops

Right hand: détaché, legato, sautillé, broken chords

- The Czardas can be introduced after the completion of *Early Start on the Violin*, Volume 4 (BA 9679). This exciting showpiece is often the first introduction to virtuoso violin literature.

## Viola and Piano

### Oskar Rieding (1840-1918)

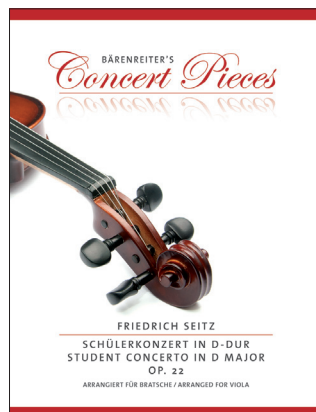
#### Concerto in B minor op. 35 Transposed to E minor and arranged for viola BA 8983

Technical skills required for this work:

Left hand: 1<sup>st</sup> position

Right hand: détaché, legato

- The rich melodies in this concerto provide a chance to develop tone quality and dynamic range. The arrangement of Rieding's Concerto in B minor can be introduced after completion of *Early Start on the Viola*, Volume 2 (BA 9687).



### Friedrich Seitz (1848-1918)

#### Student Concerto in D major op. 22 Transposed to G major and arranged for viola BA 8986

Technical skills required for this work:

Left hand: 1<sup>st</sup> position with all finger patterns, basic double stops

Right hand: détaché, legato, spiccato

- This concerto can be introduced after the completion of *Early Start on the Viola*, Volume 3 (BA 9688). Fast sixteenth note passages teach left and right hand coordination. The student should be proficient in détaché and legato. Elementary spiccato and brush strokes are introduced.

# BÄRENREITER'S *Concert Pieces*

## Cello and Piano

### Edward Mollenhauer

(1827-1914)

#### The Infant Paganini

BA 10693 To be published in the fall of 2015

Technical skills required for this work:

Left hand: 1<sup>st</sup> to 4<sup>th</sup> position, shifting, harmonics, left hand pizzicato  
Right hand: détaché, legato, spiccato, arpeggios over three strings

- This arrangement of the Mollenhauer fantasia *The Infant Paganini* is a charming introduction to early virtuoso techniques. This showpiece can be accomplished by the student cellist who is nearing the completion of *Early Start on the Cello*, Volume 4 (BA 8999).

#### The Boy Paganini

BA 10694 To be published in the fall of 2015

Technical skills required for this work:

Left hand: 1<sup>st</sup> to 4<sup>th</sup> position, left hand pizzicato, double stops, easy octaves

Right hand: détaché, legato, arpeggios over four strings

- This arrangement of the Mollenhauer fantasia *The Boy Paganini* is an impressive intermediate showpiece that can be accomplished by the cello student who is able to play in the first through fourth position. It is a great introduction to early virtuoso techniques. Students should have completed *Early Start on the Cello*, Volume 4 (BA 8999).

### Oskar Rieding

(1840-1918)

#### Concerto in B minor op. 35

Transposed to D minor and arranged for cello

BA 8984

Technical skills required for this work:

Left hand: shifting, 1<sup>st</sup> to 4<sup>th</sup> position

Right hand: legato, détaché

- This concerto offers rich melodies useful for tone quality development. It can be introduced after the student has completed most of *Early Start on the Cello*, Volume 4 (BA 8999).



### Friedrich Seitz

(1848-1918)

#### Student Concerto in D major op. 22

Transposed to G major and arranged for cello

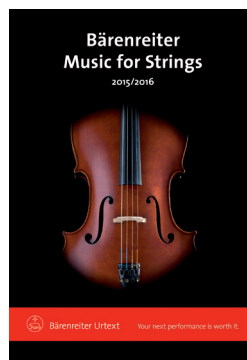
BA 8987

Technical skills required for this work:

Left hand: shifting, 1<sup>st</sup> and 2<sup>nd</sup> position, double stops, easy octaves

Right hand: three voice chords, spiccato, legato, détaché

- Chromatic harmonies and double stops make this Romantic style concerto great teaching material. It can be introduced after the student has completed most of *Early Start on the Cello*, Volume 4 (BA 8999).



## Music for Strings 2015/2016

For the complete Bärenreiter Urtext programme as well as all educational titles and collections for string instruments please see our catalogue **Music for Strings**. Included are also chamber music editions, study scores, books and facsimiles relating to string music.

**SPA 234, Format DIN A5, 76 pages  
free-of-charge**

You will find a pdf of this catalogue on the **Bärenreiter website**.

# BÄRENREITER'S *Sassmannshaus* THE SASSMANNSHAUS TRADITION

## Meet the Authors

The author **Egon Sassmannshaus** studied with the eminent German-American violinist Walter Schulze-Priska, who had been a student of Otakar Ševčík, the first truly systematic violin pedagogue. Egon Sassmannshaus' violin method *Früher Anfang auf der Geige* (The Sassmannshaus Tradition) published in 1976 quickly became the most popular and bestselling beginner method for violin teaching in German speaking countries.

His son, the violinist **Kurt Sassmannshaus**, holds the Starling Chair for violin at the University of Cincinnati College-Conservatory of Music. A prize winning student of Igor Ozim and Dorothy DeLay, he was a teaching associate to Dorothy DeLay for a quarter century. He published the pioneering website [www.violinmasterclass.com](http://www.violinmasterclass.com) in 2004. In 2005 he founded the Great Wall International Music Academy in Beijing, China ([www.greatwallacademy.org](http://www.greatwallacademy.org)).

**Kurt Sassmannshaus** is joined in his publishing efforts by his wife **Melissa Lusk**, violinist and violist, who studied with LaSalle Quartet violinists Henry Meyer and Walter Levin, as well as Masao Kawasaki. **Christoph Sassmannshaus**, a third generation musician, is a faculty member at the Starling Preparatory String Project at the University of Cincinnati College-Conservatory of Music and at the Great Wall International Music Academy.



The combined knowledge and experience of father and son make the four volumes of the Sassmannshaus Tradition the most thoroughly researched and thought-through beginner violin method in the world.



Please see Bärenreiter's website  
[www.baerenreiter.com](http://www.baerenreiter.com)



[www.youtube.com/BaerenreiterVerlag](http://www.youtube.com/BaerenreiterVerlag)



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