

Preface

This collection of short pieces is aptly titled "The Lost Position." As violin students begin to learn about shifting and positions, half position is usually glossed over as having a limited role for backward extensions, but not somewhere you should remain for more than a few notes. Younger students rarely learn or consider fingering options utilizing half position.

Twentieth and twenty-first century composers have extended our harmonic palette with greater use of chromaticism, modes, atonality, dissonance, and enharmonic notation. Half position is not only helpful but necessary. Some of the situations where half position might be preferred include key signatures and finger patterns that involve low first fingers, extensions and wide intervals, chromaticism, and in order to avoid extensive finger sliding.

Several etude books include pieces that remain in one particular position: second, third, fourth, and fifth position being the most popular and half position getting only brief mention. The authors are unaware of many etudes devoted exclusively to half position. We hope these two books will help elevate half position to its rightful place among the other positions.

These pieces are designed as complete works or short character pieces and could be played in recital. Musical style is given as much importance as technical consideration. The twelve short pieces have been divided into two books of six pieces each. Book 1 is intended for intermediate-level students. Keys range from four sharps to five flats. Chromatic fingerings are not as complicated as in Book 2 and there is no use of double stops. Double stops and chords appear in Book 2, designed for more advanced students, along with more complicated chromaticism. Keys extend to six sharps. The pieces in both books are arranged in progressive order. When a piece introduces a difficult key, finger pattern, chromaticism, or double stops, short exercises are provided to introduce these issues.

Extensive fingering has also been provided, more than usually found in pieces. This has been done to provide the student with a greater familiarity of options in half position. There are several places where it would be possible, even preferable, to go into first position. We have avoided this temptation as the purpose of these pieces is to remain in half position as much as possible. As students are often learning chromatic fingerings at the same, we have made use of these fingerings.

We hope that these pieces will fill a void in half position pedagogical material and your students will also enjoy playing these short character studies.

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June 2019

The Lost Position

Adventures in Half Position for Violin Solo

Table of Contents

Book 1: Six Intermediate-Level Pieces

PREFACE	2
FANFARE	4
LULLABY	5
CHROMATIC MELODY	6
TARANTELLA	7
MINUET	8
PERPETUAL MOTION	10

Book 2: Six Advanced-Level Pieces

PRELUDE	12
ARPEGGIOS	14
ELEGY	15
SPINNING	16
MARCH	17
POLONAISE	19

The Lost Position

4

Adventures in Half Position for Violin Solo

by Steven Kruse & Penny Thompson Kruse

Book 1

△ Half Step

No. 1: Fanfare

E-flat Major, Half Position

0 1 2 3 0 1 2 3 4 1 2 3 4 1 2 3 4

Including Accidentals found in Fanfare

0 1 2 3 0 1 2 2 4 4 0 1 2 2 3 4 0 1 2 3 4

Allegro pomposo ♩ = 108

4 0 1 2 1 4

2 3 3

4 2 2 3 4 0 1 3

4 0 4 0 0

No. 2: Lullaby

Andante ♩ = 72

musical score for "No. 2: Lullaby" in 3/4 time, Andante (♩ = 72). The score is written for a single melodic line on a treble clef staff, featuring a key signature of two flats (B-flat and E-flat). The piece consists of 35 measures, divided into seven systems of five measures each. The score includes various musical notations such as eighth notes, quarter notes, and half notes, often beamed together in groups of four. Fingering numbers (0, 1, 2, 3, 4) are indicated above many notes. Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). A large, diagonal watermark reading "SAMPLE" is overlaid across the center of the page.

6

12

18

24

30

35

mf

f

mp

mf

mp

Mimuet

Andante con moto ♩ = 132

First section of the Minuet, measures 1-24. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is Andante con moto (♩ = 132). The first measure starts with a forte (f) dynamic and a breath mark (V). The melody is written on a single staff. Fingerings are indicated by numbers 1-4 above the notes. The section ends with a repeat sign and a mezzo-forte (mf) dynamic.

Measures 1-24. Dynamics: *f*, *mf*. Markings: *V*, *Fine*.

Meno Mosso ♩ = 112

Second section of the Minuet, measures 25-40. The key signature changes to two sharps (F#, C#) and the time signature remains 3/4. The tempo is Meno Mosso (♩ = 112). The first measure starts with a mezzo-piano (mp) dynamic and a breath mark (V). The melody is written on a single staff. Fingerings are indicated by numbers 1-4 above the notes. The section ends with a repeat sign and a D.C. al Fine marking.

Measures 25-40. Dynamics: *mp*. Markings: *V*, *D.C. al Fine*.

The Lost Position

12

Adventures in Half Position for Violin Solo

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Book 2

△ Half Step

No. 1: Prelude

E Major Scale (Half Position)

1 2 3 4 1 2 3 4 0 2 3 4 0 2 3 4

4 3 2 4 3 2 0 4 3 2 1 4 3 2 1

Enharmonic Pitches (Same tone written differently) Used for harmonic and modulating purposes
measures 16-17

measures 16-17

Moderato ♩ = 63

1 3 2 4 2 1 4 3 4 2 0 3 0 4 3 2 2 4 2 0 4 3 2 1

mf

2 4 0 3 0 2 4 2 3 0 3 1 3 1 3

2 1 2 3 - 3 4 0 1 2 - 1 2 3 4 0 1 2 3 0 2 2 3 2 1 2 4 2 0 3 1 3 1

f

0 2 4 2 4 2 3 3 2 1 2 3 - 3 4 0 1 2 - 1 2 3 4 0 1 2 3 4 0 2 0 1

mp

9 *mf* 3 2 1 3 3 3 3 1 3 3 3 3

10 4 2 3 3 3 3 4 1 4 3 3 3

11 4 2 4 3 3 3 0 3 1 3 3 3 2

12 *f* 2 1 0 4 3 2 1-2 1 0 4 3 2 1-2 1 1 3 2 4 2 1 4 3 4 2 0 3 0 4 3 2 *mf*

14 1 3 2 4 2 0 4 3 2 1 2 4 2 4 2 1 4

16 0 4 2 4 1 2-2 3 4 0 1-1

18 2 3 4 0 1 2 3 0 2 4 2 3 4 2 4 3 0

20 4 0 3 1 3 4 2 3 1 3 1 3 2 1 3 3 3 1 3 3 3 3

22 *mf* 4 2 3 3 3 3 4 1 4 3 3 3 3

23 *rit.* 3 2 4 3 0 3 2 4 3 0 2 4 2 4 2 1

Detailed description: This is a musical score for a guitar prelude, spanning measures 9 to 23. The music is written in treble clef with a key signature of three sharps (F#, C#, G#). The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). A *rit.* (ritardando) marking is present in measure 23. The score is divided into systems of four measures each, with measure numbers 9 through 23 indicated at the beginning of each line. A large, semi-transparent watermark is visible across the center of the page.

March

alla Marcia ♩ = 108

The musical score is written for a single melodic line in E major (four sharps) and 4/4 time. The tempo is marked *alla Marcia* with a quarter note equal to 108 beats per minute. The piece begins with a forte (*f*) dynamic. The first staff contains measures 1 through 3, featuring eighth and sixteenth notes with various fingerings (1, 3, 4, 2, 3, 4). The second staff (measures 4-6) includes a mezzo-piano (*mp*) section followed by a forte (*f*) section. The third staff (measures 7-9) starts with a mezzo-forte (*mf*) dynamic. The fourth staff (measures 10-12) has a piano (*p*) section followed by a forte (*f*) section. The fifth staff (measures 13-15) is marked mezzo-piano (*mp*). The sixth staff (measures 16-18) features a forte (*f*) dynamic. The seventh staff (measures 19-21) is marked mezzo-piano (*mp*). The eighth staff (measures 22-24) concludes with a forte (*f*) dynamic. The score includes numerous fingerings and articulation marks, such as slurs and accents, to guide the performer.