

# Preface

This collection of short pieces is aptly titled "The Lost Position." As viola 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.

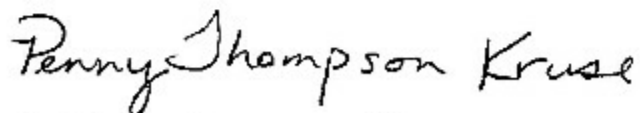
Twentieth and twenty-first century composers have extended our harmonic palette with greater use of chromaticism, modes, atonality, dissonance, and enharmonic notation. Half position is not only helpful but necessary. Some of the situations where half position might be preferred include key signatures 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 three sharps four 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 five 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.



Dr. Penny Thompson Kruse



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Perrysburg, Ohio  
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# The Lost Position

## *Adventures in Half Position for Viola Solo*

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# The Lost Position

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## Adventures in Half Position for Viola Solo

by Steven Kruse & Penny Thompson Kruse

### Book 1

△ Half Step

### No. 1: Fanfare

A-flat Major Half Position

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

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

Including Accidentals found in future

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

Allegro pomposo ♩ = 108

*f*

4

7

10

# No. 2: Lullaby

Andante ♩ = 72

musical score for "No. 2: Lullaby" in 3/4 time, Andante tempo (♩ = 72). The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The score consists of 35 measures, divided into seven systems of five measures each. The score includes various musical notations: slurs, ties, and fingerings (0, 1, 2, 3, 4). Dynamics include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). A large, diagonal watermark "SAMPLE" is overlaid across the center of the page.

6

12

18

24

30

35

*mf*

*f*

*mp*

*mp*

*mf*

*mp*

# Mimuet

Andante con moto ♩ = 132

First section of the Minuet, measures 1-20. The music is in 3/4 time, key of D major (two sharps). It begins with a forte (*f*) dynamic and a breath mark (V). The melody is characterized by eighth and sixteenth notes, often beamed together, with frequent fingerings indicated by numbers 0-4. A repeat sign appears at measure 12. The section concludes with a *Fine* marking at measure 20.

Meno Mosso ♩ = 112

Second section of the Minuet, measures 21-40. The tempo is marked *Meno Mosso* (♩ = 112). The music is in 3/4 time, key of D major. It begins with a mezzo-piano (*mp*) dynamic and a breath mark (V). The melody continues with eighth and sixteenth notes, featuring various fingerings. A repeat sign is present at measure 32. The section ends with a *D.C. al Fine* instruction at measure 40.



# The Lost Position

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## Adventures in Half Position for Viola Solo

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### Book 2

△ Half Step

### No. 1: Prelude

#### A Major Scale (Half Position)

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

4 3 2 0 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

Moderato ♩ = 63

*mf*

3

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

5

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

7

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

*f*

*mp*

9 3 23 1 3 3 3 3 13 3 3 3 3

*mf*

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 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

*f* *mf*

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

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

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

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

*mf*

22 4 2 3 3 3 3 4 1 4 3 3 3 3

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

*March*

18

[illegible]