

ELAINE FINE

THE COLLAR

FOR
SOLO
CELLO
OR VIOLA



AND NARRATOR

BASED ON A STORY BY HANS
CHRISTIAN ANDERSEN

Solo Cello

The Collar

A musical setting of a story by Hans Christian Andersen

Moderato, with freedom ♩ = c.76

Elaine Fine

Measures 1-16 of the musical score for 'The Collar'. The score is written for solo cello in bass clef. It begins with a *mf* dynamic and a 4/4 time signature. The melody features various intervals and rests, with a key signature of one flat. Measures 5-8 show a crescendo leading to a *f* dynamic, followed by a *mp* dynamic in measure 9. Measures 13-16 show a crescendo leading to a *f* dynamic. The time signature changes to 3/4 in measure 13 and back to 4/4 in measure 14.

Once upon a time there was a fine gentleman
who owned a bootjack, a comb, and a very fine loose collar.

Measures 17-21 of the musical score. Measure 17 starts with a *p* dynamic. The melody continues with various intervals and rests. Measures 20-21 show a crescendo leading to a *f* dynamic. The time signature changes to 3/4 in measure 20 and back to 4/4 in measure 21.

The collar was interested
in getting married.

Measures 22-26 of the musical score. Measure 22 starts with a *mf* dynamic. The melody continues with various intervals and rests. Measures 25-26 show a crescendo leading to a *f* dynamic. The time signature changes to 3/4 in measure 25 and back to 4/4 in measure 26.

One day, by chance, he found himself being
washed in the same tub as a lady's garter.

Measures 27-31 of the musical score. Measure 27 starts with a *mp* dynamic. The melody continues with various intervals and rests. Measures 30-31 show a crescendo leading to a *f* dynamic. The time signature changes to 3/4 in measure 30 and back to 4/4 in measure 31.

32 *tr* "Ah!" sighed the collar.

37 **Poco piu mosso** "I have never met anyone so soft and dainty, and with so lovely a figure. May I ask your name?"

p

43 *pizz.* "No," snapped the garter. **Molto moderato** "Where exactly do you . . . belong?"

ff *arco* *mp*

48 The garter found the question indiscreet, so she didn't answer. "Are you a sort of waistband that is worn on the inside?"

p

51 "I imagine that you're useful as well as decorative!" **Tempo primo** "Please don't talk to me!" snapped the garter. "I have given you neither cause nor permission."

f

55 *dolce* "Your beauty is cause enough, and it gives its own permission." "Don't come near me!" screamed the garter. "But I am a gentleman," boasted the collar.

mp *ff* *mp*

62 "I own both a bootjack and a comb." But the collar was lying. The comb and the bootjack really belonged to his master.

66 "Stay away from me," warned the garter.

f

Fortunately for the garter, the collar was just then taken out of the tub, dipped in starch, and taken to hang out in the sunshine.

72

mf

[illegible]

77 His eye fell on the warm iron, whom he believed to be a widow.

mf

81 "Madame, the very sight of you makes me warm,
and it makes all my wrinkles disappear." "Will you please marry me?"

[illegible]

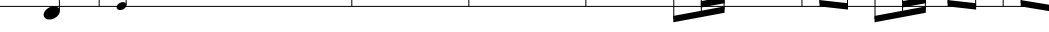
90

The maid picked up the collar. She found a few loose threads that needed to be clipped.

"Oh!" exclaimed the collar when he saw the scissors.

A musical score for a piano piece. The score is written on a single staff with a bass clef. It begins with a 4/4 time signature and a mezzo-forte (mf) dynamic marking. The melody starts on a G4 note, followed by a quarter rest, then a half note G4, and a quarter note F#4. This is followed by an eighth-note triplet (E4, D4, C4) and a quarter note B3. The time signature changes to 3/4, and the melody continues with a half note A3, a quarter note G3, and an eighth-note triplet (F#3, E3, D3). The piece concludes with a half note C3, a quarter note B2, and an eighth-note triplet (A2, G2, F#2). The dynamic marking changes to piano (p) for the final section.

96



"You must be a prima ballerina. What leg movement!
I have never seen anything so elegant; no human
being could surpass you."

"I know that," said the scissors.

"You deserve to be a countess!" declared the collar. All I have is a bootjack, a comb, and a gentleman to wait upon me.

5



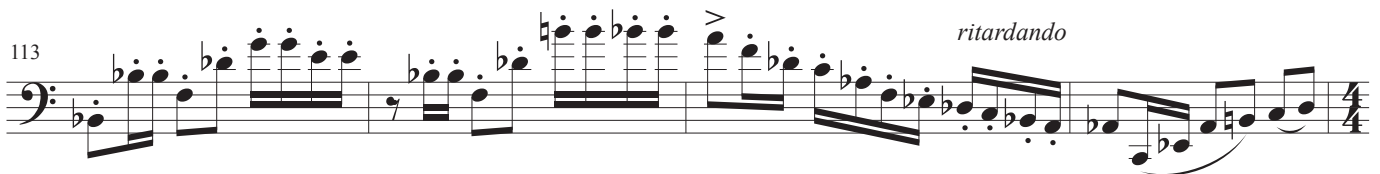
I wish I were a count."

"Are you proposing?"

snipped the scissors.



And she cut a hole in the collar, laughing all the while.



The collar was ruined.

As a last resort he approached the comb.

Slower

He complemented her teeth, and asked her if she had ever considered marriage.

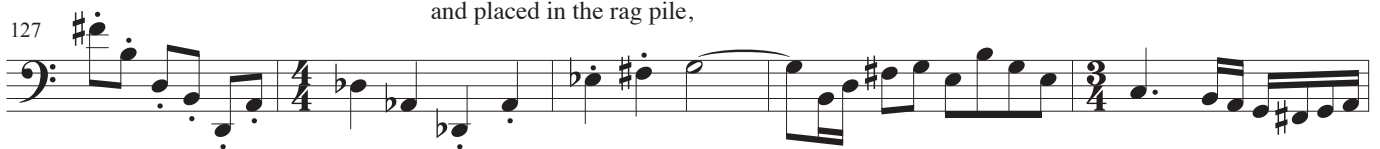


Tempo primo

"Don't you know," said the comb, "that I am engaged to the bootjack?"



The ruined and rejected collar was shipped off to the paper mill, and placed in the rag pile,



where the fine linen huddled in one group, and the course linen stayed in another, as is the custom in this world.



137 All the rags liked to talk,
because they had a lot to tell. **Allegro**



But the collar, who loved to brag,
talked more than anyone.



"I was a well-starched gentleman with many sweethearts.
Women couldn't leave me alone. I had both a comb and a
bootjack, but I never used either of them.



My first fiancée was a waistband: so soft,
so refined, and so beautiful. She drowned
herself in a washtub for my sake



Then there was a widow who was red hot with passion, but I abandoned her. My wound, which you can still see, was given
me by a prima ballerina. My own comb was in love with me, and she cried her teeth out because of me.



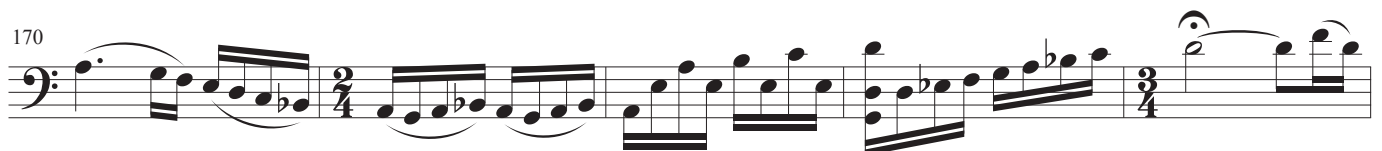
I have lived, but I deserve to be made into
paper because of the hearts I have broken.

accel.

Tempo primo



All the rags were
made into paper.



But the collar had the sorry fate of becoming the
particular piece of paper that this story was printed on.

