

ELAINE FINE

THE COLLAR

**FOR
SOLO
VIOLA**



**AND
NARRATOR**

**BASED ON A STORY BY HANS
CHRISTIAN ANDERSEN**

Solo Viola

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 Solo Viola. The score is written in bass clef with a key signature of one flat (B-flat). The tempo is Moderato, with freedom, and the time signature is 4/4. The music begins with a mezzo-forte (mf) dynamic. Measures 1-4 are marked with a mezzo-forte (mf) dynamic. Measures 5-8 are marked with a forte (f) dynamic. Measures 9-12 are marked with a mezzo-forte (mp) dynamic. Measures 13-16 are marked with a forte (f) dynamic. The score includes various musical notations such as notes, rests, and slurs.

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

Measures 17-21 of the musical score for Solo Viola. The score is written in bass clef with a key signature of one flat (B-flat). The tempo is Moderato, with freedom, and the time signature is 4/4. The music begins with a piano (p) dynamic. Measures 17-21 are marked with a piano (p) dynamic. The score includes various musical notations such as notes, rests, and slurs.

The collar was interested
in getting married.

Measures 22-26 of the musical score for Solo Viola. The score is written in bass clef with a key signature of one flat (B-flat). The tempo is Moderato, with freedom, and the time signature is 4/4. The music begins with a mezzo-forte (mf) dynamic. Measures 22-26 are marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, and slurs.

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 for Solo Viola. The score is written in bass clef with a key signature of one flat (B-flat). The tempo is Moderato, with freedom, and the time signature is 4/4. The music begins with a mezzo-forte (mf) dynamic. Measures 27-31 are marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, and slurs.

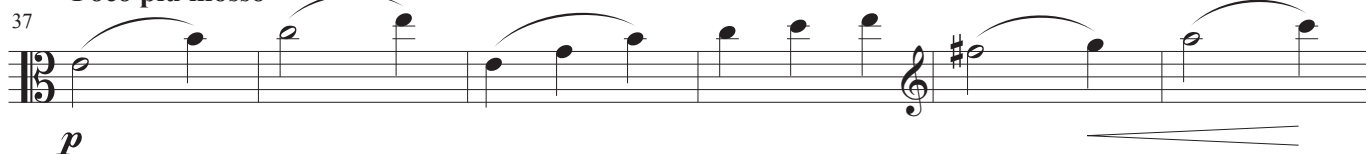
"Ah!" sighed
the collar.



Poco piu mosso

"I have never met anyone
so soft and dainty,

and with so lovely a figure. May I ask your name?"



"No," snapped the garter.

Molto moderato

"Where exactly do
you . . . belong?"



The garter found the question indiscreet,
so she didn't answer.

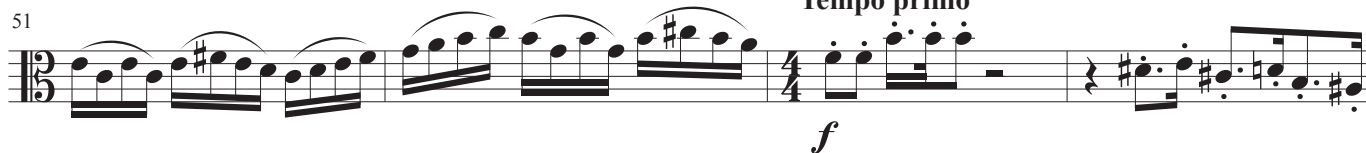
"Are you a sort of waistband that is worn on the inside?"



"I imagine that you're useful as well as decorative!"

Tempo primo

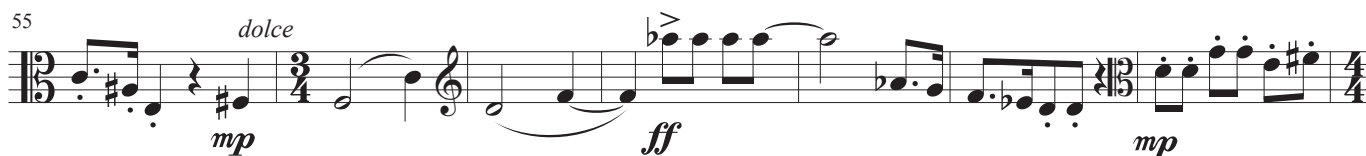
"Please don't talk to me!" snapped the garter.
"I have given you neither cause nor permission."



"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.



"I own both a bootjack and a comb."

But the collar was lying.

The comb and the bootjack
really belonged to his master.



"Stay away from me," warned the garter.



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.



After a while he was taken inside and placed on an ironing board.



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

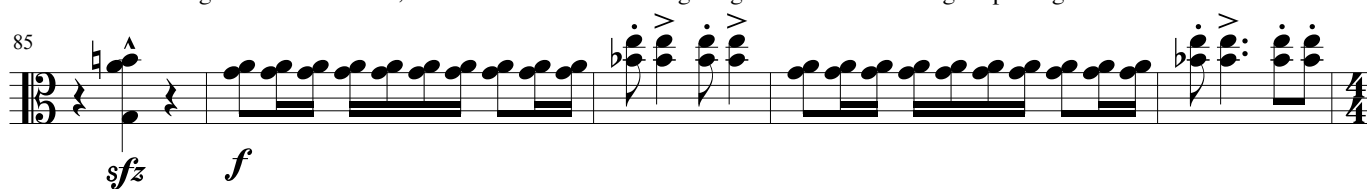


"Madame, the very sight of you makes me warm, and it makes all my wrinkles disappear."

"Will you please marry me?"



"Rag!" snarled the Iron, as she rolled over him imagining she was a steam engine pulling a train.



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.



"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.

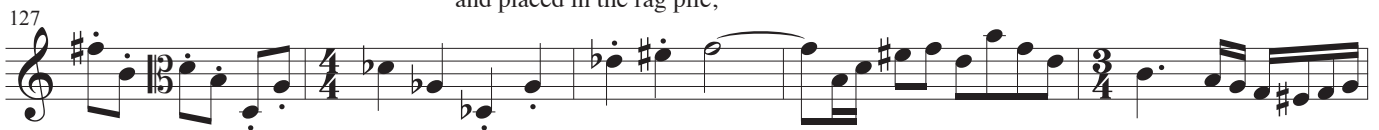


Tempo primo

"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.



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

140


This block contains the musical notation for measures 140 through 144. The notation is written on a single staff with a treble clef. The key signature has one flat (B-flat). The time signature is 3/4. The melody begins in measure 140 with a quarter note G4, followed by an eighth note A4, and a quarter note Bb4. In measure 141, there is a quarter note C5, an eighth note Bb4, and a quarter note A4. Measure 142 starts with a quarter note G4, followed by an eighth note F4, and a quarter note E4. Measure 143 contains a quarter note D4, an eighth note C4, and a quarter note B3. Measure 144 begins with a quarter note A3, followed by an eighth note G3, and a quarter note F3. The piece concludes with a final quarter note E3.

"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."

[illegible]

149

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



The musical notation is written on a single staff in bass clef with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics are placed above the staff, aligned with the notes.

Then there was a widow who was red hot with passion, but I abandond 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.

154

Example 154

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

160

mf

arco

accel.

Tempo primo

mf

All the rags were

A musical score for a piano piece. The score is written on a single staff with a treble clef. The key signature has one sharp (F#). The tempo is marked 'Tempo primo' and the dynamics are 'mf' (mezzo-forte). The score includes a section marked 'arco' and 'accel.' (accelerando). The time signature changes from 3/4 to 4/4 and back to 3/4. The lyrics 'All the rags were' are written below the staff. The score is numbered 160 at the beginning.

166

All the rags were
made into paper.

mf

p

170

p

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

175