

SCORE

Duck Girl

an imaginary interview with New Orleans' Ruthie Moulon

words & music by
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$\text{♩} = 116$ *Interviewer always enters exactly with each piano chord*

Interviewer | Ruthie, tell us how you feel about being the famous "Duck Girl of New Orleans"? |

Piano | *mf* |

Ruthie | *mf playful & posing* | I like it. |

B♭ Clarinet 1 | *mf* |

B♭ Clarinet 2 | *mf* |

Violin 1 |

Violin 2 |

Viola |

Bass |

Harp | DCB | EFGA |

4

R
I wan-na be fa - mous. Eve-ry-bo-dy smiles and points at me, and my

Cl 1
f *mp* *mp*

Cl 2
f *mp* *mp*

Vln 1
mf *f* *mp* *8va*

Vln 2
mf *f* *mp*

Vla
mf *f* *mp* *pizz.* *mp* *8va*

Cb
arco *mf* *f* *mp*

Hp.
mf *f* *mp* *8va*

8

R
cute lit - tle ba - by ducks. They ___ fol - low me eve - ry - where. And I can *mf*

Cl 1 *mf*

Cl 2 *mf*

Vln 1 *8va* pizz.

Vln 2 pizz.

Vla pizz.

Cb

Hp. *8va*

12

R
sell__ pic - ture post-cards of me and my ducks, so I get mo-ney for drinks and cig - a-

Cl 1

Cl 2

Vln 1
arco
mf

Vln 2
arco
mf

Vla
arco
mf

Cb
arco
mf

Hp.
mf

8va-----

16

Int | | | How much do you | charge for your postcards? |

Pno. *8va* -----, *mf*

R rettes or e - ven more ducks. *mp* Twen-ty-

Cl 1 *mp*

Cl 2 *mp*

Vln 1 *8va* -----, *mp*

Vln 2

Vla

Cb *pizz.* *mp*

20

R five cents each or three for a dol-lar. You take your pick.

Cl 1

Cl 2

Vla *mp*

Cb *8va* -----, *mp*

25

Int > Do you really like the ducks or | is it just pretend? | | |

Pno. *mf*

R *mf* playfully indignant > > It's not pre-tend. I love my ducks. I

Cl 1 *mf*

Cl 2 *mf*

Vln 1 *mf* *8va--*

Cb *arco* *mf*

Hp. *mf*

The musical score is for page 25 and includes the following parts: Int (Vocal), Pno. (Piano), R (Recorder), Cl 1 (Clarinet 1), Cl 2 (Clarinet 2), Vln 1 (Violin 1), Cb (Cello), and Hp. (Harp). The vocal line begins with the lyrics "Do you really like the ducks or | is it just pretend?". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The recorder part is marked *mf* and "playfully indignant", with accents (>) over the notes "love" and "ducks". The clarinet parts also play at *mf*. The violin part has a *mf* dynamic and a *8va--* marking. The cello part is marked *arco* and *mf*. The harp part is marked *mf* and features chordal accompaniment.

29

Int | | Have you ever eaten a duck? |

Pno.

R
told you they're my cute lit - tle ba - bies.

Cl 1

Cl 2

Vln 1
(8^{va})

Cb

Hp.

Detailed description: This is a page of a musical score, page 29. It features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "told you they're my cute lit - tle ba - bies." The piano accompaniment consists of a grand piano (Pno.) and a harp (Hp.). The Pno. part has a treble and bass clef. The Hp. part has a treble and bass clef. The score is divided into three measures. The first measure contains the vocal line and piano accompaniment. The second measure contains the vocal line and piano accompaniment. The third measure contains the vocal line and piano accompaniment. The vocal line is marked with a dynamic of *mp* (mezzo-piano). The piano accompaniment is marked with a dynamic of *mp* (mezzo-piano). The harp part is marked with a dynamic of *mp* (mezzo-piano). The score is written in a standard musical notation style.

32 *ff* losing it

R
No, you ass - hole! I don't like ducks for food.

Cl 1 *ff* *mf* *p*

Cl 2 *ff* *mf*

Vln 1 *ff*

Vln 2 *ff*

Vla pizz. *ff*

Cb *sfz*

Hp. *ff* *mf*

36

Int | | | | Is it |

Pno.

R
sweetly
I like ducks for love.

Cl 1
mp

Cl 2
mp

Vln 1
mp
graz.

Vln 2
mp

Vla
arco
mp

Hp.
mf

41

Int true that your brother raised ducks | before you did? | |

Pno.

R *mp* Those were Hen-ry's ducks. *f* These are my ducks.

Cl 1 *f*

Cl 2 *f*

Vln 1 *f*

Vln 2 *f*

Vla pizz. *mp* arco *f*

Cb *mp*

Hp. *f*

45

R *p* *mp*
A-ny-way my ma-ma says— I look bet-ter in a pho-to— than him.

Cl 1 *p* *mp*

Cl 2 *mp*

Vln 1 *mp*

Vln 2 *mp*

Vla *mp* pizz.

Cb

50

R *mf*
She puts cur - li-cues in my hair and gives me pret - ty

Cl 1 *mf*

Cl 2 *mf*

Vln 1 pizz. *p* *mf* arco *mf* 8va

Vln 2 pizz. *p* *mf* arco *mf*

Vla *mf*

Cb pizz. *mf*

Hp. *mp* *mf* 8va 8va

54

mp *p* *mp*

skirts — and big hats — to wear. — — — — — She did-n't let Hen-ry do that. A-ny-way

mp *mp*

mp

ppp

pizz. *p* *arco* *p*

ppp

58

R

f *mp*

he u-ses a gun now. My sweet_ ducks won't lis-ten to Hen-ry a-ny-more.

Cl 1

f *mf*

Cl 2

f *mf*

Vln 1

f *mf*

Vln 2

f

Vla

f *mp* pizz.

Cb

mf *mp*

Hp.

mf

63

Int What's the secret of training your ducks to follow you?

Pno. *mf*

R *mp* matter of fact
It's no sec - ret. My ducks fol-low me just

Cl 1 *p*

Vln 1 *mp*

Vln 2 *p*

67

R
cause I raise them from when they're just ti-ny cute lit-tle ba-by___ducks so

Cl 1

Cl 2 *p*

Vln 1 *8va*

Vln 2 *5*

72

R then they al-ways think I'm their ma-ma duck.

Cl 1

Cl 2

Vln 1 pizz. arco pizz. arco

Vln 2 pizz. arco pizz. arco

Vla

Cb

mp *p* *mp* *mf*

77

Int I understand one of your ducks was | run over by a NOPSI bus | at Bourbon Street.

Pno. *mf*

R *mf* defensive That was his

Cl 1 *mf*

Vla

Cb

80

R

own fault just cause I told him to wait

f

Cl 1

f

Cl 2

mf *f*

Vla

f

Cb

Hp.

mf E \flat -E \flat *mf*

Detailed description of the musical score: The score is for page 16, starting at measure 80. It features six staves: Vocal (R), Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Viola (Vla), Contrabass (Cb), and Harp (Hp.). The vocal line has lyrics: "own fault just cause I told him to wait". The vocal melody starts with a quarter note on G4, followed by a quarter rest, then a quarter note on A4, a quarter note on B4, and a half note on C5. A slur covers the last three notes, with a forte (f) dynamic marking above. The Clarinet 1 part has a quarter note on G4, a quarter rest, and a quarter note on A4. A dynamic marking of f is placed above the final measure. The Clarinet 2 part has a quarter rest, a quarter note on G4, and a half note on A4. A dynamic marking of mf is placed below the first note, and a dynamic marking of f is placed below the second note. The Viola part has a quarter rest, a quarter note on G3, and a quarter note on A3. A dynamic marking of f is placed below the first note. The Contrabass part has a quarter note on G2, a quarter note on A2, a quarter note on B2, and a quarter note on C3. A dynamic marking of f is placed below the first note. The Harp part has a quarter note on G4, a quarter rest, and a quarter note on A4. A dynamic marking of mf is placed below the first note. The harp part has a specific fingering: E flat - E flat. The harp part continues with a series of eighth notes in the right hand and a series of eighth notes in the left hand.

83

but he did-n't lis-ten.

Cl 1 *ff*

Cl 2 *ff*

Vln 1 *arco mp ff*

Vln 2 *arco mp ff*

Vla *ff*

Cb *8va ff*

Hp. *ff*

Detailed description: This page of a musical score, numbered 83, features a vocal line and an orchestral accompaniment. The vocal line (R) begins with the lyrics "but he did-n't lis-ten." The orchestral parts include Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Cello (Cb), and Harp (Hp.). The score is marked with dynamic levels such as *mp* (mezzo-piano) and *ff* (fortissimo). The Cello part is marked *8va* (octave up). The Harp part features a continuous arpeggiated accompaniment. The overall texture is dense and dramatic, particularly in the later measures where the *ff* dynamics are prominent.

87

R

ff

I _____ went right back to where his fea-thers still

Cl 1

8^{va}

ff

Cl 2

ff

Vln 1

pizz.

mp

Vln 2

pizz.

mp

arco

ff

Vla

pizz.

mp

Cb

ff

open

Hp.

ff

91

wag finger

mf

R
were and wagged this fin-ger at him and said, "I told you to

Cl 1
(8^{va})

Cl 2

Vln 1
arco
mf

Vln 2
mf

Cb
pizz.
f

Hp.
8^{va}
mf

95

R
wait, you son of a bitch." He did-n't lis-ten.

Vln 1
f
mp
pizz.
p

Vln 2
f
mp
p
pizz.

Vla

Cb
sfz
p

Hp.
mf *f*
choke

100

Int Doesn't it make it harder for them to follow you, since you're now using rollerskates? -

Pno. *mf*

R *mp* annoyed but sad
May-be a lit-tle.

Cl 1 *p*

Cl 2 *p*

Vln 1 arco *senza vibr.*

Vln 2 arco *senza vibr.*

Vla arco *senza vibr.*

Cb arco *p*

Hp. *mp*

104 *mf* *mp*

R
But all my ducks just have to learn to keep up with me, — that's all, just

Cl 1

Cl 2

Vln 1

Vln 2

Vla

Cb

Hp.

109

R
cause they should al-ways think that I'm ___ their ma-ma.

f intense

Cl 1
mp

Cl 2
mp

Vln 1
mp vibr.

Vln 2
mp vibr.

Vla

Cb

Hp.

115

Cl 1

Cl 2

Vln 1

Vln 2

Vla

mp vibr.

121

Pno.

Cl 1

Cl 2

Vln 1

Vln 2

Vla

ff

ff

ff

ff

ff

126

Int

What do your ducks eat?

Pno.

mf

R

mp almost back to playful

Mac-a-ro-ni soup and deep fried shrimp,

Vln 2

mp

Cb

mp

Hp.

mp

E♭-E♭

131

R
cig-a-rette butts and spag - het - ti and corn.

Cl 1
mp

Cl 2
mp

Vla
mp

Hp.
8va

137

Int
Do you ever feed them chicken? | I don't smoke.

Pno.
mf

R
mp restless
I don't know. Can I have a cig-a-rette for la-ter on?

Cl 2
mp

Cb
pizz.
p *f* *p*

141

Int | Do you have | [>] human friends? | | Yes. | | |

Pno. *f* *mp*

R *mf* *mp* *SPOKEN*
Be - sides ducks? Ga-ry.

Cl 2 *mf*

Hp. DCBb|E|bFGAb *mp*

147

Int | Tell us about Gary. | | | |

Pno. *f*

R *SUNG* *mf* *mp* completely transparent
Well... He's in the na-vy and he writes me

Hp. *mp*

153

R
let - ters. And Jim-my's a cop. I like him. I

Hp.

159

R
name al - most all of my ducks af - ter him. The lit - tle boy ducks are

Hp.

164

R
"Jim - my Co-ro-na" and the lit - tle girl ducks are "Miss Cro - nie". There's Car-ol

Hp.

169

R
and Har-old and Da-vid. Har - old and Da-vid are cops too. And Myrl the

Hp.

175

Int | Tell us about Myrl the painter. | Has she ever painted your portrait? |

Pno. *mf* *p*

R pain-ter. *8^{vb}*

Hp.

179

Pno.

R *mp* *f* *f* *SPOKEN*
Well, she saw the big fight we had when I would-n't let my ma-ma take

Cl 1 *f*

Cl 2 *f*

Vln 1 *mp* *f* *f*

Vln 2 *mp* *f* *mp* *f*

Vla *mp* *f* *mp* *f* *pizz.*

Cb *f* *open strings*

SUNG *SPOKEN*

R "Miss Cro-nie" out-ta the bath-tub cause she said she had ta take a bath right then and there. I

Cl 1

Cl 2

Vln 1

Vln 2

Vla

Cb

SUNG *SPOKEN*

R just did-n't want my duck to be scared, that's all.

Cl 1 *8va*

Cl 2 *ff* *p*

Vln 1 *pizz.*

Vln 2 *pizz.*

Vla *pizz.*

Cb *arco* *pizz.* *p*

Hp. *8va* *ff* *open strings*

189

Int

What do you do with your ducks when they get big?

Pno.

R

SUNG *mf*

I give them a-way just cause they bite me. But

Cl 1

mf

Cl 2

mf

Vln 1

arco

mf

8va-----

Vln 2

arco

mf

Vla

arco

mf

Cb

arco

mf

Hp.

8va-----

mf

R *fals.* *non fals.*

they still look cute in a big way when they get big. But they look cu-ter

Cl 1

Cl 2

Vln 1 *(8^{va})*

Cb

Hp. *(8^{va})*

R

in a lit - tle way when they're still lit - tle.

Cl 1

Cl 2

Vln 1 *(8^{va})*

Cb

Hp. *(8^{va})*

Int Do you miss them after you give them away?

Pno. *mf* *15^{ma}*

R *mp* *laughingly*
I just can't sneak in - to

Cl 2

Cb *pizz^{mp}* *mp*

Hp. *mp*
DCBb1EFGA

205

R *mf*
Pat O' Bri - en's Cock - tail Lounge with a big duck hid - den in my coat.

Cl 1 *mf*

Cl 2 *mf*

Vln 1 *mp*

Vla *mp*

Cb *mf* *mp*

Hp. *mf* *mp*

209 *mf*

R
One time I let one_ loose_ when_ we_ went to the_ park._ They said to

Cl 1
f

Cl 2
f

Vln 1
mf

Vla
mf

Cb
mf

Hp.
mf

213

The musical score for rehearsal mark 213 consists of seven staves. The vocal line (R) is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "see what hap - pens if I did." followed by a long note for "Well". The orchestral accompaniment includes Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Cello (Cb), and Piano (Hp.). The score is divided into three measures. The first measure contains the vocal line and the beginning of the instrumental accompaniment. The second measure continues the accompaniment. The third measure features a forte (*f*) dynamic marking and includes the vocal line and the end of the instrumental accompaniment. The piano part features chords and arpeggiated figures.

R
see what hap - pens if I did. Well

Cl 1

Cl 2

Vln 1

Vln 2

Vla

Cb

Hp.

f

f

f

f

f

f

216

R

p *f*

here's what hap-pened when I did: When it got loose it

Cl 1

p *f*

Cl 2

p *f*

Vln 1

p *f*

Vln 2

p *f*

Vla

p *f*

Cb

p *f*

Hp.

p *f*

choke

219

R
zoomed right o - ver to a duck that was - n't mine

Cl 1

Cl 2

Vln 1

Vln 2

Vla

Cb

Hp.

R
and it humped her.

Cl 1
ff

Cl 2
ff

Vln 1

Vln 2
ff

Vla
ff

Cb
ff

Hp.
E \flat -E \flat *ff* choke

Int
How else can you tell if your duck is a girl?

Pno.
mf

R
SPOKEN mp
And I al-ways thought that duck was a girl!
SPOKEN mp

Vln 1
p

Vla
p

Cb
p

228

f

>

R
 hav - ta wait and see if they lay an egg, that's all. But lem - me ask you a question.

Vln I

Vla
p

Cb
p

231

Int Sure. Go ahead. | Sure. | Play something Yuiko. | 4/4

R
 >

Vln I
p

Could you let the piano player REALLY play something?

235 ♩. = ♩. (♩. = 116)

Pno.
f

238

Pno.
 3 3 3 3 8va

241

Pno.
 3 3 3 3 8va

244

Pno.
 8va

248 Pno. *8va* *ff*

251 Pno. *8vb*

R *SPOKEN f mp*

Yeah, that's good. I heard that somewhere before.

255 Pno.

R *f mf to pianist SUNG p P with no restraint f*

Makes me wanna sing something. Gimmee an E-flat please. Hm. La la la la la and

260 R *mp*

quack quack quack quack quack! Come on my duck-y ducks, let's sing a quack-i-ty quack-i-ty quack. Won't some-one

263 R *mf ff*

buy me a South-ern Com-fort? I am fam-ous. I am Ru-thie. I'm the Duck Girl. Quack quack quack! —

267 Int *SPOKEN mp proudly mf*

R Did you like my song? Thank you. That's a

270

Int

resuming

And | what do you think of New Orleans? |

SUNG ff raucously paying no attention

R

compliment.

Got - ta sing some more! I'll

273

Pno.

f

R

ne - ver drink a scotch. I'll on - ly drink a bour-bon if you buy it quick-i - ty quack. Oh yeah I'll

Cl 1

f

Cl 2

f

Vln 1

8va

f

Vln 2

arco

f

Vla

f

Cb

pizz.

f

Hp.

f

276

Pno.

R

walk a mile for a Cam-el. I am fam-ous. I am Ru-thie. I'm the

Cl 1

Cl 2

Vln 1

Vln 2

Vla

Cb

Hp.

279

Pno.

R

Cl 1

Cl 2

Vln 1

Vln 2

Vla

Cb

Hp.

f

ff happily looney

mf

f

f

f

f

choke

(let ring)

Duck Girl. Quack-i-ty quack! I don't know what I'm

285

Pno.

R

lot of fun fun fun fun fun-ny fun fun wack-y quack-y fun. My ducks are

Cl 1

Cl 2

Vln 1

Vln 2

Vla

Cb

arco

Hp.

291

Pno.

R

Cl 1

Cl 2

Vln 1

Vln 2

Vla

Cb

Hp.

Oh how I wish this song was ne-ver e-ver hard-ly e-ver ne-ver e-ven Jimmy Co-ro-na

8va

f

ff

f

ff

f

8va

with emphasis

Int | - | - | - Wattaya think | - of this City | - that Care Forgot? | 12/8 | -

Pno. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *8^{vb}-^v SPOKEN* *mf abruptly meditative*

R done. I don't think care for-got

Cb *arco* *mp*

300

Pno. *mp* *mp* *mp* *mp*

R *SUNG mf*
a-ny-thing. A-ny-way, N'aw-lins is real-ly

Cl 1 *mf*

Cl 2 *mp*

Vln 1 *mp*

Vln 2 *mp*

Vla *mp*

Cb *mp*

Hp. *mp*

305

Pno.

R
spe-cial. mmm. uh Peo-ple here

Cl 1

Cl 2

Vln 1

Vln 2

Vla

Cb

Hp.

mf *mp* *f* *mp* *(mf)*

310

Pno.

R

Cl 1

Cl 2

Vln 1

Vln 2

Vla

Cb

Hp.

are real-ly real-ly friend-ly, mmm uh and they

mf

mf *mp*

mf mp

mf

315

Pno. *mp*

R
buy me drinks and cig-a-rettes, and they're really real-ly

Cl 1 *(mf)*

Cl 2

Vln 1 *8va*

Vln 2

Vla

Cb *mp*

Hp.

325

The musical score for rehearsal mark 325 consists of the following parts:

- Pno.:** Piano accompaniment. The right hand starts with a block chord in the first measure, followed by a sustained chord in the second measure, and then a melodic line starting in the third measure. Dynamics include *(mp)* and *mf*.
- R:** Vocal line. The lyrics are "bas-tards who keep touch-ing me when I tell them not to touch me." The vocal line features accents and dynamic markings of *f*, *mp*, and *mf*.
- Cl 1:** Clarinet 1 part, featuring a melodic line with accents.
- Cl 2:** Clarinet 2 part, featuring a melodic line with accents and a dynamic marking of *mp*.
- Vln 1:** Violin 1 part, featuring a melodic line with accents and a dynamic marking of *mf*.
- Vln 2:** Violin 2 part, featuring a melodic line with accents and a dynamic marking of *mf*.
- Vla:** Viola part, featuring a melodic line with accents and a dynamic marking of *mf*.
- Cb:** Cello part, featuring a melodic line with accents and dynamic markings of *(mp)* and *mf*.
- Hp.:** Harp part, featuring a rhythmic accompaniment.

329

Pno.

R

Cl 1

Cl 2

Vln 1

Vln 2

Vla

Cb

Hp.

mf

mf

mf

mf

mf

mp

mf sul ponticello

mf sul ponticello

But I still hope noth - ing bad

sva

sub

334

Pno. *f*

R
real - ly real - ly real - ly real - ly e - ver hap - pens here to a - ny - bo - dy here

Cl 1

Cl 2 *f* *mp* *f*

Vln 1 *mf*

Vln 2 *f* *mf*

Vla *f*

Cb *f* *mp*

Hp.

338

Piano score for measures 338-342. The score includes parts for Piano (Pno.), Voice (R.), Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Cello (Cb), and Harp (Hp.).

The vocal line (R.) features the lyrics "e - ver" repeated three times. The dynamics for the vocal line are *mf* for the first two phrases and *ff* for the third. The Clarinet 1 part (Cl 1) has a dynamic of *f* for the first phrase and *pp* for the second. The Clarinet 2 part (Cl 2) has a dynamic of *f* for the second phrase. The Violin 1 (Vln 1) and Violin 2 (Vln 2) parts have a dynamic of *pp* for the second phrase. The Cello (Cb) part has a dynamic of *f* for the second phrase. The Harp (Hp.) part has a dynamic of *f* for the second phrase.

Measure 342 includes a *rit.* (ritardando) marking and a *8va* (octave) marking for the Violin 1 part.

343

Int - | - | Do you have any | future plans? | - |

R *mf*
I can't think a-bout plans now just

Cb *mp*

Hp.

348

R *mp*
cause I'm too bu-sy. I just hope I can al-ways have ducks and peo-ple, that's all.

Cl 1 *f*

Cl 2 *f*

Cb

Hp.

353

R *f* *SPOKEN*
Well I'm done now. Can I have a cigarette for later on?