
Eighth Note Publications

Girl With the Flaxen Hair

Claude Debussy
Arranged by David Marlatt

The Girl With The Flaxen Hair and Golliwog's Cakewalk are two of Claude Debussy's (1862-1918) most popular piano works. It has been said that The Girl With The Flaxen Hair, with its impressionistic and progressive harmonies, may have been a significant influence for many jazz artists of the century.

PREVIEW ONLY

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Brass Quintet and Organ

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THE GIRL WITH THE FLAXEN HAIR

C. Debussy
(1862-1918)

Arranged by D. Marlatt

♩ = 56

p

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

Trombone

Tuba

♩ = 56

p

Organ

5 6 7 8 9

p

5 6 7 8 9

Musical score for measures 10-14. The score includes vocal lines and piano accompaniment. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The vocal lines are in the upper staves, and the piano accompaniment is in the lower staves. The piano part features a prominent bass line with a melodic contour that rises and then falls. Dynamics include *p* (piano), *mp* (mezzo-piano), and *p* (piano) with hairpins indicating crescendos and decrescendos.

Piano accompaniment for measures 10-14. The piano part features a prominent bass line with a melodic contour that rises and then falls. Dynamics include *p* (piano), *mp* (mezzo-piano), and *p* (piano) with hairpins indicating crescendos and decrescendos.

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Musical score for measures 16-18. The score includes vocal lines and piano accompaniment. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The vocal lines are in the upper staves, and the piano accompaniment is in the lower staves. The piano part features a prominent bass line with a melodic contour that rises and then falls. Dynamics include *mp* (mezzo-piano) and *p* (piano) with hairpins indicating crescendos and decrescendos.

Piano accompaniment for measures 15-18. The piano part features a prominent bass line with a melodic contour that rises and then falls. Dynamics include *mp* (mezzo-piano) and *p* (piano) with hairpins indicating crescendos and decrescendos.

Musical score for measures 19-21. The score is in 3/4 time and B-flat major. It features five staves: three vocal staves (Soprano, Alto, Tenor) and two piano staves. Measures 19 and 20 show the vocalists with rests, while the piano accompaniment begins. Measure 21 shows all parts with notes. Dynamics include *p*, *mp*, and *mf*.

Piano accompaniment for measures 19-21. The piano part features a melodic line in the right hand and a more active bass line in the left hand. Dynamics include *p*, *mp*, and *mf*.

Musical score for measures 22-24. Measures 22 and 23 show the vocalists with rests, while the piano accompaniment continues. Measure 24 shows all parts with notes. Dynamics include *p* and *pp*. A large watermark "PREVIEW ONLY" is overlaid on this section.

Piano accompaniment for measures 22-25. Measures 22 and 23 show the piano part with notes, while measures 24 and 25 are empty. Dynamics include *p*.

26 27 28 29 30

p

This system shows measures 26 through 30. The vocal line begins in measure 29 with a melodic phrase marked *p*. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

26 27 ten. ten. 28 29 30

p *pp*

This system shows measures 26 through 30, primarily piano accompaniment. Measures 26 and 27 feature chords with a *p* dynamic. Measures 28 and 29 feature sustained chords with a *pp* dynamic. Measure 30 shows a final chord.

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32 33 34

p *pp*

This system shows measures 32 through 34. The vocal line begins in measure 33 with a melodic phrase marked *p*. The piano accompaniment features chords in the right hand and a bass line in the left hand, with dynamics including *pp*.

31 32 33 34

This system shows measures 31 through 34, primarily piano accompaniment. Measures 31 and 32 feature chords in both hands. Measures 33 and 34 feature sustained chords in the right hand and a bass line in the left hand.

35 *molto rit.*
pp 3
solo

35 *molto rit.*
pp 3

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