



Girl with the Flaxen Hair

CLAUDE DEBUSSY

Arranged by ROY PHILLIPPE

INSTRUMENTATION

1 Conductor	1 Tuba
2 Flute	1 Mallet Percussion (Vibraphone)
2 Oboe	1 Piano (Optional)
1 1st B \flat Clarinet	8 1st Violin
1 2nd B \flat Clarinet	8 2nd Violin
1 B \flat Bass Clarinet	5 3rd Violin (Viola tr)
2 Bassoon	5 Viola
4 F Horn	5 Cello
1 1st B \flat Trumpet	5 String Bass
1 2nd B \flat Trumpet	
3 Trombone	

PROGRAM NOTES

Claude Debussy's beautiful composition, *Girl with the Flaxen Hair* ("La Fille aux Cheveux de Lin"), comes from his first book of piano preludes. Composed in 1910, his inspiration came from the poem of the same name by Leconte de Lisle. Its wistful, sometimes playful, motifs create a mental image of a young girl daydreaming of what the future may bring. It is Debussy at his impressionistic best with a lovely melody and rich harmonies.

NOTES TO THE CONDUCTOR

This arrangement is playable by strings alone or with the addition of any combination of winds. First we set the atmospheric mood with strings, clarinet, vibraphone and piano. As other instruments join in, it is important to keep a feeling of tranquility. Two of the most important characteristics of impressionistic music are careful attention to dynamics and tempo changes. For example, M.10 has a diminuendo, M.11 has a ritard, and M.12, a tempo. There are instances of crescendo and decrescendo throughout; for example, M.12 and 13. M.18 is marked "a little animated," portraying the playfulness of the young girl. The dynamic high point is reached at M.21 when the orchestra is tutti. We return to the feeling of calmness beginning at M.23. When the woodwinds and horn enter at M.28, they are very quiet, as if in the distance. Just to remind us that this was originally composed for piano, I have added the piano in various functions; sometimes melodic, sometimes harmonic. When performing this piece with strings alone, I would recommend adding the piano.

Roy Phillippe

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

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CONDUCTOR SCORE

Duration - 1:50

Claude Debussy

Arranged by Roy Phillippe

Calm and expressive (♩ = 66)

The score is for a conductor and includes parts for the following instruments:

- Flute
- Oboe
- B♭ Clarinets (I and II)
- Bassoon (B♭ Bass Clarinet)
- F Horn
- B♭ Trumpets (I and II)
- Trombone
- Tuba
- Mallet Percussion (Vibes/Vibraphone)
- Piano (optional)
- Violins (I and II)
- Viola (Violin III)
- Cello
- String Bass

The score is in 3/4 time with a key signature of one sharp (F#). It features dynamic markings such as *p* (piano) and *V* (vibrato). The tempo is marked as 'Calm and expressive' with a quarter note equal to 66 beats per minute. The score is divided into six measures, numbered 1 through 6 at the bottom.



Fl. rit. 12 A tempo mp

Ob. mp

Cls. I mp II mp

Bsn. (B \flat B. Cl.) mp

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Pno. (opt.)

Vlins. I p II p mp mp

Vla. (Vln. III) p mp

Cello p mp

Str. Bass p mp

7 8 9 10 11 12

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Fl. *mf* *mp* *mf*

Ob. *mf* *mp* *mf*

Cl. I *mf* *mp* *mf*

Cl. II *mf* *mp* *mf*

Bsn. (B \flat B. Cl.) *mf* *mp* *mf*

Hn. *mp* *mf*

Tpts. I *mp* *mf*

Tpts. II *mp* *mf*

Trb. *mp* *mf*

Tuba *mp* *mf*

Mlt. Perc. *mp* *mf*

Pno. (opt.)

Vlns. I *mf* *mp* *poco a poco cresc.* *f*

Vlns. II *mf* *mp* *poco a poco cresc.* *f*

Vla. (Vln. III) *poco a poco cresc.* *f*

Cello *poco a poco cresc.* *f*

Str. Bass *f*

13 14 15 16 17

19

Fl.

Ob.

I
Cls.

II

Bsn.
(B \flat B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Mlt. Perc.

Pno.
(opt.)

19

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

18

19

20

21

22

rit.

28 A tempo

Fl.

Ob.

I
Cls.

II

Bsn.
(B \flat B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Mlt. Perc.

Pno.
(opt.)

rit.

28 A tempo

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Fl.
Ob.
I
Cls.
II
Bsn.
(B \flat B. Cl.)
Hn.
I
Tpts.
II
Trb.
Tuba
Mlt. Perc.
Pno.
(opt.)
I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass

Fl. *p* *pp*

Ob. *p* *pp*

Cls. I *p* *pp*

Cls. II *p* *pp*

Bsn. (B \flat B. Cl.) *p* *pp*

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlt. Perc.

Pno. (opt.) *pp*

Vlins. I *div.* *pizz.* *arco*

Vlins. II *div.* *pizz.* *arco*

Vla. (Vln. III) *div.* *pizz.* *arco*

Cello *div.*

Str. Bass