

# THE GIRL WITH THE FLAXEN HAIR

Claude Debussy

Ted Greene, 1997-09-07 and 1999-02-13

Playing order: ● × □ △  
○ = opt.

E C#m E C#m B11 A/9

5 5 5 9 5 7 7 2

E A

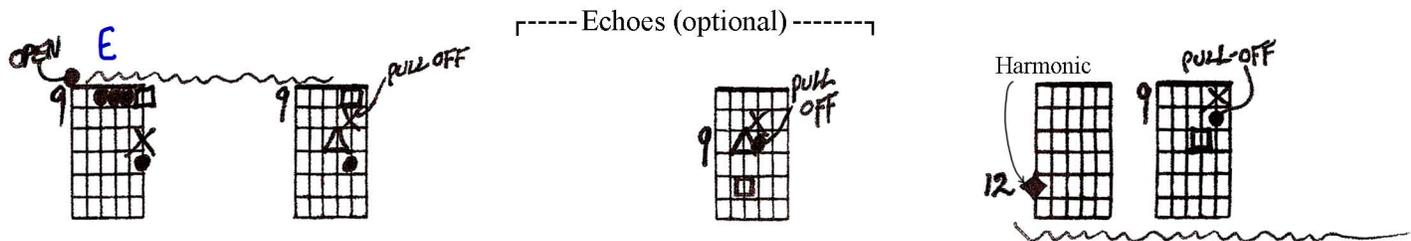
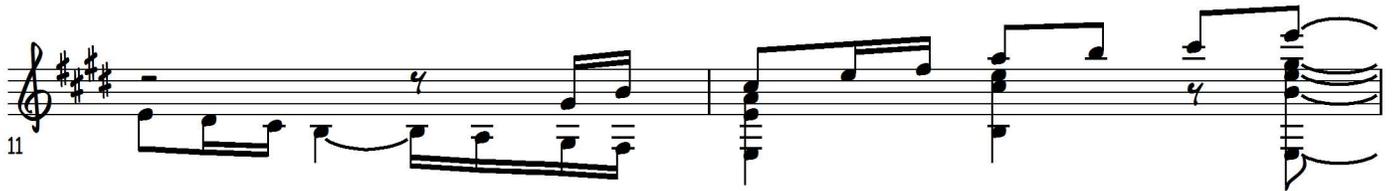
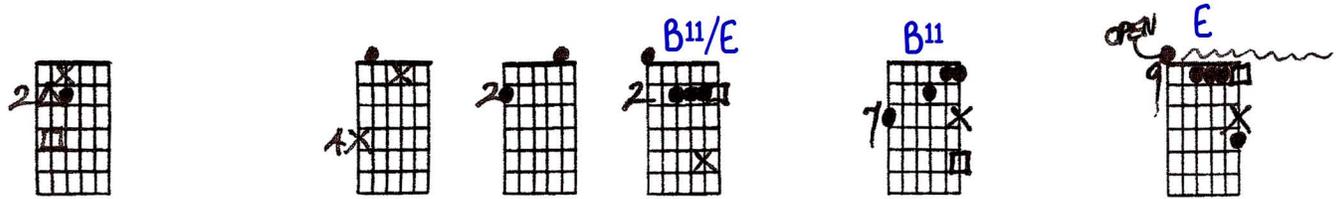
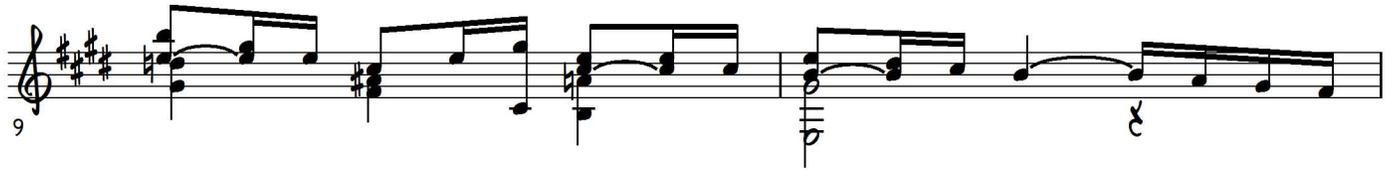
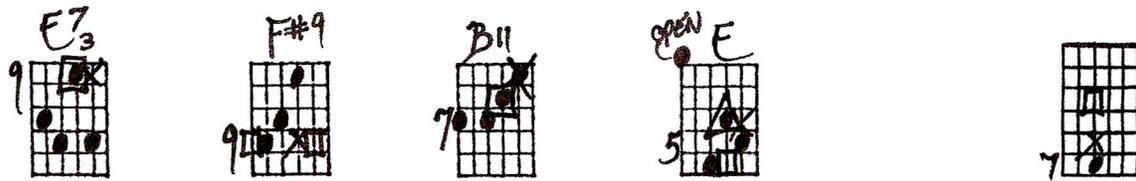
5 5

B G#m AA7 AA9 B/9 B/5 G# C#

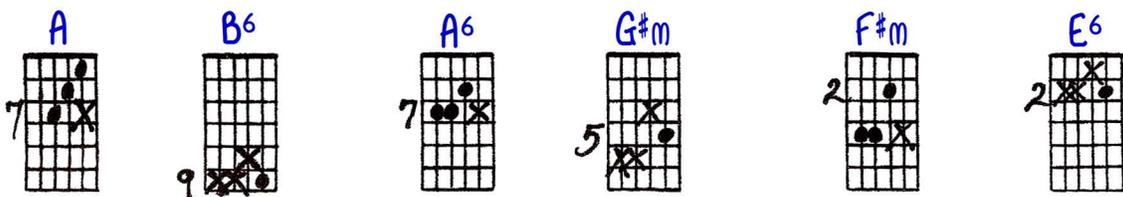
9 6 7 5 7 7 4 9

E7 F#7

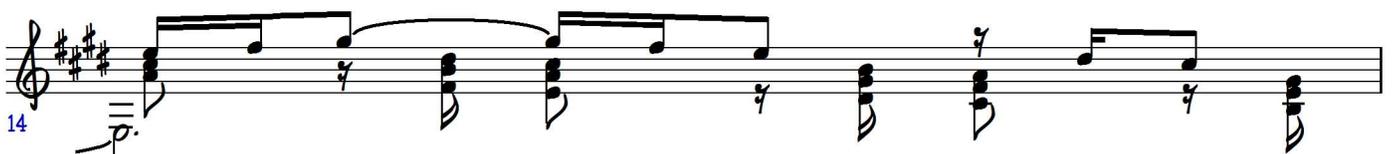
9 9 7



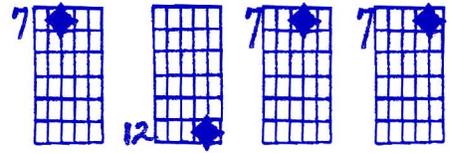
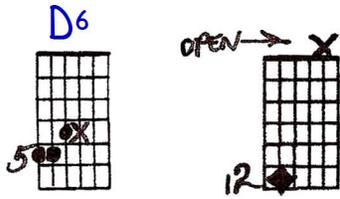
----- Added measure -----



sustain

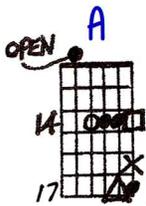


"Raindance" open harmonics  
[as described by Ted on his page]



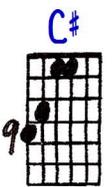
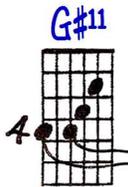
15

LET RING

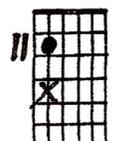
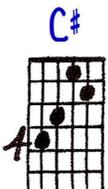


16

optional sustain  
or hit string again



18



20

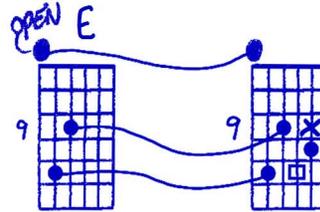


26

Same as measures 1-2 ———

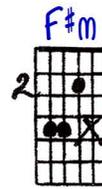
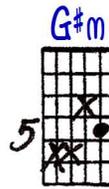
27

29



31

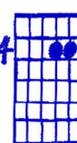
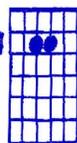
Same as measure 14



33



34



35

Sun-  
9-7-91

for Barb  
Key ME

SOLO  
GTR

# GIRL WITH THE FLAXEN HAIR: Claude Debussy

Handwritten guitar chord diagrams for the first row of the piece. It includes various chord shapes with fingerings and some specific notes marked with dots and crosses.

Handwritten guitar chord diagrams for the second row, labeled with chord names: A, B, G#m, AΔ7, AA9/3, B11/3, B3, G#, C#. Below these are diagrams for E7, F#7, E3, F#9, B11 OPEN, and E.

Handwritten guitar chord diagrams for the third row, including notes like "OPEN", "pull-off", and "pull off".

Handwritten guitar chord diagrams for the fourth row, including notes like "HARMONIC", "12", "pull-off", "FINGER 2", "orbit open string", "and sustain", "10", "14", "17", "14 0 0 0 0", "7 0 0 0 X", "20 0 0 0 X", "5 0 0 X", "2 0 0 X", "2 X 0 0", "5 0 0 X".

Handwritten guitar chord diagrams for the fifth row, including notes like "OPEN HARMONICS", "1st 4th fingers", "7th + 12th frets", "BDE + slide up to F# (w/opt. vibrato)", "11", "11", "11".

# GIRL WITH THE FLAXEN HAIR PG. 2

Handwritten guitar tablature for the piece "Girl with the Flaxen Hair" (Page 2). The notation consists of three rows of guitar grids, each with a number indicating the fret. The grids show fingerings (dots) and other markings (X, O, squares, triangles) for specific notes.

**Row 1:**

- Grid 1: Fret 9, notes on strings 1, 2, 3, 4, 5, 6.
- Grid 2: Fret 6, note on string 1, X on string 2.
- Grid 3: Fret 6, notes on strings 1, 2, 3, 4, 5, 6, X on string 2, triangle on string 3.
- Grid 4: Fret 7, notes on strings 1, 2, 3, 4, 5, 6.
- Grid 5: Fret 9, notes on strings 1, 2, 3, 4, 5, 6, X on string 2.
- Grid 6: Fret 6, notes on strings 1, 2, 3, 4, 5, 6.
- Grid 7: Fret 2, notes on strings 1, 2, 3, 4, 5, 6, X on string 2.
- Grid 8: Fret 2, notes on strings 1, 2, 3, 4, 5, 6, X on string 2.
- Grid 9: Fret 2, notes on strings 1, 2, 3, 4, 5, 6.

**Row 2:**

- Grid 1: Fret 4, notes on strings 1, 2, 3, 4, 5, 6, X on string 2.
- Grid 2: Fret 4, notes on strings 1, 2, 3, 4, 5, 6, X on string 2.
- Grid 3: Fret 4, notes on strings 1, 2, 3, 4, 5, 6, X on string 2.
- Grid 4: Fret 2, notes on strings 1, 2, 3, 4, 5, 6, X on string 2.
- Grid 5: Fret 7, notes on strings 1, 2, 3, 4, 5, 6, "open" on string 1.
- Grid 6: Fret 5, notes on strings 1, 2, 3, 4, 5, 6.
- Grid 7: Fret 7, notes on strings 1, 2, 3, 4, 5, 6.
- Grid 8: Fret 5, notes on strings 1, 2, 3, 4, 5, 6.
- Grid 9: Fret 2, notes on strings 1, 2, 3, 4, 5, 6.

**Row 3:**

- Grid 1: Fret 5, notes on strings 1, 2, 3, 4, 5, 6.
- Grid 2: Fret 2, notes on strings 1, 2, 3, 4, 5, 6.
- Grid 3: Fret 5, notes on strings 1, 2, 3, 4, 5, 6.
- Grid 4: Fret 2, notes on strings 1, 2, 3, 4, 5, 6.
- Grid 5: Fret 2, notes on strings 1, 2, 3, 4, 5, 6.
- Grid 6: Fret 2, notes on strings 1, 2, 3, 4, 5, 6.
- Grid 7: Empty grid.
- Grid 8: Empty grid.
- Grid 9: Empty grid.

**Annotations:**

- "Rt. hand **HARP** roll" with an arrow pointing to the right across the top of the first row.
- "open" written above the fifth grid of the second row.

# **“The Girl with the Flaxen Hair”**

Guitar Arrangement by Ted Greene

Music notation and additional chord diagrams by Paul Vachon

Attached is a compilation of Ted’s arrangement of Claude Debussy’s “The Girl with the Flaxen Hair.” It combines new notation (rhythmically based on the original piano score) with Ted’s chord diagrams

This piece was originally composed in Gb, and Ted transposed it down a step to E for guitar. He wrote this up “for Barb.” On 9/7/97 he completed up to bar 14, and then continued again on 2/13/99 and went as far as bar 25. Apparently he didn’t finish writing it out.

This left 11 unaccounted-for measures at the end. In order to complete the arrangement, I wrote up what I believe Ted might have done, based on the Debussy piano score and Ted’s treatment of the previous bars. A lot of those remaining 11 measure are just repetitions of sections from measures 1, 2 and 14, so I was able to duplicate the same grid boxes. I also watched the “Joey Backenstoe Wedding” video and noticed how Ted played those last few bars. I believe my added diagrams (in blue) are fairly accurate and faithful to his arrangement.

Ted added the chord names to some of his diagrams, but left others blank. I have added the names in blue. You’ll notice that some of the chords in measures 5, 6, 8, and 9 have numbers written below the chord name. This was Ted’s way of sometimes indicating what interval was in the bass: 3rd, 5th, or 7th.

The measure after measure 13 (call it 13.1 if you want) is an extra phrase that Ted called “Echoes,” and is an optional insertion. I’ve notated it, but not numbered that measure so that the arrangement follows the original score. You can choose to skip this measure if you wish.

Please listen to and watch Ted playing this piece in the “Joey Backenstoe Wedding” video – it’s the first piece he plays for entrance music, and he adds a lot of enhancements, harmonics, repetitions, etc. It’s a very beautiful version. It doesn’t correspond exactly to the Debussy score or to Ted’s written arrangement, but it is helpful to it to get a feeling and flavor for the piece as he played it. Ted’s guitar is tuned down a 1-1/2 steps (to Db), so if you want to play along or transcribe it you’ll need to retune your guitar.

This written arrangement is fairly easy to execute and I think you’ll enjoy playing it, and hopefully these pages makes it easier to learn.

~Paul