

Complimentary to the "Hello Girls"

# Telephone Belles

March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

♩ = 120

A

The musical score is arranged in a standard orchestral format with 20 staves. The instruments listed on the left are: Piccolo/Flute, Oboe, Bassoon, Clarinet in B♭ 1, Clarinet in B♭ 2, Clarinet in B♭ 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Solo Cornet in B♭, Cornet in B♭ 1, Cornet in B♭ 2 + 3, Horn in F 1 + 2, Horn in F 3 + 4, Trombone 1 + 2, Trombone 3, Euphonium, Baritone, Bass, Snare Drum, Percussion, and Glockenspiel. The score is in 2/4 time with a tempo of 120 beats per minute. It features a variety of dynamic markings including *ff* (fortissimo), *ffz* (fortissimo with accent), *fz* (forzando), and *mf* (mezzo-forte). The score is divided into two main sections by a double bar line, with the second section starting at measure 11. A rehearsal mark 'A' is placed above the first staff at the beginning of the second section. The Glockenspiel part at the bottom has its own tempo marking of 120.

9

Picc./ Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

S. Cnt.

Cnt. 1

Cnt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

Tbn. 3

Euph.

Bar.

Bas.

S. D.

Perc.

Glock.

*f fz mf*

This page of a musical score, numbered 3, features a variety of instruments and vocal parts. The instruments listed on the left include Piccolo/Flute, Oboe, Bassoon, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Soprano Contralto, Contraltos 1 and 2+3, Horns 1+2 and 3+4, Trumpets 1+2 and 3, Euphonium, Baritone, Bass, Snare Drum, Percussion, and Glockenspiel. The score is written in a key signature of two flats and a 2/4 time signature. It consists of 17 measures. A first ending bracket covers measures 13-14, and a second ending bracket covers measures 15-16. A section labeled 'B' begins in measure 17. Dynamics such as *ffz* and *ff marcato* are used throughout. The percussion parts include patterns of eighth and sixteenth notes, with some measures marked with 'x' for cymbal or snare. The Glockenspiel part has a simple melodic line.

24

Picc./ Fl.  
Ob.  
Bsn.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
S. Cnt.  
Cnt. 1  
Cnt. 2 + 3  
Hn. 1 + 2  
Hn. 3 + 4  
Tbn. 1 + 2  
Tbn. 3  
Euph.  
Bar.  
Bas.  
S. D.  
Perc.  
Glock.

31

Picc./ Fl.  
Ob.  
Bsn.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
S. Cnt.  
Cnt. 1  
Cnt. 2 + 3  
Hn. 1 + 2  
Hn. 3 + 4  
Tbn. 1 + 2  
Tbn. 3  
Euph.  
Bar.  
Bas.  
S. D.  
Perc.  
Glock.

## Trio

37

1. 2.

**C**

Picc./ Fl. *mf* *p*  
 Ob. *mf* *p*  
 Bsn. *mf* *p*  
 Cl. 1 *mf* *p*  
 Cl. 2 *mf* *p*  
 Cl. 3 *mf* *p*  
 B. Cl. *mf* *p*  
 A. Sax. 1 *mf* *p*  
 A. Sax. 2 *mf* *p*  
 T. Sax. *mf* *p*  
 B. Sax. *mf* *p*  
 S. Cnt. *mf* *p*  
 Cnt. 1 *mf* *p*  
 Cnt. 2 + 3 *mf* *p*  
 Hn. 1 + 2 *mf* *p*  
 Hn. 3 + 4 *mf* *p*  
 Tbn. 1 + 2 *mf* *p*  
 Tbn. 3 *mf* *p*  
 Euph. *mf* *p*  
 Bar. *mf* *p*  
 Bas. *mf* *p*  
 S. D. *mf* *p*  
 Perc. *mf* *p*  
 Glock. *mf* *p*



53

1. 2.

**D**

Picc./ Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

S. Cnt.

Cnt. 1

Cnt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

Tbn. 3

Euph.

Bar.

Bas.

S. D.

Perc.

Glock.

*f*

*ff marcato*



60

Picc./ Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

S. Cnt.

Cnt. 1

Cnt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

Tbn. 3

Euph.

Bar.

Bas.

S. D.

Perc.

Glock.

67

Picc./ Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

S. Cnt.

Cnt. 1

Cnt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

Tbn. 3

Euph.

Bar.

Bas.

S. D.

Perc.

Glock.

1.

2.

Complimentary to the "Hello Girls"

# Telephone Belles

March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Piccolo/ Flute

$\text{♩} = 120$

The musical score is written for Piccolo/Flute in 2/4 time, with a tempo of 120 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into several systems, each with a measure number at the beginning. The first system (measures 1-10) starts with a *ff* dynamic and includes a first ending (A) at measure 8. The second system (measures 11-21) includes dynamics *f*, *fz*, and *mf*, and features a first ending (1.) and a second ending (2.) at measures 19-21. The third system (measures 22-30) is marked *ff marcato* and consists of a continuous sixteenth-note pattern. The fourth system (measures 31-38) continues the sixteenth-note pattern and includes a first ending (1.) and a second ending (2.) at measures 37-38. The fifth system (measures 39-46) is the start of the Trio section, marked *mf* and *p*, with a first ending (C) at measure 39. The sixth system (measures 47-55) includes dynamics *mf* and *f*, and features a first ending (1.) and a second ending (2.) at measures 54-55. The seventh system (measures 56-64) is marked *ff marcato* and continues the sixteenth-note pattern. The eighth system (measures 65-72) includes dynamics *mf* and *f*, and features a first ending (1.) and a second ending (2.) at measures 71-72.

Oboe

Complimentary to the "Hello Girls"

# Telephone Belles

March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

♩ = 120

*ff* *ffz* *fz* *mf*

11 *f* *fz* *fz* *mf* *ffz*

22 *ff marcato*

31

39 *mf* *p* *mf*

48 *f*

56 *ff marcato*

65

**A**

**B**

**C**

**D**

1. 2.

1. 2.

1. 2.

1. 2.

Complimentary to the "Hello Girls"

# Telephone Belles

March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Bassoon

♩ = 120

**A**

Musical staff 1: Bassoon part, measures 1-10. Dynamics: *ff*, *ffz*, *fz*, *mf*.

11

Musical staff 2: Bassoon part, measures 11-21. Dynamics: *f*, *fz*, *fz*, *mf*, *ff*, *ffz*. First and second endings are indicated.

22

**B**

Musical staff 3: Bassoon part, measures 22-30. Dynamics: *ff marcato*.

31

Musical staff 4: Bassoon part, measures 31-38. Dynamics: *ff*, *ffz*. First and second endings are indicated.

39

**C**

Musical staff 5: Bassoon part, measures 39-46. Dynamics: *mf*, *p*.

47

Musical staff 6: Bassoon part, measures 47-55. Dynamics: *mf*, *f*. First and second endings are indicated.

56

**D**

Musical staff 7: Bassoon part, measures 56-64. Dynamics: *ff marcato*.

65

Musical staff 8: Bassoon part, measures 65-72. Dynamics: *ff*, *ffz*. First and second endings are indicated.

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# Telephone Belles

March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Clarinet in B $\flat$  1

$\text{♩} = 120$

*ff* *ffz* *fz* *mf* *f* *fz* *fz* *mf* *ffz* *ff marcato* *mf* *p* *mf* *f* *ff marcato*

A B C D

1. 2. 1. 2. 1. 2. 1. 2.

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# Telephone Belles

March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Clarinet in B $\flat$  2

$\text{♩} = 120$

ff *ffz* *fz* *mf*

11 *f* *fz* *fz* *mf* *ffz*

22 **B** *ff* *marcato*

31 1. 2.

39 **C** *mf* *p*

47 *mf* *f* 1. 2.

56 **D** *ff* *marcato*

64 1. 2.

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# Telephone Belles

March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Clarinet in B $\flat$  3

$\text{♩} = 120$

1-10

*ff* *ffz* *fz* *mf*

11-21

*f* *fz* *fz* *mf* *ff* *ffz*

22-30

**B**

*ff* *marcato*

31-38

*mf* *p* *mf*

39-47

**C**

*mf* *p* *mf*

48-55

*f*

56-63

**D**

*ff* *marcato*

64-71

*mf*



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# Telephone Belles

March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Bass Clarinet

$\text{♩} = 120$

The musical score is written for Bass Clarinet in B-flat major, 2/4 time, with a tempo of 120 beats per minute. It consists of seven staves of music. The first staff (measures 1-10) begins with a **ff** dynamic and includes a first ending (A) starting at measure 7. The second staff (measures 11-21) features dynamics of **f**, **fz**, **mf**, and **ffz**, with a first ending (1.) and second ending (2.) at the end. The third staff (measures 22-30) is marked **ff marcato** and includes a section labeled **B**. The fourth staff (measures 31-38) includes a first ending (1.) and second ending (2.). The fifth staff (measures 39-46) is labeled **Trio** and includes a section labeled **C**, with dynamics of **mf** and **p**. The sixth staff (measures 47-55) includes a first ending (1.) and second ending (2.), with dynamics of **mf** and **f**. The seventh staff (measures 56-64) is marked **ff marcato** and includes a section labeled **D**. The final staff (measures 65-70) includes a first ending (1.) and second ending (2.).

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# Telephone Belles

March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Alto Saxophone 1

$\text{♩} = 120$

The musical score is written for Alto Saxophone 1 in 2/4 time, with a tempo of 120 beats per minute. It consists of seven staves of music. The key signature has one sharp (F#), and the time signature is 2/4. The score includes various dynamics such as *ff*, *ffz*, *fz*, *mf*, *f*, *ff* *marcato*, *mf*, and *p*. It features several first and second endings, marked with '1.' and '2.'. Section markers A, B, C, and D are placed above the staff lines. The piece concludes with a double bar line and repeat dots.

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# Telephone Belles

March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Alto Saxophone 2

$\text{♩} = 120$

*ff* *ffz* *fz* *mf*

*f* *fz* *mf* *ff* *ffz*

*ff* *marcato*

*mf* *p* *mf*

*mf* *p* *f*

*ff* *marcato*

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# Telephone Belles

March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Tenor Saxophone

$\text{♩} = 120$

The musical score is written for Tenor Saxophone in 2/4 time, with a tempo of 120 beats per minute. It is in the key of B-flat major. The score consists of seven staves of music, with various dynamics and articulations. The first staff (measures 1-11) begins with a *ff* dynamic and includes a first ending bracket labeled 'A'. The second staff (measures 12-21) features a *f* dynamic and a second ending bracket. The third staff (measures 22-30) is marked *ff marcato* and includes a first ending bracket labeled 'B'. The fourth staff (measures 31-38) continues the *ff marcato* section with a second ending bracket. The fifth staff (measures 39-46) is the Trio section, marked *mf*, and includes a first ending bracket labeled 'C'. The sixth staff (measures 47-55) continues the Trio section with a second ending bracket. The seventh staff (measures 56-64) is marked *ff marcato* and includes a first ending bracket labeled 'D'. The final staff (measures 65-72) concludes the piece with a second ending bracket.

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# Telephone Belles

March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Baritone Saxophone

$\text{♩} = 120$

The musical score is written for Baritone Saxophone in 2/4 time, with a tempo of 120 beats per minute. It consists of seven staves of music, each with a key signature of one flat (Bb). The score is divided into sections A, B, C, and D, each marked with a boxed letter. Section A (measures 1-10) begins with a dynamic of *ff* and includes a first and second ending. Section B (measures 11-21) starts with *f* and *ffz*, and also features first and second endings. Section C (measures 22-30) is marked *ff marcato*. Section D (measures 31-46) begins with *mf* and *p*, and includes first and second endings. The final section (measures 47-64) starts with *mf* and *ff marcato*, and concludes with first and second endings. The score includes various dynamics such as *ff*, *fz*, *mf*, *f*, *ffz*, *ff marcato*, *mf*, and *p*.

Complimentary to the "Hello Girls"

# Telephone Belles

March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Solo Cornet in B $\flat$

$\text{♩} = 120$

11

22 **B**

31

39 **C**

Trio

48

56 **D**

64

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# Telephone Belles

March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Cornet in B $\flat$  1

$\text{♩} = 120$

Musical notation for measures 1-10. Includes dynamic markings *ff*, *ffz*, *fz*, and *mf*. A section marker **A** is present above measure 7.

Musical notation for measures 11-21. Includes dynamic markings *f*, *fz*, *fz*, *mf*, and *ffz*. First and second endings are indicated above measures 19-21.

Musical notation for measures 22-30. Includes dynamic marking *ff marcato*. A section marker **B** is present above measure 22.

Musical notation for measures 31-38. Includes first and second endings indicated above measures 35-38.

Musical notation for measures 39-47. Includes dynamic markings *mf*, *p*, and *mf*. A section marker **C** is present above measure 39.

Musical notation for measures 48-55. Includes dynamic marking *f*. First and second endings are indicated above measures 53-55.

Musical notation for measures 56-63. Includes dynamic marking *ff marcato*. A section marker **D** is present above measure 56.

Musical notation for measures 64-71. Includes first and second endings indicated above measures 68-71.

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# Telephone Belles

March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Cornet in B $\flat$  2 + 3

$\text{♩} = 120$

ff *ffz* *fz* *mf*

11 *f* *fz* *fz* *mf* *ff* *ffz*

22 *ff marcato*

31

39 *mf* *p* *mf*

51 *f* *ff marcato*

62



Complimentary to the "Hello Girls"

# Telephone Belles

March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Horn in F 1 + 2

$\text{♩} = 120$

ff ffz fz mf

11 f fz fz mf ff ffz

22 ff marcato

31 1. 2.

39 Trio C mf p

47 mf f 1. 2.

56 D ff marcato

65 1. 2.

Complimentary to the "Hello Girls"

# Telephone Belles

March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Horn in F 3 + 4

$\text{♩} = 120$

ff

ffz fz mf

11

f fz fz mf

ff

ffz

22

**B**

ff marcato

31

1. 2.

39

**C**

Trio

mf p

47

mf f

56

**D**

ff marcato

65

1. 2.

Complimentary to the "Hello Girls"

# Telephone Belles

March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Trombone 1 + 2

$\text{♩} = 120$

11 **A**

*ff* *ffz* *fz* *mf*

Musical notation for measures 11-21. Measure 11 starts with a dynamic of *ff*. Measure 12 has *ffz*. Measure 13 has *fz*. Measure 14 has *mf*. Measure 15 has a first ending bracket. Measure 16 has a second ending bracket. Measure 17 has a first ending bracket. Measure 18 has a second ending bracket. Measure 19 has a first ending bracket. Measure 20 has a second ending bracket. Measure 21 has a first ending bracket.

22 **B**

*f* *fz* *fz* *mf* *ff* *ffz*

Musical notation for measures 22-30. Measure 22 has a dynamic of *f*. Measure 23 has *fz*. Measure 24 has *fz*. Measure 25 has *mf*. Measure 26 has *ff*. Measure 27 has *ffz*. Measure 28 has a first ending bracket. Measure 29 has a second ending bracket. Measure 30 has a first ending bracket.

31 **C**

*ff marcato*

Musical notation for measures 31-38. Measure 31 has a dynamic of *ff marcato*. Measure 32 has *ff marcato*. Measure 33 has *ff marcato*. Measure 34 has *ff marcato*. Measure 35 has *ff marcato*. Measure 36 has *ff marcato*. Measure 37 has *ff marcato*. Measure 38 has *ff marcato*.

39 **D**

*mf* *p* *mf* *f*

Musical notation for measures 39-47. Measure 39 has a dynamic of *mf*. Measure 40 has *mf*. Measure 41 has *p*. Measure 42 has *p*. Measure 43 has *mf*. Measure 44 has *mf*. Measure 45 has *f*. Measure 46 has *f*. Measure 47 has *f*.

48 **E**

*mf* *p* *mf* *f*

Musical notation for measures 48-55. Measure 48 has a dynamic of *mf*. Measure 49 has *mf*. Measure 50 has *p*. Measure 51 has *p*. Measure 52 has *mf*. Measure 53 has *mf*. Measure 54 has *f*. Measure 55 has *f*.

56 **F**

*ff marcato*

Musical notation for measures 56-63. Measure 56 has a dynamic of *ff marcato*. Measure 57 has *ff marcato*. Measure 58 has *ff marcato*. Measure 59 has *ff marcato*. Measure 60 has *ff marcato*. Measure 61 has *ff marcato*. Measure 62 has *ff marcato*. Measure 63 has *ff marcato*.

64 **G**

*ff marcato*

Musical notation for measures 64-71. Measure 64 has a dynamic of *ff marcato*. Measure 65 has *ff marcato*. Measure 66 has *ff marcato*. Measure 67 has *ff marcato*. Measure 68 has *ff marcato*. Measure 69 has *ff marcato*. Measure 70 has *ff marcato*. Measure 71 has *ff marcato*.

Complimentary to the "Hello Girls"

# Telephone Belles

March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Trombone 3

$\text{♩} = 120$

11

*ff* *ffz* *mf*

11

*f* *ffz* *mf* *ff* *ffz*

22

*ff marcato*

31

*ff* *ffz*

39

*mf* *p*

47

*mf* *f*

56

*ff marcato*

65

*ff* *ffz*

Complimentary to the "Hello Girls"

# Telephone Belles

March

George Rosenkrans (1881-1955)

arr. by Gary Gillett & William Roche

Euphonium

$\text{♩} = 120$

**ff** **ffz** **fz** **mf**

**f** **fz** **mf** **ffz**

**ff marcato**

**mf** **p**

**mf** **ff marcato**

Complimentary to the "Hello Girls"

# Telephone Belles

March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Baritone

$\text{♩} = 120$

ff *ffz* *fz* *mf*

12 *f* *fz* *mf* *ffz*

22 **B** *ff marcato*

31 1. 2.

39 **C** *mf* *p*

47 1. 2.

56 **D** *mf* *ff marcato*

65 1. 2.

Complimentary to the "Hello Girls"

# Telephone Belles

March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Bass

$\text{♩} = 120$

The musical score is written for Bass in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of eight staves of music, each with a measure number and a section label (A, B, C, D). The score includes various dynamics such as *ff*, *ffz*, *fz*, *mf*, *f*, *ff*, *ffz*, *mf*, *ff*, *ffz*, *ff*, *marcato*, *mf*, *p*, *mf*, *f*, and *ff*. It also features first and second endings, repeat signs, and a *Trio* section starting at measure 39.

11

22 **B**

31

39 **C** *Trio*

47

56 **D**

65

# Telephone Belles

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

Snare Drum  
Percussion

♩ = 120

March

The score is written for Snare Drum and Percussion in 2/4 time, with a tempo of 120 beats per minute. It consists of six systems of music, each with a Snare Drum (S. D.) and Percussion (Perc.) part. The score includes various dynamics such as *ffz*, *fz*, *mf*, *f*, *ff*, *marcato*, and *p*. It features several sections: a 3-measure introduction, Section A (measures 12-21), Section B (measures 22-33), Section C (measures 34-44) labeled 'Trio', and Section D (measures 56-64). The score concludes with a double bar line and repeat signs.



Complimentary to the "Hello Girls"

Glockenspiel

# Telephone Belles

March

George Rosenkrans (1881-1955)  
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

Musical notation for measures 1-10. Includes dynamic markings *ff*, *ffz*, *fz*, and *mf*. Section A is marked.

Musical notation for measures 11-21. Includes dynamic markings *f*, *fz*, *fz*, *mf*, and *ffz*. First and second endings are indicated.

Musical notation for measures 22-30. Section B is marked. Dynamic marking *ff marcato*.

Musical notation for measures 31-38. First and second endings are indicated.

Musical notation for measures 39-47. Section C is marked. Dynamic markings *mf*, *p*, and *mf*. Labeled "Trio".

Musical notation for measures 48-55. Dynamic marking *f*. First and second endings are indicated.

Musical notation for measures 56-63. Section D is marked. Dynamic marking *ff marcato*.

Musical notation for measures 64-71. First and second endings are indicated.