

# MARCH OF THE LADYBUGS

Barry E. Kopetz

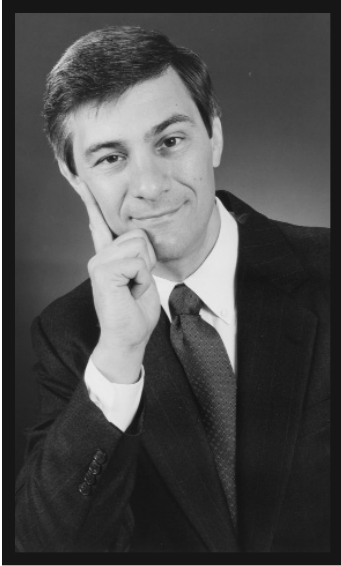
## Instrumentation

1 - Conductor's Full Score	4 - B $\flat$ Trumpet 1
4 - Flute 1	4 - B $\flat$ Trumpet 2
4 - Flute 2	3 - F Horn
2 - Oboe	4 - Trombone
1 - Bassoon	2 - Baritone/ Euphonium
4 - B $\flat$ Clarinet 1	2 - Baritone T.C.
4 - B $\flat$ Clarinet 2	3 - Tuba
2 - B $\flat$ Bass Clarinet	2 - Xylophone
3 - E $\flat$ Alto Saxophone 1	1 - Timpani
3 - E $\flat$ Alto Saxophone 2	4 - Snare Drum
2 - B $\flat$ Tenor Saxophone	Bass Drum
1 - E $\flat$ Baritone Saxophone	1 - Crash Cymbals

FJH is now using a high-speed sorting system for parts.  
As a result, all single page parts are collated before multiple page parts.

T H E  
F · J · H  
M U S I C  
C O M P A N Y  
I N C.  
Frank J. Hackinson

2525 Davie Road, Suite 360  
Fort Lauderdale, Florida 33317-7424  
www.fjhmusic.com



## The Composer

Barry E. Kopetz is director of bands and professor of conducting at Capital University in Columbus, Ohio, where he conducts the symphonic winds and the wind symphony. Dr. Kopetz received his bachelor's and master's degrees from Ohio State University and a doctorate with distinction from Indiana University. He is active as a composer and arranger, with more than 60 published works to his credit. In demand as a guest conductor and composer, he is also a published author, having written interpretive articles on the standard repertoire for *The Instrumentalist*. In 1997, Dr. Kopetz was selected Utah Music Educator of the Year by UMEA for his work contributing to the growth and quality of the instrumental music programs in the state of Utah. Dr. Kopetz was selected for membership into the prestigious American Bandmasters Association in 1998.

---

## About the Music

Ladybugs may be the cutest of all beetles to grace the windowsills and back porches of America during the summertime. Observing them walk is always a reminder to me of how cute they are, and this is the principal idea in *March of the Ladybugs*. It appears that when they are scurrying rapidly across a surface that the pace of their step, as well as the direction of their travel, is like a good march. The essence of these wonderfully entertaining insects, with the occasional flapping of their wings as they hurry along, is represented by the incessant major second.

This work is written in a modified march form to allow for endurance limitations of young bands. It contains an introduction, a first strain, a trio, and a traditional dogfight—or bug fight. The only item left out is the second strain. And just as ladybugs tend to stop and go, so does *March of the Ladybugs!*

The piece demands attention to all of the fundamental technical skills normally associated with a quality march performance—observation of characteristic tone quality, precision excellence, and development of good internal pulse throughout the ensemble.

Barry E. Kopetz

## Overview

by Deborah A. Sheldon

*March of the Ladybugs* is a delightfully playful march that will help young players to become more familiar with chromaticism and dissonance.

Bars	Section	Comments
1–4	Introduction	Nothing unusual in the opening with the tonic and fifth outlined in the low winds. Major 2 <sup>nd</sup> dissonance in clarinets and xylophone at bars 3–4 set up the comic nature of the work. Stay light and staccato.
5–17	A Section (1 <sup>st</sup> Strain)	The melody in the trumpets is supported in the low winds and punctuated with dissonance in the rest of the winds and xylophone. Percussion should hold steady. The trademark ♪ ♩ is tossed around the ensemble in echo fashion in 12–13. Development material in 15–17 uses a dynamic swell.
18–30	A' Section (2 <sup>nd</sup> Strain)	The melody reappears with embellishments in the upper woodwinds. Cue the entrance. Articulation in this section is more legato compared to previous measures. Quarters should be held full value. Continue to focus on non-chord tones and accidentals throughout. The trademark ♪ ♩ is used at 25 in a descending pattern to move the music into the next section. Crisp articulations return here. Conduct a decrescendo at 30.
31–46	B Section (Trio)	Patterned after a trio in a standard march, the legato melody in the trumpets is set against the crisp interjection of the upper winds and xylophone. Phrases are four bars long with no breaks in the ♩ ♪ rhythm. Accompanying bass line and cymbals should play only on the D.S. Pay attention to dynamics: <i>p</i> first time through. Crescendo and decrescendo as indicated. There must be a clean eighth rest at the end of 46.
47–57	“Bug Fight” (Break Strain or Dogfight)	The spirit turns “angry” in this section. <i>ff</i> dynamics and implied minor tonality sets the tone. Precise articulations will help emphasize the syncopations. Grace notes in the upper voices dot the dark melody. The familiar ♪ ♩ returns with an emphasized and clipped eighth replacing the quarter at the end. A sudden change in dynamics (to <i>mp</i> ) at 56 crescendos in 56–57 to move the music back to 31.
31–44	B' (Repeat of Trio)	The trio is repeated, this time with the entire ensemble performing at <i>f</i> level. Move to coda is indicated at 44.
58–61	Coda	The coda begins softly with full ensemble and grows to <i>f</i> for a full finish.

# MARCH OF THE LADYBUGS

BARRY E. KOPETZ  
(ASCAP)

March style (♩ = 112)

Flutes 1 2

Oboe

Bassoon *mp*

B♭ Clarinets 1 2 *mp*

B♭ Bass Clarinet *mp*

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

March style (♩ = 112)

B♭ Trumpets 1 2

F Horn

Trombone/Baritone *mp*

Tuba *mp*

Xylophone *mp*

Timpani

Snare Drum Bass Drum (B♭, E♭) S.D. B.D. *mp*

Crash Cymbals

2 3 4

Copyright © 2005 The FJH Music Company Inc.

International Copyright Secured. Made in U.S.A. All Rights Reserved.

WARNING! This arrangement is protected by copyright law. Copying or reproducing it by any method without the publisher's written permission is an infringement of copyright law. Anyone who reproduces copyrighted materials is subject to substantial penalties for each infringement.

5

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

5

Tpts. 1 2

Hn.

Tbn./Bar.

Tuba

Xylo.

Timp.

S.D.  
B.D.

Cr. Cym.

*mp*

*mp*

*mp*

*mp*

*mp*

*mf*

*mf*

*mp*

*mp*

*mp*

*mp*

5 6 7 8

This musical score page contains the following parts and markings:

- Woodwinds:** Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.).
- Brass:** Trumpets (Tpts.), Horns (Hn.), Trombone/Euphonium (Tbn./Bar.), Tuba.
- Percussion:** Xylophone (Xylo.), Timpani (Timp.), Snare Drum/Bass Drum (S.D./B.D.), Crash Cymbal (Cr. Cym.).
- Measure Markings:** Rehearsal mark 12 is indicated in a box above measure 12 of the Flute and Clarinet parts.
- Performance Instructions:** Dynamics include *mf* (mezzo-forte) for various instruments. An articulation mark *a2* is placed above the first note of the Flute part in measure 12.
- Watermark:** A large red diagonal watermark reads "Preview Only - Legal Use Requires Purchase".

13 14 15 16

18

Musical score for orchestral instruments. The score is written for measures 17, 18, 19, and 20. The instruments listed on the left are: Fls. (Flutes), Ob. (Oboe), Bsn. (Bassoon), Cls. (Clarinets), B. Cl. (Bass Clarinet), A. Saxes (Alto Saxophones), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpts. (Trumpets), Hn. (Horn), Tbn./Bar. (Trombone/Baritone), Tuba, Xylo., Timp. (Timpani), S.D. B.D. (Snare Drum/Bass Drum), and Cr. Cym. (Cymbal). The score includes various musical notations such as notes, rests, and dynamics. A large red watermark is overlaid across the page, reading "Preview Only - Legal Use Requires Purchase".

17

18

19

20



Fls. 1 2  
Ob.  
Bsn.  
Cls. 1 2  
B. Cl.  
A. Saxes 1 2  
T. Sax.  
B. Sax.  
Tpts. 1 2  
Hn.  
Tbn./Bar.  
Tuba  
Xylo.  
Timp.  
S.D. B.D.  
Cr. Cym.

21 22 23 24

*mf*

**25**

Fls. 1  
2

Ob.

Bsn.

*f*

Clars. 1  
2

B. Cl.

*f*

A. Saxes 1  
2

T. Sax.

*f*

B. Sax.

*f*

**25**

Tpts. 1  
2

Hn.

*mf*

*f*

Tbn./Bar.

*f*

Tuba

*f*

Xylo.

Timp.

S.D.  
B.D.

*f*

Cr. Cym.

25 *f* 26 27

*a2*

**Preview Only**  
Legal Use Requires Purchase

Fls. 1 2  
Ob.  
Bsn.  
Cls. 1 2  
B. Cl.  
A. Saxes 1 2  
T. Sax.  
B. Sax.  
Tpts. 1 2  
Hn.  
Tbn./Bar.  
Tuba  
Xylo.  
Timp.  
S.D.  
B.D.  
Cr. Cym.

*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*f*  
*mp*  
*mp*

28 29 30

31  $\text{S}$

Fls. 1  $mp-f$

Fls. 2  $mp-f$

Ob.  $mp-f$

Bsn.  $f$  play only on D.S.

Cls. 1  $(mp-f)$

Cls. 2  $(mp-f)$  play only on D.S.

B. Cl.  $f$

A. Saxes 1  $(mp-f)$

A. Saxes 2  $(mp-f)$

T. Sax.  $(mp-f)$

B. Sax.  $(mp-f)$

31  $\text{S}$

Tpts. 1  $(mp-f)$

Tpts. 2  $f$

Hn.  $f$  play only on D.S.

Tbn./Bar.  $f$  play only on D.S.

Tuba  $(mp-f)$

Xylo.  $mp-f$

Timp.  $(mp-f)$

S.D.  $(mp-f)$

B.D.  $(mp-f)$  play only on D.S.

Cr. Cym.  $f$

31 32 33 34

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbn./Bar.

Tuba

Xylo.

Timp.

S.D.  
B.D.

Cr. Cym.

play only on D.S.

*mp - f*

39

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

39

Tpts. 1  
2

Hn.

Tbn./  
Bar.

Tuba

Xylo.

Timp.

S.D.  
B.D.

Cr. Cym.

To Coda

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

To Coda

Tpts. 1  
2

Hn.

Tbn./Bar.

Tuba

Xylo.

Timp.

S.D.  
B.D.

Cr. Cym.

47 "Bug Fight"

Fls. 1 2

Ob.

Bsn. *ff* *play*

Cls. 1 2

B. Cl. *ff* *play*

A. Saxes 1 2

T. Sax.

B. Sax. *ff*

47 "Bug Fight"

Tpts. 1 2

Hn.

Tbn./Bar. *ff* *play*

Tuba *ff*

Xylo. *ff*

Timp.

S.D. B.D. *ff*

Cr. Cym. *ff* *play*

47 48 49 50 *ff*



51

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

51

Tpts. 1 2

Hn.

Tbn./Bar.

Tuba

Xylo.

Timp.

S.D. B.D.

Cr. Cym.

51 52 53 54

*ff* *ff* *ff* *ff*

play



Coda

Fls. 1 2 *mp* *f*

Ob. *mp* *f*

Bsn. *mp* *f*

Cls. 1 2 *mp* *f*

B. Cl. *mp* *f*

A. Saxes 1 2 *mp* *f*

T. Sax. *mp* *f*

B. Sax. *mp* *f*

Coda

Tpts. 1 2 *mp* *f*

Hn. *mp* *f*

Tbn./Bar. *mp* *f*

Tuba *mp* *f*

Xylo. *f*

Timp. *f*

S.D. B.D. *mp* *f*

Cr. Cym. *mp* *f*