

PINE MOUNTAIN

KATIE O'HARA LABRIE

INSTRUMENTATION

- 1 Conductor Score
- 8 Violin 1
- 8 Violin 2
- 5 Violin 3 (Viola T.C.)
- 5 Viola
- 5 Violoncello
- 5 Double Bass
- 1 Piano (opt.)



Please note: Our band and orchestra music is collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.



THE COMPOSER

Katie O'Hara LaBrie is a composer, conductor, clinician, and cellist from Northern Virginia. An educator at heart, Mrs. LaBrie spent the first 15 years of her career teaching orchestra in Fairfax County, Virginia. She holds a Bachelor of Music in Music Education from St. Olaf College, where she studied under Steven Amundson, and a Master of Music in Instrumental Conducting from George Mason University, where she studied with Anthony Maiello.

As a composer, Mrs. LaBrie's inspiration grows from many sources such as family and nature, but primarily draws from her experiences as a music educator. Her compositions have received many accolades including frequent selection as J.W. Pepper Editors' Choice, as well as performances at the Midwest Clinic and

American String Teachers Association Conference. In 2022, she was honored as one of Yamaha's "40 Under 40," for her action, courage, creativity, and commitment to growth in the music education field.

Mrs. LaBrie is the founding conductor of the Fairfax Chamber Players, and co-creator of "the Big IDEA" practice method. She lives in Fairfax, VA with her husband Joe, who is a middle school band director, and their budding musician, Liam.

ABOUT THE MUSIC

Get ready to stomp your feet and embrace the country vibe with this original fiddle tune. *Pine Mountain* uses a fun pentatonic melody and repeated rhythmic patterns along with cool effects such as double stops, chopping with the bow, and slapping the bass to enhance the musical styling and enduring spirit of the Appalachian Mountains.

PERFORMANCE NOTES

I wrote the piece with a fun rhythmic motive using the name of the commissioning party...and once you hear it, you'll never hear the piece any other way. I encourage you to use this with your students, or make your own version to fit your school. You can always go with "Oh! I love Or-ches-tra" if your school name doesn't magically fit into 3 syllables.

The piece also uses a couple techniques that are explained below.

Chop-Pull: Set your bow down into both strings hard creating a percussive "chop" sound for the "x"s and then pull your bow for the regular notes. Lift and repeat. If you are not familiar with the technique, I encourage you to watch some videos on chopping with your students. Though chops are often followed by upbows, for ease at this level I went with a more simple chop-pull effect using down bows.

Bass Slap: Use the right hand to slap the strings flat against the fingerboard, creating a percussive effect. Students will need to put their bows down on a stand or in a quiver to allow for the freedom to perform the slaps.

Cello/Bass Spin: This isn't written in – but it would be totally fun to have the lower strings spin their instruments at some point (carefully!) – perhaps at measure 43 (and again basses at measure 53).

Bass cues are provided in measures 31 and 33. These are only to be played in the absence of bass players. This is also included in the accompanying piano part.

—Katie O'Hara LaBrie

DURATION: 2:00

commissioned by Michelle Irwin in celebration of 27 years of service
at Pine Mountain Middle School; Kennesaw, Georgia

PINE MOUNTAIN

KATIE O'HARA LABRIE
(ASCAP)

Fast and bright (♩ = 112)

Violin 1

Violin 2

Viola
(Violin 3)

Violoncello

Double Bass

Piano

5

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

5 6 7 8



Chop-Pull

Vln. 1 *mp*

Vln. 2 *p*

Vla. *p*

Vcl.

D.B.

Pno. *p* *f*

9 10 11 12

13

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf* div.

D.B. *mf*

Pno. *mf*

13 14 15 16

17

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

non div.

mp

Chop-Pull

mp

Chop-Pull

mp

17 18 19 20

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

mf

mf

mp

mf

21 22 23 24

25

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

pizz.

mf

pizz.

mf

mf

pizz. slap

mf

25 26 27 28 29

31

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

arco

mp

arco

mp

D.B.

mp

D.B.

mp

play

mp

mp

30 31 32 33 34

39

musical score for measures 35-39. The score includes parts for Vln. 1, Vln. 2, Vla., Vcl., D.B., and Pno. The key signature is one sharp (F#). The tempo/mood is marked "play". The dynamics are marked *mp* (measures 35-38) and *mf* (measure 39). The Vln. 1 part has a "play" marking above the first measure. The Vln. 2 part has a "play" marking above the first measure. The Vla. part has a "play" marking above the first measure. The Vcl. part has a "play" marking above the first measure. The D.B. part has a "play" marking above the first measure. The Pno. part has a "play" marking above the first measure.

musical score for measures 40-44. The score includes parts for Vln. 1, Vln. 2, Vla., Vcl., D.B., and Pno. The key signature is one sharp (F#). The dynamics are marked *mf* (measures 40-44). The Vln. 1 part has a "play" marking above the first measure. The Vln. 2 part has a "play" marking above the first measure. The Vla. part has a "play" marking above the first measure. The Vcl. part has a "play" marking above the first measure. The D.B. part has a "play" marking above the first measure. The Pno. part has a "play" marking above the first measure.

45

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* div.

Vcl. *f*

D.B. *f*

Pno. *f*

mf

Chop-Pull

mp

mp

f

45 46 47 48 49

Vln. 1 non div. *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

Pno. *ff*

50 51 52 53 54