

# MORNING STAR

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

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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

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In our fast-paced lives, it's easy to get caught up in the rush, constantly moving from one task to the next. Recently, I've been reminding myself of the importance of pausing, taking a deep breath, and truly embracing the beauty that surrounds us each day. It's in these moments of mindfulness and presence that *Morning Star* was born: a musical reflection of the serenity and clarity that comes when we allow ourselves to simply be.

The piece begins with gentle, repeated portato notes, symbolizing both the rhythm of breathing and the twinkle of a morning star seen just as the sun begins to rise. The main body of the piece captures the essence of mindfulness as well as the serene beauty of a tranquil day. Melodies are passed between the sections, leading to a return of the opening portato theme: our morning star has transformed into an evening star and the cycle continues.

## PERFORMANCE NOTES

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Educationally I set out to feature a few techniques for developing players: from the opening portato and other tenuto hooked bows throughout the piece, to the inclusion of dotted quarter rhythms in every part. Encourage the students to play with broad bow strokes throughout, maintaining the legato feel with rich dynamic contrast and control. Explore phrasing beyond the basic dynamics, adding in hairpins or rubato at will.

Though written at the grade 2 level, this piece could also work for more advanced students by adding shifting throughout. For example, in measure 5 the first violins could shift to third position on the final eighth note (second violins have the same at m. 23). Celli would do well to avoid open A as much as possible. For example, they can shift to second position on beat two of m. 13. Violas can shift to third position in the second half of 27 and remain there through the end. This would also be a beautiful piece to add vibrato for those who are ready.

If you have a bass player, please omit the opening lower cello divisi. The piano, while not required, does add a little shimmer to the piece and was created as an independent voice so that you might feature a student pianist.

—Katie O'Hara LaBrie

## MORNING STAR

KATIE O'HARA LABRIE  
(ASCAP)

Adagio e dolce (♩ = 68)

Violin 1

Violin 2

Viola  
(Violin 3)

Violoncello

Double Bass

Piano  
(opt.)

5

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

5 6 7 8 9



10 11 12 13

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

*mf*

*p*

*p*

*p*

14 15 16 17

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

*mf*

*mf*

*mp*

*mf*

*mp*

18 19 20 21

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

*f* *mf*

*f*

*f* *mf*

*mf* *f*

22

23 24 25 26

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

*mf* *f*

*f* *pizz.* *f*

*mf* *f*

Score for measures 27-30. 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 *meno mosso* and *molto rit.*. The dynamics are marked *mp* (mezzo-piano) and *p* (piano). The Vln. 1 and Vln. 2 parts feature a melodic line with a crescendo leading to a fortissimo (ff) dynamic. The Vla. part features a melodic line with a crescendo leading to a fortissimo (ff) dynamic. The Vcl. part features a melodic line with a crescendo leading to a fortissimo (ff) dynamic. The D.B. part features a melodic line with a crescendo leading to a fortissimo (ff) dynamic. The Pno. part features a melodic line with a crescendo leading to a fortissimo (ff) dynamic.

Score for measures 31-34. 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 *meno mosso* and *molto rit.*. The dynamics are marked *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo). The Vln. 1 and Vln. 2 parts feature a melodic line with a crescendo leading to a fortissimo (ff) dynamic. The Vla. part features a melodic line with a crescendo leading to a fortissimo (ff) dynamic. The Vcl. part features a melodic line with a crescendo leading to a fortissimo (ff) dynamic. The D.B. part features a melodic line with a crescendo leading to a fortissimo (ff) dynamic. The Pno. part features a melodic line with a crescendo leading to a fortissimo (ff) dynamic.