

# THE WEXFORD CAROL

TRADITIONAL IRISH CAROL

Arranged by KATIE O'HARA LABRIE

## INSTRUMENTATION

- 1 Conductor Score
- 8 Violin 1
- 8 Violin 2
- 5 Viola
- 5 Violoncello
- 5 Double Bass
- 1 Harp (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 ARRANGER

---

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

---

I grew up listening to a variety of music. My parents introduced me to bluegrass and the likes of Alison Krauss, and I in turn, introduced them to the world of classical music and Yo-Yo Ma. When Allison Krauss and Yo-Yo Ma began performing together, it seemed a perfect match. In particular, I found their 2008 rendition of *The Wexford Carol* absolutely enchanting.

With that arrangement in mind, I set out to create my own version. The joy of folk melodies like this is that there are so many interpretations that have developed over the centuries, and I was excited to share mine.

This traditional Irish carol opens with a solo for cello, violin, and/or optional harp, played over distant open 5ths. The melody weaves in and out of different time signatures to emphasize the phrases and structure of the melody, allowing for a lot of push and pull. As the piece develops, independent voices bring out running countermelodies while each instrument takes a turn at the hauntingly beautiful tune. After a glorious key change from G Major to A Major, the piece settles down into a delicate conclusion. This mature arrangement is sure to push your students to new depths and captivate your audiences from start to finish.

I personally recommend starting with solo cello and harp, but of course you can arrange the solos however it best suits your ensemble. The soloist is welcome to add grace notes ad lib. Harp, if available, adds a lot to the texture of the piece. Chords should be rolled as customary on harp. String players will need to be very mindful of bow control and bow speed, resetting their bow when necessary, and legato playing is encouraged throughout the piece.

—Katie O'Hara LaBrie

DURATION: 4:00

# THE WEXFORD CAROL

TRADITIONAL IRISH CAROL

Arranged by  
KATIE O'HARA LABRIE  
(ASCAP)

Adagio (♩ = 60)

Solo\*

*mp*

Solo\*

*mp*

*mp*

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Harp (opt.)

gli altri

2 3 4

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

5 6 7 8

F#

F#

\*Solo recommendation is Harp and one other voice, but can be performed by Violin, Cello, Harp, or any combination thereof.



11

tutti

*mp* *mf*

*mf* pizz.

*mf* tutti *mf* tutti *mf* pizz.

9 10 11 12

13 14 15 16

19

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

17 18 19 20

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

21 22 23 24

26

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

*mp*

*mp*

*mp*

*mf*

*mf*

*mp*

25 27 28

*poco rit.*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

*mf*

*mf*

*mf*

*f*

*mf*

*f*

*mf*

29 30 31 32 33

39

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

38 39 40 41

Score for measures 42 to 45, featuring Vln. 1, Vln. 2, Vla., Vcl., D.B., and Hp. The music is in 3/4 time, with a key signature of one sharp (F#). The tempo is marked *div.* (diviso). The dynamics are *f* (forte). The measures are numbered 42, 43, 44, and 45. The key signature changes from F# to Bb at measure 43.



Score for measures 46 to 48, featuring Vln. 1, Vln. 2, Vla., Vcl., D.B., and Hp. The music is in 3/4 time, with a key signature of one sharp (F#). The tempo is marked *rit.* (ritardando) for measures 46 and 47, and *a tempo* for measure 48. The dynamics are *mf* (mezzo-forte) for measures 46 and 47, and *f* (forte) for measure 48. The measures are numbered 46, 47, and 48. The key signature changes from F# to C# at measure 48.





Vln. 1  
 Vln. 2  
 Vla.  
 Vcl.  
 D.B.  
 Hp.

49 50 51

Vln. 1  
 Vln. 2  
 Vla.  
 Vcl.  
 D.B.  
 Hp.

rit.  
 div.  
 non div.  
 mf  
 mf  
 G# G $\flat$   $\emptyset$

52 53 54 55

56 **Meno mosso e rubato** (♩ = 52)

56 57 58 59 60

Vln. 1 *mp* *p* *pp*

Vln. 2 *p* *pp*

Vla. *mp* *p* *pp*

Vcl. *mf* *mp* *p* *mp* *pp*

D.B. *mf* *mp* *p* *pp*

Hp. *mp* *p*

59 <sup>G#</sup>

rit. a tempo

61 62 63 64

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vcl. *ppp*

D.B. *p* *pp* *ppp*

Hp. *ppp*