

ONWARD

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

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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

When I think of the term "onward," many different emotions come to mind. There is a sense of excitement for what's ahead mixed with a swirling sensation of nervousness surrounding the unknown. Half of me is looking forward, but half of me may still be looking back. Perhaps I'm reflecting on an accomplishment that I'm proud of, yet equally I'm ready to move onward to the next great thing. Perhaps I got through something that was particularly difficult and it's just time to move "onward" and upward. These thoughts came to mind when I imagined all of the excitement, jitters, and sentimental feelings that a graduating student might feel in the spring of their senior year. The original form of this work (at a slightly higher difficulty level) was written for the inaugural graduating class of the Ben Barber Orchestras from Mansfield, TX. To those students and to all who are on the precipice of something new, I hope you embrace what's next and all of the feelings "onward" has to offer.

PERFORMANCE NOTES

- The original version of this work was written in 12/8, so there will be times when conducting phrases in 4 may work better than straight 2 for the 6/8 time signature. Feel free to be as fluid with it as possible.
- At the beginning, the first violin part should be played as lightly as possible with practically one hair of bow, growing as noted.
- Make sure to keep the tempo moving forward and never drag. The cellos at measure 69 should keep the forward motion going with a slight separation to the notes. In this same section you might consider adding hairpins within each smaller phrase in the upper strings as they crescendo overall.
- Phrasing and balance will be essential when working on the piece. Encourage the musicians to sing their lines and really get a sense of the musical direction.
- At measure 147, second violins should play with a biting stroke, accenting slightly on the main pulses (first and fourth eighth notes).
- At measure 163, entrances should be pronounced (not quite accented, but strong).

Enjoy exploring the piece!

—Katie O'Hara LaBrie

DURATION: 3:30

commissioned by the Ben Barber Orchestras for the inaugural graduating class
Mansfield ISD, Texas; Alex Young and Ellen Lawrence, Directors

ONWARD

KATIE O'HARA LABRIE
(ASCAP)

With measured optimism (♩. = 96)

Violin 1
Violin 2
Viola (Violin 3)
Violoncello
Double Bass

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

11 12 13 14 15



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

16 17 18 19 20

This block contains the first system of the musical score, covering measures 16 through 20. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music consists of melodic lines with various note values and rests. A large red watermark is overlaid on the page.

21

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

21 22 23 24 25

This block contains the second system of the musical score, covering measures 21 through 25. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music continues with melodic lines. A large red watermark is overlaid on the page.

29

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

26 27 28 29 30 31

This block contains the third system of the musical score, covering measures 26 through 31. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music continues with melodic lines. A large red watermark is overlaid on the page.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

32 33 34 35 36 37

pp

mp

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

38 39 40 41 42 43

mf

mf

mp 1/2 pos.

div.

4

0

4

0

2

1

-4

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

44 45 46 47 48 49

mf

mf

0

4

0

V

V

V

45

53

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

50 51 52 53 54

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

55 56 57 58 59 60

61

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

61 62 63 64 65

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

66 67 68 69 70 71

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

72 73 74 75 76 77

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

78 79 80 81 82 83

87

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

84 85 86 87 88 89

div. f 4 2 f 2 f 2 -3 2

arco (V)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

90 91 92 93 94 95

v div.

-4 4 -1 2 2

99

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

96 97 98 99 100 101

v

rit.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

102 103 104 105 106

107 With forward motion (♩. = 104)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

107 108 109 110 111 112

115

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

113 114 115 116 117 118

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

119 120 121 122 123 124

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

125 126 127 128 129 130

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

131 132 133 134 135 136

139

Vln. 1 *mf* *cresc.* 2 2

Vln. 2 *mf* *p* *cresc.*

Vla. *mf* *p*

Vcl. *mf* *p* *cresc.* -1 -1 2 2

D.B. *mf* *p* *cresc.* 2 2 2 2

137 138 139 140 141 142

147

Vln. 1 *f* *div.*

Vln. 2 *f*

Vla. *f*

Vcl. *f* *non div.* v -1

D.B. *f* (V) 4

143 144 145 146 147 148

Vln. 1 *sim.*

Vln. 2

Vla. 0

Vcl. 3

D.B.

149 150 151 152 153 154

155

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

cresc.

sim.

div.

non div.

cresc.

155 156 157 158 159 160

163

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

div.

ff

ff

ff

ff

ff

ff

161 162 163 164 165 166 167

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

cresc.

div.

div.

168 169 170 171 172 173 174