



PRIDE OF THE HIGHLANDS

Katie O'Hara LaBrie

Instrumentation

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

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





The Composer

Katie O'Hara LaBrie is a conductor, composer, clinician & cellist from Northern Virginia. As a music educator, she has taught all levels of orchestra in Fairfax County over the past 15 years and is currently the orchestra director at Luther Jackson Middle School in Falls Church, VA. She holds a Bachelor of Music in Music Education from St. Olaf College and Masters of Music in Instrumental Conducting from George Mason University, where she studied with Anthony Maiello.

In addition to her love of teaching, Mrs. LaBrie is a published composer and arranger as well as an active guest conductor, adjudicator, and clinician. She enjoys sharing her passion for music with others and teaching students how to practice with purpose.

Mrs. LaBrie is the founding conductor of the Fairfax Chamber Players and founding co-director of the Stallion Summer Strings Camp. She lives in Fairfax, VA with her husband Joe who is a middle school band director, and their young budding musician, Liam.

About the Music

Picture yourself looking out over a vast Scottish landscape as *Pride of the Highlands* opens with a bagpipe melody emulated by cello and bass. A sense of pride takes over as the rest of the strings enter for a powerful reiteration of the main theme.

The title *Pride of the Highlands* has two meanings; one representing the beauty of the Scottish lands and one representing the school pride felt by the students and orchestra of McLean High School (in McLean, Virginia) also known as the Highlanders. Both the Scottish Highlanders and the McLean Highlanders are full of pride for their people and accomplishments.

The middle of the piece incorporates a nod to the Mclean High School alma mater. Originally a theme by Charles Gounod, here it is arranged into a powerful 6/8 fiddle tune, with the double-stops creating even more strength. The piece then continues with a flowing rendition of the alma mater, representing reminiscing alumni or highlanders away from their home. A return to the original theme with dramatic arpeggiated countermelodies creates a strong finale showering the audience with full pride for the Highland(er)s.

Pride of the Highlands is dedicated to the McLean High School Orchestras, under the direction of Ms. Starlet Smith, and was written for the occasion of their 2019 performance at the Virginia Music Educations Association Conference.

Notes to the Conductor

The cello part is written with optional divisi and may be utilized at the director's discretion.

The performers are asked to maintain a legato style during each iteration of the main theme to emulate the sweeping Scottish countryside. Avoid adding space which would contribute to an undesired lilt-like quality.

During the "broadly" sections, encourage the performers to use a strong, fast, sweeping bow motion on the start of the slur in measures 33 and 89 to bring out the melody.

As noted in the score, make sure to keep the tempo alive at measure 70 and avoid slowing down.

- Katie O'Hara LaBrie

33 Broadly

30 31 32 33 34 35

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

f
mf
pizz.
mf

36 37 38 39 40

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

f
mf
div.

41 42 43 44 45 46

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

div.
mp
f
mp
mp
mp

47 Sweetly

Score for measures 47-52. Instruments: Vln. 1, Vln. 2, Vla., Vcl., D.B.

Measure 47: Vln. 1 *mp legato*, Vln. 2 *mp legato*, Vla. *mp legato*, Vcl. *mp legato*, D.B. *mp legato*

Measure 48: Vln. 1 *mp legato*, Vln. 2 *mp legato*, Vla. *mp legato*, Vcl. *mp legato*, D.B. *mp legato*

Measure 49: Vln. 1 *mp legato*, Vln. 2 *mp legato*, Vla. *mp legato*, Vcl. *mp legato*, D.B. *mp legato*

Measure 50: Vln. 1 *p*, Vln. 2 *p*, Vla. *p*, Vcl. *p*, D.B. *p*

Measure 51: Vln. 1 *p*, Vln. 2 *p*, Vla. *p*, Vcl. *p*, D.B. *p*

Measure 52: Vln. 1 *p*, Vln. 2 *p*, Vla. *p*, Vcl. *p*, D.B. *p*

56 With Strength and Pride

Score for measures 53-58. Instruments: Vln. 1, Vln. 2, Vla., Vcl., D.B.

Measure 53: Vln. 1 *pp*, Vln. 2 *pp*, Vla. *pp*, Vcl. *pp*, D.B. *pp*

Measure 54: Vln. 1 *pp*, Vln. 2 *pp*, Vla. *pp*, Vcl. *pp*, D.B. *pp*

Measure 55: Vln. 1 *mf*, Vln. 2 *mf*, Vla. *mf*, Vcl. *mf*, D.B. *mf*

Measure 56: Vln. 1 *f*, Vln. 2 *f*, Vla. *mf*, Vcl. *mf*, D.B. *mf*

Measure 57: Vln. 1 *f*, Vln. 2 *f*, Vla. *mf*, Vcl. *mf*, D.B. *mf*

Measure 58: Vln. 1 *f*, Vln. 2 *f*, Vla. *mf*, Vcl. *mf*, D.B. *mf*

Score for measures 59-63. Instruments: Vln. 1, Vln. 2, Vla., Vcl., D.B.

Measure 59: Vln. 1 *mf*, Vln. 2 *mf*, Vla. *mf*, Vcl. *mf*, D.B. *mf*

Measure 60: Vln. 1 *mf*, Vln. 2 *mf*, Vla. *mf*, Vcl. *mf*, D.B. *mf*

Measure 61: Vln. 1 *mf*, Vln. 2 *mf*, Vla. *mf*, Vcl. *mf*, D.B. *mf*

Measure 62: Vln. 1 *mf*, Vln. 2 *mf*, Vla. *mf*, Vcl. *mf*, D.B. *mf*

Measure 63: Vln. 1 *mf*, Vln. 2 *mf*, Vla. *mf*, Vcl. *mf*, D.B. *mf*

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

64 65 66 67 68 69

3
div.
mp
pizz.
mf
mp

70 Heartfelt (Don't Slow)

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

70 71 72 73 74 75

div.
mp espressivo
mp
mp

80

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

76 77 78 79 80 81

mf
mf
arco
pizz.
pizz.
arco
mf
mf

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

f *mf* *p* *mf*

f *mf* *p* *mf*

f *mf* *mp* *mf*

f *mf* *mp* *mf*

f *mf* *p* *mf*

82 83 84 85 86

89 Broadly

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

mp *mp*

pizz. non div. (strum)
pizz. non div. (strum)

arco

-1 4

87 88 89 90 91

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

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

92 93 94 95 96

97 Connected – With Strength and Pride

Score for measures 97-101. Instruments: Vln. 1, Vln. 2, Vla., Vcl., D.B. Includes markings: *div.*, *arco*, *f*.

Score for measures 102-107. Instruments: Vln. 1, Vln. 2, Vla., Vcl., D.B. Includes markings: *broadly*, *f*. Measure 105 is boxed.

Score for measures 108-112. Instruments: Vln. 1, Vln. 2, Vla., Vcl., D.B. Includes marking: *poco rit.*

113 Majestically (♩ = 52)

div. *ff*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

ff

113 114 115 116

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

117 118 119 120

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

121 122 123 124

div. *ff*