



# Christmas with the Nutcracker

a Medley of Traditional Carols and Themes  
from Tchaikovsky's *The Nutcracker*

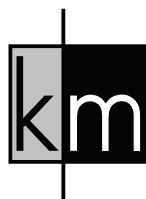
PYOTR ILYICH TCHAIKOVSKY

Arranged By KATIE O'HARA LABRIE

## Instrumentation

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Full Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
Bass	5



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## About the Composer



Katie O'Hara LaBrie is an active conductor, composer, 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 Masters 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. She enjoys creating new music with the goal of being educationally sound, pleasing to audiences, and above all, fun for the players. She is passionate about sharing music with others and teaching students how to practice with purpose.

Mrs. LaBrie's compositions have received many accolades including frequent selection as J.W. Pepper Editor's Choice, as well as performances at the Midwest Band and Orchestra Directors 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.

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Did you know that *Jingle Bells* can fit seamlessly with the *Nutcracker March*? How about *Dance of the Reed Flutes* and *Deck the Halls*? These are just two of the surprises that will delight your ears in this creative mash-up of Tchaikovsky's *Nutcracker* and classic Christmas carols. In Tchaikovsky's ballet the main character Clara dreams of far-off places and wondrous sweets accompanied by the composer's iconic music. In *Christmas with the Nutcracker*, arranged by Katie O'Hara LaBrie, one can imagine Clara waking up to the sounds of Christmas morning while visions from her dream still dance in her head.

### Notes to the Conductor

This piece was commissioned by the West Potomac High School Orchestra and ArtSpire VA, and was performed along with original choreography by the West Potomac Dance Company for their 2022 performance of *The Nutcracker Ballet*. It was designed to be placed right before Tchaikovsky's iconic character, Clara, wakes from her dream, with the idea that perhaps visions from the land of sweets are intermingling in her head with the sounds and songs of the Christmas season that she is waking up to.

The mash-ups included in this piece are:

- *The Nutcracker March* with *Jingle Bells*
- *The Arabian Dance* (Coffee) with *O Come, O Come Emmanuel*, and a bit of *Pat-a-pan*
- *Dance of the Reed Flutes* (Marzipan) with the *Twelve Days of Christmas*, *Deck the Halls*, and *God Rest ye Merry Gentlemen*
- *The Chinese Dance* (Tea) with *Joy to the World*
- *The Russian Dance* (Candy Canes) with *Joy to the World* and *Hark the Herald Angels Sing*

A note about the Cello divisi - Depending on the strengths and balance of your orchestra you may want to divide the Celli with more players on the bottom part at measure 99 to highlight *Hark the Herald Angels Sing*, but then have more players on top to highlight the moving line at measure 107.



katieoharalabrie.com



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Full Score

# Christmas With the Nutcracker

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from Tchaikovsky's *The Nutcracker*

Arranged by  
**KATIE O'HARA LABRIE**  
(ASCAP)

Presto ♩ = 172

Violin I  
Violin II  
Viola  
Cello  
Bass

**3**  
**4**  
**3**  
**4**

*mf*

1 2 3 4 5

*molto rit.* **8** Allegro ♩ = 120

Vln. I  
Vln. II  
Vla.  
Cello  
Bass

**4**  
**4**  
**4**  
**4**  
**4**

*f*

6 7 8 9

Vln. I  
Vln. II  
Vla.  
Cello  
Bass

10 11 12 13

14	15	16	17	18
		mit	<b>22</b> Andante moderato	23

19 20 21 22 23

KCS2303ES	24	25	26	27
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Vln. I

Vln. II

Vla.

Cello

Bass

*pp*

*mp*

*pp*

28 29 30 31 32

Vln. I

Vln. II

Vla.

Cello

Bass

*mp*

*mp*

*mp*

33 34 35 36 37

Vln. I

Vln. II

Vla.

Cello

Bass

*cresc.*

*cresc.*

*cresc.*

38 39 40 41 42

45

Score for measures 43 to 47, measures 45-46 highlighted. Instruments: Vln. I, Vln. II, Vla., Cello, Bass. Dynamics: *mf*, *dim.*, *mp*, *sim.*. Performance markings include *mf*, *dim.*, *mp*, and *sim.*. Measure numbers 43, 44, 45, 46, 47 are indicated below the staves.

Score for measures 48 to 51, measures 50-51 highlighted. Instruments: Vln. I, Vln. II, Vla., Cello, Bass. Dynamics: *mf*, *mp*. Performance markings include *mf*, *mp*, and *sim.*. Measure numbers 48, 49, 50, 51 are indicated below the staves.

Score for measures 52 to 55, measures 54-55 highlighted. Instruments: Vln. I, Vln. II, Vla., Cello, Bass. Dynamics: *mf*, *mp*. Performance markings include *mf*, *mp*, *Pizz.*, *Arco*, and *accel.*. Measure numbers 52, 53, 54, 55 are indicated below the staves. A large "4" is visible on the left side of the page.

Vln. I

Vln. II

Vla.

Cello

Bass

Vln. I

Vln. II

Vla.

Cello

Bass

Vln. I

Vln. II

Vla.

Cello

Bass

First system of musical notation (measures 64-71). Instruments: Vln. I, Vln. II, Vla., Cello, Bass. Dynamics: *mp*. Fingerings: -4, -3, -4, 4, -2, -1.

Second system of musical notation (measures 68-75). Instruments: Vln. I, Vln. II, Vla., Cello, Bass. Dynamics: *mf*, *f*, *pp*. Performance instruction: **75** L'istesso tempo. Includes "off the string" markings for Vln. II and Vla. in measure 75.

Third system of musical notation (measures 76-79). Instruments: Vln. I, Vln. II, Vla., Cello, Bass. Dynamics: *p*, *mp*. Includes a fermata over measure 77.



First system of musical notation (measures 80-83). Instruments: Vln. I, Vln. II, Vla., Cello, Bass. Dynamics: *mf*, *mp*. A double bar line is present at the end of measure 83.

Second system of musical notation (measures 84-87). Instruments: Vln. I, Vln. II, Vla., Cello, Bass. Dynamics: *f*, *mp*. Performance markings include *Arco* and *Pizz.*. A double bar line is present at the end of measure 87.

Third system of musical notation (measures 88-91). Instruments: Vln. I, Vln. II, Vla., Cello, Bass. Dynamics: *mp*, *f*. Performance markings include *Arco* and *Pizz.*. A double bar line is present at the end of measure 91.

92 93 94 95

Vln. I

Vln. II

Vla.

Cello

Bass

Pizz.

*mp*

*mf*

Arco

*mf*

*mf*

*mf*

*mf*

96 97 98

Vln. I

Vln. II

Vla.

Cello

Bass

*f*

*f*

*f*

*f*

*f*

*f*

99 100 101 102

Vln. I

Vln. II

Vla.

Cello I

Cello II

Bass

Section Div.

*f*

*f*

*f*

*f*

*f*

*f*

103 104 105 106

Vln. I

Vln. II

Vla.

Cello I

Cello II

Bass

Div.

-1

107 108 109 110

Vln. I

Vln. II

Vla.

Cello I

Cello II

Bass

*ff* broadly

4

*ff* broadly

*ff* broadly

*ff* broadly

*ff* broadly

*ff* broadly

111 112 113

Vln. I

Vln. II

Vla.

Cello

Bass

*Tutti*

*mf* *f* *mf* *f* *mf*

-3 -2 -2

114 115 116

Vln. I

Vln. II

Vla.

Cello

Bass

*ff* *ff* *ff* *ff* *ff*

3 3 3

Div.