

Hiraeth

for Trombone Octet

*Winner of the 2026 International
Trombone Association Composition Contest*

Chris Evan Hass

Program Notes

Hiraeth (pronounced HEER-eyeth) is a Welsh term, loosely translated to a longing and nostalgia for home. More than mere homesickness, it is an expression of a bond for a home to which you cannot return; a home that never was. This piece portrays this feeling of eternal longing through unresolved dissonances and a melody riddled with anticipations and suspensions, feeling as though it is constantly chasing and unfulfilling the harmony. The piece was originally written for choir and transcribed for trombone choir shortly after, with the text by Tim Davis reading:

Hiraeth beckons with wordless call,
Hear, my soul, with heart enthrall'd.
Hiraeth whispers while earth I roam;
Here I wait the call "come home."

Like seagull cry, like sea borne wind,
That speak with words beyond my ken,
A heartfelt cry with words unsaid,
Calls a wanderer home instead.

I heed your call, Hiraeth, I come
On westward path to hearth and home.
My path leads on to western shore,
My heart tells me there is yet more.

Within my ears the sea air sighs;
The sunset glow, it fills my eyes.
I stand at edge of sea and earth,
My bare feet washed in gentle surf.

Hiraeth's longing to call me on,
Here, on shore, in setting sun.
Hiraeth calls past sunset fire,
"Look beyond, come far higher!"

About the Composer



Chris Evan Hass (b. 1993) is a composer, arranger, conductor, and friend hailing from Ann Arbor, MI. Praised as “beautifully expressive” (the WholeNote) and “thrillingly off-kilter” (Double Reed Journal), Chris’ music aims to delight and inspire, often taking direct influence from his favorite artists and genres.

Known for rhythmic complexity and luscious harmonies, Chris’ compositions have attracted performances worldwide from some of today’s leading musicians, including members of the New York Philharmonic, Dallas Winds, Sinta Saxophone Quartet, Boston Symphony Orchestra, U.S. Army Band, Eastman Saxophone Project, and U.S. Naval Academy Band. His music has been featured at prestigious conferences including the Midwest Band and Orchestra Clinic, Texas Music Educator’s Association Conference, and the Indonesia Orchestra and Ensemble Festival. As a prominent voice in the saxophone and brass community, Chris’ chamber works are regularly performed at the Fischhoff

Chamber Music Competition and have become staples at instrumental showcases like the International Trombone Festival, World Saxophone Congress, and the International Trumpet Guild.

As an educator, Chris has worked internationally to rehearse ensembles ranging from beginning bands to collegiate and professional ensembles. Chris teaches private composition and low brass lessons, offers instruction in music theory, and frequently presents on topics including composition, networking, and freelancing at universities across the U.S.

Chris holds degrees in Composition from Central Michigan University (M.M.) and Western Michigan University (B.M.) where he studied with David Gillingham, Evan Ware, and Christopher Biggs. Chris currently resides in Jackson, MI with his wife, two sons, and three dogs - Pesto, Basil, and Olive.

Note from the Composer

Hello! Chris Evan Hass here. I wanted to extend my deepest gratitude to you for choosing to pick up this piece. As a composer, the greatest joy of my work is hearing others bring these notes to life. As much as I love the writing process, it’s the humanity, excitement, and passion that musicians like yourselves bring to these dots on the page that continues to inspire me.

As a hooligan trombonist who loves taking notes down the octave, I grant you *some* permission to enhance or adapt the written music. If you discover ways to improve playability or add musical interest, feel free to explore them as long as the overall character of the piece is preserved. You’re welcome to get creative and have some artistic license over the piece - Don’t feel 100% bound to the page.

Please let me know if you have questions or suggestions on this piece or any future works! I love hearing recordings of your interpretations of this music and would be happy to provide some helpful insight through a Zoom or in-person clinic. If nothing else, sending me programs of your performances always goes a long way - if you let me know the performance date in advance, I’d be happy to promote your concert to my nearly *dozens* of followers on social media.

Thank you sincerely for your support, and I hope you enjoy working on this piece!

Email - chrisevanhass@gmail.com

Website -



YouTube -



Chris Evan Hass

All Works for Trombone (c. 2025)

Solo

Flash in the Pan - Unaccompanied Bass Trombone

A funky and kaleidoscopic journey.

Frigid Envy - Trombone and Fixed Media

A poignant and visceral depiction on social media's effect on mental health.

Imposter - Contrabass (or Bass) Trombone and Piano

An introspective and disorientating exploration of anxiety.

Nebulous - Trombone and Piano

A vast and lyrical ballad depicting the expansiveness of space.

Resurgence - Solo Trombone and Trombone Sextet

A three act story of resilience in the face of adversity.

Violent Shadows - Solo Bass Trombone with different accompaniment options

(Trombone Quintet, Piano, Brass Quintet, Wind Ensemble (Grade 5))

A virtuosic display of both fierce aggression and pure lyricism.

When Great Trees Fall - Bass Trombone and Piano

An emotional journey through different stages of grief.

Chamber

Adagio in Ab Major - Brass Quintet

A bittersweet and lyrical ballad.

Black Diamond - Brass Trio

An invigorating and vigorous journey down a brutal skiing slope.

Boiling Point - Trombone Octet

A frenetic and cacophonous fanfare.

Dancing Light - Trombone Quartet

An rhythmic and illuminating dance.

Hiraeth - Trombone Octet

A chorale depicting feelings of longing and nostalgia.

Olympian Suite - Brass Quintet

A 3-movement suite portraying the three Olympian brothers of Zeus, Poseidon, and Hades.

Through the Vaulting Skies - 12-part Trombone Choir

A high-fantasy adventure based on the "hero's journey" story structure.

Vanquish - Trombone Octet

A triumphant and exhilarating battle scene.

You Do You - Brass Quintet

A jazzy and lighthearted romp with open improv solos for trumpet and trombone.

Hiraeth

for Trombone Octet

Chris Evan Hass

Molto Rubato ♩ = 60

Musical score for Trombone Octet, measures 1-10. Section A. The score is in 4/4 time with a tempo of 60 beats per minute. It features eight parts: Trombone 1, Trombone 2, Trombone 3, Trombone 4, Trombone 5, Trombone 6, Bass Trombone 1, and Bass Trombone 2. The key signature has two flats (B-flat and E-flat). The dynamics range from piano (*p*) to fortissimo (*f*), with markings for *mp*, *mf*, *pp*, and *n* (no dynamics). The music is marked *Molto Rubato*. A double bar line is present at the end of measure 10.

Musical score for Trombone Octet, measures 11-19. Section B. The score continues from measure 11. It features the same eight parts as Section A. The key signature remains two flats. The dynamics range from piano (*p*) to fortissimo (*f*), with markings for *mp*, *mf*, and *n*. The music is marked *molto rit.* (molto ritardando). A double bar line is present at the end of measure 19.

A tempo ♩ = 60

C

Musical score for measures 20-29. The score is for a tuba ensemble with six parts (Tbn. 1-6) and two Bass Tuba parts (B. Tbn. 1-2). The key signature is two flats (B-flat major/D minor). The time signature is 2/4. The tempo is marked 'A tempo' with a quarter note equal to 60 beats per minute. A rehearsal mark 'C' is placed above measure 25. Dynamics include *p*, *mp*, *f*, *mf*, and *mp*. The music features a melodic line in the upper tuba parts and a supporting bass line in the lower tuba parts.



Musical score for measures 30-39. The score continues with the same tuba ensemble. The key signature changes to three sharps (F# major/C# minor) starting at measure 33. The time signature changes to 3/4 at measure 31 and back to 4/4 at measure 35. Dynamics include *p*, *mp*, *f*, *mf*, and *p*. The music features a melodic line in the upper tuba parts and a supporting bass line in the lower tuba parts.

D

40 42 43 44 45 46 47 48

Tbn. 1 *mf*

Tbn. 2 *mp* *mf > p* *mp* *mf* *mp* *mf*

Tbn. 3 *mp* *mf > p* *mp* *mf* *mp* *mf*

Tbn. 4 *pp* *p > pp* *mp* *mf > p* *mp* *mf* *mp* *mf*

Tbn. 5 *pp* *p > pp* *mp* *mf > p* *mp* *mf* *mp* *mf*

Tbn. 6 *pp* *p > pp* *mp* *mf > p* *mp* *mf* *mp* *mf*

B. Tbn. 1 *pp* *p > pp* *mp* *mf > p* *mp* *mf* *mp* *mf*

B. Tbn. 2 *mp* *mf > p* *mp* *mf* *mp* *mf*

E

50 51 (2) 52 53 54 55 56 57 58

Switch off, if doubling part

1. 2.

Tbn. 1 *f* *> p < f* *mf* *f > p*

Tbn. 2 *f* *> p < f* *mf* *f > p*

Tbn. 3 *f* *> p < f* *mf* *f > p*

Tbn. 4 *f* *> p < f* *mf* *f > p*

Tbn. 5 *f* *> p < f* *mp* *mf* *mp* *mf* *f > p*

Tbn. 6 *f* *> p < f* *mp* *mf* *mp* *mf* *f > p*

B. Tbn. 1 *f* *> p < f* *mp* *mf* *mp* *mf* *f > p*

B. Tbn. 2 *f* *> p < f* *mp* *mf* *mp* *mf* *f > p*

F 60 61 1. 62 63 64 2. 65 66 1. 67 68 a2

Tbn. 1 *f* *ff* *mf* *f* *ff* *mf* *f* *mf* *ff p*

Tbn. 2 *f* *ff* *mf* *f* *ff* *mf* *f* *mf* *ff p*

Tbn. 3 *f* *ff* *mf* *f* *ff* *mf* *f* *mf* *ff p*

Tbn. 4 *f* *ff* *mf* *f* *ff* *mf* *f* *mf* *ff p*

Tbn. 5 *f* *ff* *mf* *f* *ff* *mf* *f* *mf* *ff p*

Tbn. 6 *f* *ff* *mf* *f* *ff* *mf* *f* *mf* *ff p*

B. Tbn. 1 *f* *ff* *mf* *f* *ff* *mf* *f* *mf* *ff p*

B. Tbn. 2 *f* *ff* *mf* *f* *ff* *mf* *f* *mf* *ff p*



G 70 71 72 73 74 75 76 77

Tbn. 1 *ff* *fff*

Tbn. 2 *ff* *fff*

Tbn. 3 *ff* *fff*

Tbn. 4 *ff* *fff*

Tbn. 5 *ff* *fff*

Tbn. 6 *ff* *fff*

B. Tbn. 1 *ff* *fff*

B. Tbn. 2 *ff* *fff*

78 **H** 80 81 82 83 **I** 85 86

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tbn. 5

Tbn. 6

B. Tbn. 1

B. Tbn. 2

Detailed description: This block contains the musical score for measures 78 through 86. It features seven staves: Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Tbn. 5, Tbn. 6, B. Tbn. 1, and B. Tbn. 2. The key signature is three sharps (F#, C#, G#) and the time signature changes from 2/4 to 3/4 to 4/4. Rehearsal mark **H** is at measure 78, and **I** is at measure 83. Dynamic markings include *mp*, *p*, and *pp*. Tbn. 1 is mostly silent. Tbn. 2 and 3 enter in measure 86. Tbn. 4, 5, and 6 have melodic lines with dynamics *mp*, *p*, and *pp* respectively. B. Tbn. 1 has a melodic line with dynamics *mp*, *p*, and *pp*. B. Tbn. 2 is silent.



87 88 89 90 91 92 **J** 94

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tbn. 5

Tbn. 6

B. Tbn. 1

B. Tbn. 2

Detailed description: This block contains the musical score for measures 87 through 94. It features seven staves: Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Tbn. 5, Tbn. 6, B. Tbn. 1, and B. Tbn. 2. The key signature is three sharps (F#, C#, G#) and the time signature changes from 2/4 to 4/4. Rehearsal mark **J** is at measure 92. Dynamic markings include *mp*, *p*, *mf*, and *n* (no dynamics). Tbn. 1 has a melodic line with dynamics *p* and *mp*. Tbn. 2, 3, 4, 5, and 6 have melodic lines with dynamics *mp*, *mf*, and *p*. B. Tbn. 1 and 2 have melodic lines with dynamics *mp*, *mf*, and *p*.

95 96 97 98 99 100 101 102

Tbn. 1 *mp* *mf* > *pp* *f* *pp*

Tbn. 2 *mp* *mf* > *pp* *f* *pp*

Tbn. 3 *mp* *mf* > *pp* *f* *pp*

Tbn. 4 *mp* *mf* > *pp* *f* *pp*

Tbn. 5 *mp* *mf* > *pp* *f* *pp*

Tbn. 6 *mp* *mf* > *pp* *f* *pp*

B. Tbn. 1 *mp* *mf* > *pp* *f* *pp*

B. Tbn. 2 *mp* *mf* > *pp* *f* *pp*

103 104 106 107 108 109 110

Tbn. 1 *n* *p* *pp* *n*

Tbn. 2 *n* *p* *pp* *n*

Tbn. 3 *n* *p* *pp* *n*

Tbn. 4 *n* *p* *pp* *n*

Tbn. 5 *n* *p* *pp* *n*

Tbn. 6 *n* *p* *pp* *n*

B. Tbn. 1 *n* *p* *pp* *n*

B. Tbn. 2 *n* *p* *pp* *n*

K

Trombone 1

Hiraeth

for Trombone Octet

Chris Evan Hass

Molto Rubato ♩ = 60

2 3 4 5 6 **A** 8 15 **B** 2

p < *mp* > *p* < *mf* > *n*

molto rit. **A tempo** ♩ = 60

18 19 20 21 22 23 24 25

mp < *f* > *p* < *mp* > *p* < *mf* > *f* >

C

27 28 29 30 31 32 33

mp < *mf* > *p*

D

34 35 36 39 2 5 46 47

mf < *f* > *mf*

Switch off, if doubling part

E

48 50 51 52 53 54 55 56

f > *p* < *f* > *mf*

F

57 58 2. **F** 60 61 1. 62 63 64 2.

f > *p* < *f* > *ff* > *mf* < *f* > *ff* > *mf* <

G

65 66 1. 67 68 a2 **G** 70 71 72

f > *mf* > *ff* *p*

H

73 74 75 76 77 78 **H** 80 4

ff > *fff*

Trombone 1

2

8 92 94 95 96

p *mp* *p* *mp* *mf* *pp*

97 98 99 100 101 102 103

f *pp* *n*

104 106 107 108 109 110

p *pp* *n*

Trombone 2

Hiraeth

for Trombone Octet

Chris Evan Hass

Molto Rubato ♩ = 60

2 3 4 5 6 **A** 8 15 **B**

p < *mp* > *p* < *mf* > *n* *p*

17 18 19 20 21 22 23 24

mp > *p* < *mp* > *f* > *p* < *mp* > *p* < *mf* < *f* >

25 27 28 31 33 34 35

C *mp* < *mf* >

36 39 42 43 44 45

D *mp* < *mf* > *p* < *mp* >

46 47 48 50 51 52 53

E *mf* > *mp* < *mf* > *f* > *p* < *f* >

54 55 56 57 58 60 61 62

F *mf* < *f* > *p* < *f* > *ff* > *mf* < *f* >

63 64 65 66 67 68 70

G *ff* < *mf* > *f* > *mf* > *ff* *p*

71 72 73 74 75 76 77 78

H *ff* < *fff* >

Trombone 2

2

80 **I** 85 86 87 88 89

4

pp *mp* > *p* *mp* *mf* > *p*

90 **J** 91 92 94 95 96

mf *n* *p* *mp* > *p* *mp* *mf* > *pp*

97 98 99 100 101 102 103

f *pp* *n*

104 **K** 106 107 108 109 110

p *pp* *n*

Trombone 3

Hiraeth

for Trombone Octet

Chris Evan Hass

Molto Rubato ♩ = 60

Musical notation for measures 1-10. The piece begins in 4/4 time with a bass clef. Measures 1-6 feature a melodic line with slurs and dynamic markings: *p* (measures 1-2), *mp* (measure 2), *p* (measures 3-4), *mf* (measures 4-5), and *n* (measure 6). Measure 7 contains a repeat sign. Measure 8 is marked with a box 'A' and a fermata. Measure 9 has a fermata. Measure 10 ends with a fermata and a dynamic marking of *p*.

Musical notation for measures 11-19. Measures 11-15 feature a melodic line with slurs and dynamic markings: *mp* (measures 11-12), *p* (measures 12-13), *mf* (measures 13-14), and *n* (measures 14-15). Measure 16 contains a repeat sign. Measure 17 is marked with a box 'B' and a fermata. Measure 18 has a fermata. Measure 19 is marked *molto rit.* and ends with a fermata and a dynamic marking of *f*.

A tempo ♩ = 60

Musical notation for measures 20-28. The piece changes to 2/4 time. Measures 20-24 feature a melodic line with slurs and dynamic markings: *p* (measures 20-21), *mp* (measures 21-22), *p* (measures 22-23), *mf* (measures 23-24), and *f* (measures 24-25). Measure 26 contains a repeat sign. Measure 27 is marked with a box 'C' and a fermata. Measure 28 has a fermata and a dynamic marking of *mf*.

Musical notation for measures 29-36. Measures 29-32 feature a melodic line with slurs and dynamic markings: *p* (measures 29-30), *mp* (measures 30-31), and *p* (measures 31-32). Measure 33 contains a key signature change to D major and a time signature change to 3/4. Measure 34 contains a key signature change to D minor and a time signature change to 4/4. Measure 35 contains a key signature change to D major and a time signature change to 3/4. Measure 36 has a fermata and a dynamic marking of *p*.

Musical notation for measures 37-45. Measures 37-40 feature a melodic line with slurs and dynamic markings: *mp* (measures 37-38), *n* (measures 38-39), and *n* (measures 39-40). Measure 41 contains a key signature change to D major and a time signature change to 4/4. Measure 42 is marked with a box 'D' and a fermata. Measure 43 has a fermata. Measure 44 has a fermata. Measure 45 has a fermata and a dynamic marking of *mp*.

Musical notation for measures 46-53. Measures 46-48 feature a melodic line with slurs and dynamic markings: *mf* (measures 46-47), *mp* (measures 47-48), *mf* (measures 48-49), and *f* (measures 49-50). Measure 51 contains a key signature change to D major and a time signature change to 3/4. Measure 52 contains a key signature change to D minor and a time signature change to 4/4. Measure 53 has a fermata and a dynamic marking of *f*.

Musical notation for measures 54-63. Measures 54-58 feature a melodic line with slurs and dynamic markings: *mf* (measures 54-55), *f* (measures 55-56), *p* (measures 56-57), *f* (measures 57-58), and *ff* (measures 58-59). Measure 60 contains a key signature change to D major and a time signature change to 3/4. Measure 61 contains a key signature change to D minor and a time signature change to 4/4. Measure 62 contains a key signature change to D major and a time signature change to 3/4. Measure 63 has a fermata and a dynamic marking of *ff*.

Musical notation for measures 64-70. Measures 64-68 feature a melodic line with slurs and dynamic markings: *mf* (measures 64-65), *f* (measures 65-66), *mf* (measures 66-67), and *ff* (measures 67-68). Measure 69 is marked with a box 'G' and a fermata. Measure 70 has a fermata and a dynamic marking of *p*.

Trombone 3

2

71 72 73 74 75 76 77

ff *fff*

78 80 81 85 86 87

H **I**

mp *pp* *mp > p*

88 89 90 91 92 94 95

J

mp *mf > p* *mf* *n* *p* *mp > p* *mp*

96 97 98 99 100 101 102

mf > pp *f* *pp*

103 104 106 107 108 109 110

K

n *p* *pp* *n*

Trombone 4

Hiraeth

for Trombone Octet

Chris Evan Hass

Molto Rubato ♩ = 60

Musical notation for measures 1-12. The piece begins in 4/4 time. Measures 1-6 are marked with dynamics *p*, *mp*, *p*, *mf*, and *n*. Measure 7 is a whole rest. Measure 8 is a 4-measure rest. Measures 9-12 are marked with dynamics *p* and *mp*. Rehearsal mark A is at measure 7.

Musical notation for measures 13-22. Measure 13 is marked *mf*. Measure 14 is marked *n*. Measure 15 is a whole rest. Measure 16 is a 2-measure rest. Measure 17 is a whole rest. Measure 18 is marked *mp*. Measure 19 is marked *f*. Measure 20 is marked *p*. Measure 21 is marked *mp*. Measure 22 is marked *p*. The tempo changes to **molto rit.** at measure 18 and **A tempo** at measure 20. The tempo marking is ♩ = 60. Rehearsal mark B is at measure 15.

Musical notation for measures 23-31. Measure 23 is marked *mf*. Measure 24 is marked *f*. Measure 25 is a whole rest. Measure 26 is a whole rest. Measure 27 is marked *mp*. Measure 28 is marked *mf*. Measure 29 is marked *mp*. Measure 30 is marked *mf*. Measure 31 is marked *p*. Rehearsal mark C is at measure 25.

Musical notation for measures 32-41. Measure 32 is a whole rest. Measure 33 is a whole rest. Measure 34 is a whole rest. Measure 35 is a whole rest. Measure 36 is a whole rest. Measure 37 is a whole rest. Measure 38 is a whole rest. Measure 39 is a 3-measure rest. Measure 40 is a whole rest. Measure 41 is marked *pp*. Rehearsal mark D is at measure 39.

Musical notation for measures 42-48. Measure 42 is marked *p*. Measure 43 is marked *pp*. Measure 44 is marked *mp*. Measure 45 is marked *mf*. Measure 46 is marked *p*. Measure 47 is marked *mp*. Measure 48 is marked *mf*.

Musical notation for measures 49-58. Measure 49 is marked *f*. Measure 50 is marked *p*. Measure 51 is marked *f*. Measure 52 is a whole rest. Measure 53 is a whole rest. Measure 54 is a whole rest. Measure 55 is a whole rest. Measure 56 is marked *mf*. Measure 57 is marked *f*. Measure 58 is marked *p*. Rehearsal mark E is at measure 49.

Musical notation for measures 59-66. Measure 59 is marked *f*. Measure 60 is marked *ff*. Measure 61 is marked *mf*. Measure 62 is marked *f*. Measure 63 is marked *ff*. Measure 64 is marked *mf*. Measure 65 is marked *f*. Measure 66 is marked *f*. Rehearsal mark F is at measure 59.

Musical notation for measures 67-74. Measure 67 is marked *mf*. Measure 68 is marked *ff*. Measure 69 is marked *p*. Measure 70 is a whole rest. Measure 71 is marked *p*. Measure 72 is marked *p*. Measure 73 is marked *p*. Measure 74 is marked *p*. Rehearsal mark G is at measure 67.

Trombone 4

2

75 76 77 78 **H** 80 81 82

ff *fff* *p*

83 **I** 85 86 87 88 92 **J**

pp *p* *pp* *mp* *p* *p*

94 95 96 97 98 99 100 101

mp *p* *mf* *pp* *f* *pp*

102 103 104 **K** 106 107 108 109 110

n *p* *pp* *n*

Trombone 5

2

68 **G** 70 71 72 73 74 75 76 77 78

ff p ff fff

Detailed description: This staff contains measures 68 through 78. It begins with a bass clef and a key signature of one sharp (F#). Measure 68 starts with a half note G2. Measures 69-75 are mostly whole notes with some rests. Measure 76 has a half note G2 with a fermata. Measure 77 has a whole rest. Measure 78 has a whole note G2. Dynamics include *ff*, *p*, *ff*, and *fff*. There are also hairpins for crescendo and decrescendo.

H 80 81 82 83 **I** 85 86 87

mp p pp p pp mp p

Detailed description: This staff contains measures 80 through 87. It starts with a bass clef and a key signature of two sharps (F#, C#). Measure 80 has a half note G2. Measure 81 has a whole rest. Measure 82 has a half note G2. Measure 83 has a whole rest. Measure 84 has a whole rest. Measure 85 has a half note G2. Measure 86 has a half note G2 with a fermata. Measure 87 has a half note G2 with a fermata. Dynamics include *mp*, *p*, *pp*, and *mp*. There are also hairpins for crescendo and decrescendo.

88 89 90 91 92 **J** 94 95

mp mf p mf n p mp p mp

Detailed description: This staff contains measures 88 through 95. It starts with a bass clef and a key signature of two sharps (F#, C#). Measure 88 has a half note G2. Measure 89 has a half note G2. Measure 90 has a half note G2. Measure 91 has a half note G2. Measure 92 has a whole rest. Measure 93 has a whole rest. Measure 94 has a half note G2. Measure 95 has a half note G2. Dynamics include *mp*, *mf*, *p*, *mf*, *n*, *p*, *mp*, and *p*. There are also hairpins for crescendo and decrescendo.

96 97 98 99 100 101 102

mf pp f pp

Detailed description: This staff contains measures 96 through 102. It starts with a bass clef and a key signature of two sharps (F#, C#). Measure 96 has a half note G2. Measure 97 has a half note G2. Measure 98 has a half note G2. Measure 99 has a half note G2. Measure 100 has a whole rest. Measure 101 has a half note G2. Measure 102 has a half note G2. Dynamics include *mf*, *pp*, *f*, and *pp*. There are also hairpins for crescendo and decrescendo.

103 104 **K** 106 107 108 109 110

n p pp n

Detailed description: This staff contains measures 103 through 110. It starts with a bass clef and a key signature of two sharps (F#, C#). Measure 103 has a whole rest. Measure 104 has a whole rest. Measure 105 has a whole rest. Measure 106 has a half note G2. Measure 107 has a whole rest. Measure 108 has a half note G2. Measure 109 has a half note G2 with a fermata. Measure 110 has a half note G2 with a fermata. Dynamics include *n*, *p*, *pp*, and *n*. There are also hairpins for crescendo and decrescendo.

Trombone 6

Hiraeth

for Trombone Octet

Chris Evan Hass

Molto Rubato ♩ = 60

2 3 4 5 6 **A** 8 9

p < *mp* > *p* < *mf* > *n* *pp* < *p* > *pp*

Detailed description: This block contains the first line of music, measures 2 through 9. It is in bass clef with a 4/4 time signature. The music features a series of half notes and quarter notes, some with slurs. Dynamic markings include piano (p), mezzo-piano (mp), mezzo-forte (mf), piano fortissimo (pp), and fortissimo (f). A box labeled 'A' is placed above measure 6.

10 11 12 13 14 15 **B** 17

mp > *p* < *mp* > *p* < *mf* > *n* *p* < *mp* > *p* <

Detailed description: This block contains the second line of music, measures 10 through 17. It continues in bass clef with a 4/4 time signature. Measure 15 has a key signature change to two sharps (F# and C#). Measure 16 is a whole rest. Measure 17 is in 4/4 time. Dynamic markings include mezzo-piano (mp), piano (p), mezzo-forte (mf), and piano (p). A box labeled 'B' is placed above measure 15.

18 19 20 21 22 23 24 25 **C** 2

molto rit. **A tempo** ♩ = 60

mp < *f* > *p* < *mp* > *p* < *mf* > *f* >

Detailed description: This block contains the third line of music, measures 18 through 25. It starts with a 'molto rit.' marking and a tempo change to 'A tempo' with a quarter note equal to 60. The time signature changes from 4/4 to 2/4 at measure 20, then back to 4/4 at measure 22. Measure 25 is a whole rest. Dynamic markings include mezzo-piano (mp), forte (f), piano (p), mezzo-piano (mp), piano (p), mezzo-forte (mf), and forte (f). A box labeled 'C' is placed above measure 24.

28 29 30 31 32 33 34 35

mp < *mf* > *p* < *mp* > *p* < *mf* > *f* <

Detailed description: This block contains the fourth line of music, measures 28 through 35. The time signature changes from 4/4 to 3/4 at measure 30, then to 2/4 at measure 32, and back to 4/4 at measure 34. Dynamic markings include mezzo-piano (mp), mezzo-forte (mf), piano (p), mezzo-piano (mp), piano (p), mezzo-forte (mf), and piano fortissimo (pp).

36 37 38 39 40 **D** 42 43 44 45

p < *mp* > *n* *pp* < *p* > *pp* < *mp* > *mf* > *p* < *mp* >

Detailed description: This block contains the fifth line of music, measures 36 through 45. The time signature changes from 4/4 to 3/4 at measure 37, then to 4/4 at measure 39, and back to 3/4 at measure 44. Dynamic markings include piano (p), mezzo-piano (mp), piano fortissimo (pp), piano (p), piano fortissimo (pp), mezzo-piano (mp), mezzo-forte (mf), piano (p), and mezzo-piano (mp). A box labeled 'D' is placed above measure 40.

46 47 48 **E** 50 51 52 53

mf > *mp* < *mf* > *f* > *p* < *f* > *mp* <

Detailed description: This block contains the sixth line of music, measures 46 through 53. The time signature changes from 3/4 to 4/4 at measure 47, then to 3/4 at measure 48, and back to 4/4 at measure 52. Dynamic markings include mezzo-forte (mf), mezzo-piano (mp), mezzo-forte (mf), forte (f), piano (p), forte (f), and mezzo-piano (mp). A box labeled 'E' is placed above measure 48.

54 55 56 57 58 **F** 60 61 62

mf > *mp* < *mf* > *f* > *p* < *f* > *ff* > *mf* < *f* >

Detailed description: This block contains the seventh line of music, measures 54 through 62. The time signature changes from 3/4 to 2/4 at measure 55, then to 3/4 at measure 57, and back to 4/4 at measure 60. Dynamic markings include mezzo-forte (mf), mezzo-piano (mp), mezzo-forte (mf), forte (f), piano (p), forte (f), fortissimo (ff), mezzo-forte (mf), and forte (f). A box labeled 'F' is placed above measure 58.

63 64 65 66 67 68 **G** 70 71 72

ff > *mf* > *f* > *mf* > *ff* *p*

Detailed description: This block contains the eighth line of music, measures 63 through 72. The time signature changes from 3/4 to 4/4 at measure 64, then to 3/4 at measure 66, and back to 4/4 at measure 70. Dynamic markings include fortissimo (ff), mezzo-forte (mf), forte (f), mezzo-forte (mf), fortissimo (ff), and piano (p). A box labeled 'G' is placed above measure 68.

Trombone 6

2

73 74 75 76 77 78 **H** 80 81 82

ff *fff* *mp* *p*

83 **I** 85 86 87 88 89 90 91

pp *p* *pp* *mp* *p* *mp* *mf* *p* *mf* *n*

92 **J** 94 95 96 97 98 99

p *mp* *p* *mp* *mf* *pp* *f* *n*

100 101 102 103 104 **K** 106 107 108 109 110

pp *n* *p* *pp* *n*

Bass Trombone 1

Hiraeth

for Trombone Octet

Chris Evan Hass

Molto Rubato ♩ = 60

2 3 4 5 6 **A** 8 9

p < *mp* > *p* < *mf* > *n* *pp* < *p* > *pp*

Measures 2-9: Bass clef, 4/4 time signature. Dynamics: *p*, *mp*, *p*, *mf*, *n*, *pp*, *p*, *pp*. Markings include slurs and accents.

10 11 12 13 14 15 **B** 17

mp < *p* > *mp* > *p* < *mf* > *n* *p* < *mp* > *p*

Measures 10-17: Bass clef, 4/4 time signature. Measure 15 has a 2/4 time signature change. Dynamics: *mp*, *p*, *mp*, *p*, *mf*, *n*, *p*, *mp*, *p*. Markings include slurs and accents.

18 19 20 21 22 23 24 25

molto rit. **A tempo** ♩ = 60

mp < *f* > *mf* < *f* >

Measures 18-25: Bass clef, 4/4 time signature. Measure 20 has a 2/4 time signature change. Dynamics: *mp*, *f*, *mf*, *f*. Markings include slurs and accents.

C 4 30 31 32 33 34 35 36

p < *mp* > *p* < *mf* > < *f* > *p*

Measures 30-36: Bass clef, 4/4 time signature. Measure 30 has a 4-measure rest. Measure 31 has a 3/4 time signature change. Measure 32 has a key signature change to D major. Measure 33 has a 4/4 time signature change. Measure 34 has a 3/4 time signature change. Measure 35 has a 4/4 time signature change. Measure 36 has a 3/4 time signature change. Dynamics: *p*, *mp*, *p*, *mf*, *f*, *p*. Markings include slurs and accents.

37 38 39 40 **D** 42 43 44 45

mp < *n* > *pp* < *p* > *pp* < *mp* > *mf* > *p* < *mp* >

Measures 40-45: Bass clef, 4/4 time signature. Measure 40 has a 4-measure rest. Measure 42 has a 4/4 time signature change. Measure 45 has a 5/4 time signature change. Dynamics: *mp*, *n*, *pp*, *p*, *pp*, *mp*, *mf*, *p*, *mp*. Markings include slurs and accents.

46 47 48 **E** 50 51 52 53

mf > *mp* < *mf* > *f* > *p* < *f* > *mp*

Measures 48-53: Bass clef, 5/4 time signature. Measure 48 has a 4/4 time signature change. Measure 50 has a 4/4 time signature change. Measure 52 has a 3/4 time signature change. Dynamics: *mf*, *mp*, *mf*, *f*, *p*, *f*, *mp*. Markings include slurs and accents.

54 55 56 57 58 **F** 60 61 62

mf > *mp* < *mf* > *f* > *p* < *f* > *ff* > *mf* < *f* >

Measures 58-62: Bass clef, 3/4 time signature. Measure 58 has a 2/4 time signature change. Measure 59 has a 3/4 time signature change. Measure 60 has a 4/4 time signature change. Measure 61 has a 2/4 time signature change. Measure 62 has a 3/4 time signature change. Dynamics: *mf*, *mp*, *mf*, *f*, *p*, *f*, *ff*, *mf*, *f*. Markings include slurs and accents.

63 64 65 66 67 68 **G** 70

ff < *mf* > *f* < *mf* > *ff* *p*

Measures 68-70: Bass clef, 3/4 time signature. Measure 68 has a 4/4 time signature change. Measure 70 has a 4/4 time signature change. Dynamics: *ff*, *mf*, *f*, *mf*, *ff*, *p*. Markings include slurs and accents.

Bass Trombone 1

2

71 72 73 74 75 76 77 78 **H**

ff < *fff* *mp*

80 81 82 83 **I** 85 86 87

> *p* *pp* < *p* < *pp* < *mp* > *p* <

88 89 90 91 92 **J** 94 95

mp < *mf* > *p* < *mf* > *n* *p* < *mp* > *p* < *mp* <

96 97 98 99 100 101 102

mf > *pp* > *f* *pp*

103 104 **K** 106 107 108 109 110

> *n* *p* *pp* > *n*

Bass Trombone 2

Hiraeth

for Trombone Octet

Chris Evan Hass

Molto Rubato ♩ = 60

2 3 4 5 6 **A** 8 9

p < *mp* > *p* < *mf* > *n* *pp* < *p* > *pp*

Detailed description: This block contains the first line of music, measures 2 through 9. It is in bass clef with a key signature of two flats and a 4/4 time signature. The tempo is 'Molto Rubato' with a metronome marking of ♩ = 60. The dynamics are *p*, *mp*, *p*, *mf*, *n*, *pp*, *p*, and *pp*. There are slurs and accents throughout. A rehearsal mark 'A' is placed above measure 6.

10 11 12 13 14 15 **B** 17

mp < *p* > *mp* > *p* < *mf* > *n* *p* < *mp* > *p* <

Detailed description: This block contains the second line of music, measures 10 through 17. The key signature remains two flats. The tempo is still 'Molto Rubato'. The dynamics are *mp*, *p*, *mp*, *p*, *mf*, *n*, *p*, *mp*, and *p*. There are slurs and accents. A rehearsal mark 'B' is placed above measure 15. The time signature changes to 2/4 for measures 15 and 16, then returns to 4/4 for measure 17.

18 19 20 21 22 23 24 25

molto rit. **A tempo** ♩ = 60

mp < *f* > *mf* < *f* >

Detailed description: This block contains the third line of music, measures 18 through 25. The tempo changes to 'A tempo' with a metronome marking of ♩ = 60. The dynamics are *mp*, *f*, *mf*, and *f*. There are slurs and accents. A 'molto rit.' marking is present above measures 18-19. The time signature changes to 2/4 for measures 20-21, then returns to 4/4 for measures 22-25.

C 5 31 32 33 34 35 36 37 38

p < *mf* > < *f* > *p* < *mp* > *n*

Detailed description: This block contains the fourth line of music, measures 31 through 38. The key signature changes to three sharps. The dynamics are *p*, *mf*, *f*, *p*, *mp*, and *n*. There are slurs and accents. A rehearsal mark 'C' is placed above measure 31. The time signature changes to 3/4 for measures 31-32, 34-35, and 37-38, and to 4/4 for measures 33 and 36.

39 42 43 44 45 46 47

D 2

mp < *mf* > *p* < *mp* > *mf* > *mp* > *mf* <

Detailed description: This block contains the fifth line of music, measures 42 through 47. The key signature remains three sharps. The dynamics are *mp*, *mf*, *p*, *mp*, *mf*, *mp*, and *mf*. There are slurs and accents. A rehearsal mark 'D' is placed above measure 42. The time signature changes to 2/4 for measure 42, 5/4 for measure 46, and 4/4 for measure 47.

48 50 51 52 53 54 55

E

f > *p* < *f* > *mp* < *mf* > *mp* <

Detailed description: This block contains the sixth line of music, measures 50 through 55. The key signature changes to two flats. The dynamics are *f*, *p*, *f*, *mp*, *mf*, and *mp*. There are slurs and accents. A rehearsal mark 'E' is placed above measure 50. The time signature changes to 3/4 for measures 50-51, 53-54, and 55, and to 2/4 for measure 52.

56 57 58 **F** 60 61 62 63 64

mf < *f* > *p* < *f* > *ff* > *mf* < *f* > *ff* > *mf* :

Detailed description: This block contains the seventh line of music, measures 57 through 64. The key signature remains two flats. The dynamics are *mf*, *f*, *p*, *f*, *ff*, *mf*, *f*, *ff*, and *mf*. There are slurs and accents. A rehearsal mark 'F' is placed above measure 58. The time signature changes to 3/4 for measures 57-58, 60-61, and 63-64, and to 2/4 for measures 59, 62, and 64.

65 66 67 68 **G** 70 71 72

f < *mf* > *ff* *p*

Detailed description: This block contains the eighth line of music, measures 66 through 72. The key signature remains two flats. The dynamics are *f*, *mf*, *ff*, and *p*. There are slurs and accents. A rehearsal mark 'G' is placed above measure 68. The time signature is 4/4 for all measures in this block.

Bass Trombone 2

2

73 74 75 76 77 78 **H** 80 **I**

ff < *fff*

88 89 90 91 92 **J** 94 95

mp < *mf* > *p* < *mf* > *n* < *p* < *mp* > *p* < *mp* < *mp*

96 97 98 99 100 101 102

mf > *pp* < *f* < *pp*

103 104 **K** 106 107 108 109 110

n < *p* < *pp* < *n*