

Chris M. Bernotas

HEARTBEATS IN SHADOWS

INSTRUMENTATION

1 – Conductor	3 – 2nd Trombone
6 – Flute	1 – Euphonium TC
2 – Oboe	2 – Euphonium BC
2 – Bassoon	4 – Tuba
4 – 1st B \flat Clarinet	1 – Bells
4 – 2nd B \flat Clarinet	3 – Percussion 1
2 – B \flat Bass Clarinet	<i>Medium Tom, Snare Drum, Bass Drum</i>
2 – 1st E \flat Alto Saxophone	4 – Percussion 2
2 – 2nd E \flat Alto Saxophone	<i>Mark Tree, Suspended Cymbal, Low Tom, Gong, Cabasa, Tambourine, Crash Cymbal</i>
2 – B \flat Tenor Saxophone	1 – Timpani
1 – E \flat Baritone Saxophone	
3 – 1st B \flat Trumpet	
3 – 2nd B \flat Trumpet	
4 – F Horn	
3 – 1st Trombone	

Complete Band	\$76.00
Full Score	6.00
Parts, each	1.50

Daehn
PUBLICATIONS

Program Notes

Heartbeats in Shadows is a dramatic concert work that will bring out all things that lurk in the darkness. The piece starts with an air of mystery, a bit of darkness and some curious light before powerful sounds echo through the ensemble. You can hear heartbeats throughout the piece as a variety of emotions is explored.

Students will enjoy the exciting blend of a strong melody, tense harmony and compelling percussion as they visualize what awaits them in the shadows.

Performance Suggestions

A dramatic atmosphere should be created at the beginning of the piece by the slow rise and fall of the mark tree and “heartbeats” in the bass drum. Be sure to make the bell solo prominent in measures 1-3. One chilling effect to help create the mood is to use a bow on the edge of a suspended cymbal. Try experimenting with different bows and cymbals to create a unique, eerie sound. The Percussion 2 part will require two players with both players using the suspended cymbal at different times. Students should strive for a sharp contrast in dynamics and articulations throughout the piece. The *marcato* accents in measures 36, 37 and 43 should be forceful and biting.

Strive for a balance of voices through the “Slower and Ominous” section beginning at measure 54, while encouraging students to perform notes for their full duration. The fugue-like section should be light and lively, like a little beacon of sunshine in an otherwise dark room! Measure 99 to the end should be full, vibrant and triumphant in style. If possible, have at least some flutes play the higher octave option, measures 107-110. The final tones, beginning at measure 115, should be performed like strong bell tones with a heavy attack and quick decay, allowing all of the layering to be heard. The driving percussion section should be present, but controlled, throughout the piece.

I hope *Heartbeats in Shadows* will be a substantial addition to young band literature.

Chris M. Bernotas

About the Composer

Composer, clinician and teacher Chris M. Bernotas brings a fresh perspective to the world of music education. An active composer and arranger of concert band music, Mr. Bernotas is published with Daehn Publications, Alfred Music Publishing, TRN Music Publishing, Northeastern Music Publications and Bandworks Publications. His music has been performed at the Midwest Clinic and has appeared on J. W. Pepper’s Editor’s Choice list and numerous state lists. Mr. Bernotas is coauthor of the third book in Alfred’s *Sound Innovations: Ensemble Development*, along with Peter Boonshaft.

Mr. Bernotas holds a BM from William Paterson University and an MAT from Marygrove College. As an instrumental music teacher at Mountain Lakes High School in New Jersey, he conducts the wind ensemble, concert band, pep band, jazz band and pit orchestra. Mr. Bernotas was recognized as Educator of the Year in 2005 and has been listed several times in *Who’s Who Among American Teachers*.

He has served the North Jersey Area Band as president and symphonic band conductor. He has also served on the executive board for the New Jersey School Music Association, Region One, and has worked with the New Jersey All-State Band as manager.

Mr. Bernotas has written and arranged music for many drum corps and marching bands throughout the United States. He also adjudicates for marching band competitions and festivals nationwide.

He is active guest conductor and presenter at clinics and conferences. He hosts virtual clinics and “classroom trades” with teachers in the U.S. and Canada.

His professional affiliations include MENC, ASCAP, NBA and NJMEA. He resides in New Jersey with his wife Cristina and three children.

Preview Only

Heartbeats in Shadows

Chris M. Bernotas (ASCAP)

Hauntingly ♩ = 72

Flute

Oboe

Bassoon

B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Hauntingly ♩ = 72

B♭ Trumpets

F Horn

Trombones

Euphonium

Tuba

Bells

Percussion 1
(Medium Tom/Snare Drum, Bass Drum)

Percussion 2
(Mark Tree/Suspended Cymbal/Low Tom/Gong, Suspended Cymbal/Triangle/Cabasa/Tambourine/Crash Cymbal)

Timpani

hard rubber mallets Solo

B.D.

Mark Tree

med. felt mallets

Tune: G, D

12

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

1

2

A. Saxes

T. Sax.

Bar. Sax.

12

1

2

Tpts.

Hn.

1

2

Trbs.

Euph.

Tuba

Mlt. Perc.

Perc. 1

Med. Tom

mf

f

mp

Sus. Cym.

Tri.

f

Timp.

8 9 10 11 12 *f* 13 14 15

20

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

1 A. Saxes.

2 A. Saxes.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

1 Trbs.

2 Trbs.

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

16 17 18 19 20 21 22 23

ff *mf* *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

This page of the score, page 5, contains measures 16 through 23. A rehearsal mark is placed at measure 20. The woodwinds (Flute, Oboe, Bassoon, Clarinets, Bass Clarinet, Alto Saxophones, Tenor Saxophone, Baritone Saxophone) and brass (Trumpets, Horns, Trombones, Euphonium, Tuba) sections all play a melodic line that starts in measure 20 and continues through measure 23. The dynamics for these sections are marked *ff* (fortissimo) at measure 20 and *mf* (mezzo-forte) from measure 21 onwards. The percussion section includes Mallet Percussion, Percussion 1, Percussion 2, and Timpani. Percussion 1 plays a steady eighth-note pattern throughout. Percussion 2 plays a series of accented eighth notes. The Timpani plays a series of accented eighth notes. The Mallet Percussion part has rests until measure 20, where it plays a melodic line with a dynamic marking of *mf*.

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

1

A. Saxes

2

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

1

Trbs.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Gong

sus. cymb w/bow

mp *mf*

29 With Intensity ♩ = 144

33

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

1

2

A. Saxes

T. Sax.

Bar. Sax.

29 With Intensity ♩ = 144

33

1

2

Tpts.

Hn.

1

2

Trbs.

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Fl. *ff* 38

Ob. *ff*

Bsn. *ff* *f*

1 Cls. *ff*

2 Cls. *ff*

B. Cl. *ff*

1 A. Saxes *ff*

2 A. Saxes *ff*

T. Sax. *ff* *f*

Bar. Sax. *ff* *f* 38

1 Tpts. *f*

2 Tpts. *f*

Hn. *ff*

1 Trbs. *ff* *f*

2 Trbs. *ff* *f*

Euph. *ff* *f*

Tuba *ff* *f*

Mlt. Perc. *ff*

Perc. 1

Perc. 2

Timp.

35 36 37 38 39

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Trbs.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

40 41 42 43 44

f

mf

ff

div.

44

44

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Trbs.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

45

46

47

48

49

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Trbs.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

50

51

52

53

54 Slower and Ominous $\text{♩} = 72$

61

Fl. *ff* *mf* *f* *mp*

Ob. *ff* *mf* *f* *mp*

Bsn. *ff* *mp* *f*

1 Cls. *ff* *mp* *f* *mp*

2 Cls. *ff* *mp* *f* *mp*

B. Cl. *ff* *mp* *f* *mp*

1 A. Saxes *ff* *mf* *f* *mp*

2 A. Saxes *ff* *mp* *f* *mp*

T. Sax. *ff* *mp* *f* *mp*

Bar. Sax. *ff* *mp* *f*

54 Slower and Ominous $\text{♩} = 72$

61

1 Tpts. *ff* *mf* *f* *mp*

2 Tpts. *ff* *mf* *f* *mp*

Hn. *ff* *mp* *f* *mp*

1 Trbs. *ff* *mp* *f*

2 Trbs. *ff* *mp* *f*

Euph. *ff* *mp* *f*

Tuba *ff* *mp* *f*

Mlt. Perc. *ff* *mp*

Perc. 1 *ff* *mf* Cabasa *f*

Perc. 2 *ff* *f*

Timp. *ff* *mf* *f*

54 55 56 57 58 59 60 61

Musical score for page 13, featuring various instruments and their parts. The score is divided into systems, with the first system starting at measure 62 and the second system starting at measure 65. The instruments listed are:

- Fl.
- Ob.
- Bsn.
- 1 Cls.
- 2 Cls.
- B. Cl.
- 1 A. Saxes
- 2 A. Saxes
- T. Sax.
- Bar. Sax.
- 1 Tpts.
- 2 Tpts.
- Hn.
- 1 Trbs.
- 2 Trbs.
- Euph.
- Tuba
- Mlt. Perc.
- Perc. 1
- Perc. 2
- Timp.

Measure numbers 62, 63, 64, 65, 66, and 67 are indicated at the bottom of the page. Dynamics include *mf*, *mp*, *ff*, and *f*.

69

Fl.

Ob.

Bsn.

1

Cl.

2

B. Cl.

1

A. Sax.

2

T. Sax.

Bar. Sax.

69

1

Tpts.

2

Hn.

1

Trbs.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Tim.

68 69 70 71 72 73

78 Lively ♩ = 132

Fl. *ff* *mp* *mf*

Ob. *ff* *mp* *mf*

Bsn. *ff* *mf*

1 Cls. *ff* *mp* *mf*

2 Cls. *ff* *mp* *mf*

B. Cl. *ff* *mf*

1 A. Saxes *ff* *mf*

2 A. Saxes *ff* *mf*

T. Sax. *ff* *mf*

Bar. Sax. *ff* *mf*

78 Lively ♩ = 132

1 Tpts. *ff* *mp*

2 Tpts. *ff* *mp*

Hn. *ff* *mf*

1 Trbs. *ff* *mf*

2 Trbs. *ff* *mf*

Euph. *ff* *mf*

Tuba *ff* *mf*

Mlt. Perc. *ff* *mp* *mf*

Perc. 1 *ff* *mp* *mf*

Perc. 2 *ff* *mf* Tamb. w/stick

Timp. *ff* *mf*

84

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

1

2

A. Saxes

T. Sax.

Bar. Sax.

84

1

2

Tpts.

Hn.

1

2

Trbs.

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Gong

Detailed description: This is a page of a musical score for measures 81 through 87. The score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in C (Cls. 1 and 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Saxes 1 and 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpets (Tpts. 1 and 2), Horns (Hn.), Trombones (Trbs. 1 and 2), Euphonium (Euph.), and Tuba. The percussion section includes Mallet Percussion (Mlt. Perc.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Timpani (Timp.). A Gong is also indicated at the end of measure 87. The key signature has one sharp (F#) and the time signature is 4/4. The score shows various melodic lines and rests for each instrument. A box containing the number '84' is placed above the Flute staff at the beginning of measure 84 and above the Trumpet staff at the beginning of measure 84. The dynamic marking 'mf' (mezzo-forte) appears in measures 84, 85, and 86 for the woodwinds and mallet percussion. The Percussion 2 part features a consistent rhythmic pattern of eighth notes throughout the measures.

This page of a musical score, numbered 17, covers measures 88 through 92. The score is divided into several sections:

- Flute (Fl.):** Remains silent until measure 92, where it begins with a melodic line at *mf*.
- Oboe (Ob.):** Similarly silent until measure 92, then plays at *mf*.
- Bassoon (Bsn.):** Starts at *f* in measure 88 with a bass line of eighth notes.
- Clarinets (Cls.):** Two parts, both silent until measure 92, then play at *mf*.
- Bass Clarinet (B. Cl.):** Starts at *f* in measure 88 with a bass line.
- Saxophones (A. Saxes):** Two parts, silent until measure 92, then play at *mf*.
- Tenor Sax (T. Sax.):** Starts at *f* in measure 88 with a melodic line.
- Baritone Sax (Bar. Sax.):** Starts at *f* in measure 88 with a melodic line.
- Trumpets (Tpts.):** Two parts, both start at *mf* in measure 88 with a melodic line.
- Horns (Hn.):** One part, starts at *f* in measure 88 with a melodic line.
- Trombones (Trbs.):** Two parts, both start at *f* in measure 88 with a bass line.
- Euphonium (Euph.):** Starts at *f* in measure 88 with a bass line.
- Tuba:** Starts at *f* in measure 88 with a bass line.
- Mallet Percussion (Mlt. Perc.):** Starts at *f* in measure 88 with a melodic line.
- Percussion 1 (Perc. 1):** Starts at *f* in measure 88 with a rhythmic pattern.
- Percussion 2 (Perc. 2):** Starts at *f* in measure 88 with a rhythmic pattern.
- Timpani (Timp.):** Starts at *f* in measure 88 with a rhythmic pattern, including a "Low Tom" in measure 91.

96 Driving ♩. = 144

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

Bar. Sax.

96 Driving ♩. = 144

1
Tpts.

2

Hn.

1
Trbs.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

93 94 95 96 97

Fl.

Ob.

Bsn.

1
2
Cls.

B. Cl.

1
2
A. Saxes

T. Sax.

Bar. Sax.

1
2
Tpts.

Hn.

1
2
Trbs.

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Cr. Cyms.

Timp.

98 99 100 101 102 103

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Trbs.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

(opt. 8va)

104 105 106 107 108

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Trbs.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

109 110 111 112 113

Fl. *sfz* *sfpp* *sfpp* *sfpp* *sfpp* *sfz*

Ob. *sfz* *sfpp* *sfpp* *sfpp* *sfpp* *sfz*

Bsn. *sfz* *sfpp* *sfpp* *sfpp* *sfpp* *sfz*

1 *sfz* *sfpp* *sfpp* *sfpp* *sfpp* *sfz*

2 *sfz* *sfpp* *sfpp* *sfpp* *sfpp* *sfz*

B. Cl. *sfz* *sfpp* *sfpp* *sfpp* *sfpp* *sfz*

1 *sfz* *sfpp* *sfpp* *sfpp* *sfpp* *sfz*

2 *sfz* *sfpp* *sfpp* *sfpp* *sfpp* *sfz*

A. Saxes *sfz* *sfpp* *sfpp* *sfpp* *sfpp* *sfz*

T. Sax. *sfz* *sfpp* *sfpp* *sfpp* *sfpp* *sfz*

Bar. Sax. *sfz* *sfpp* *sfpp* *sfpp* *sfpp* *sfz*

1 *sfz* *sfpp* *sfpp* *sfpp* *sfpp* *sfz*

2 *sfz* *sfpp* *sfpp* *sfpp* *sfpp* *sfz*

Hn. *sfz* *sfpp* *sfpp* *sfpp* *sfpp* *sfz*

1 *sfz* *sfpp* *sfpp* *sfpp* *sfpp* *sfz*

2 *sfz* *sfpp* *sfpp* *sfpp* *sfpp* *sfz*

Trbs. *sfz* *sfpp* *sfpp* *sfpp* *sfpp* *sfz*

Euph. *sfz* *sfpp* *sfpp* *sfpp* *sfpp* *sfz*

Tuba *sfz* *sfpp* *sfpp* *sfpp* *sfpp* *sfz*

Mlt. Perc. *sfz* *sfpp* *sfpp* *sfpp* *sfpp* *sfz* damp.

Perc. 1 *sfz* *sfpp* *sfpp* *sfpp* *sfpp* *sfz* damp.

Perc. 2 *sfz* *sfpp* *sfpp* *sfpp* *sfpp* *sfz* damp.

Timp. *sfz* *sfpp* *sfpp* *sfpp* *sfpp* *sfz* damp.

114 115 116 117 118 *sfz* 119