



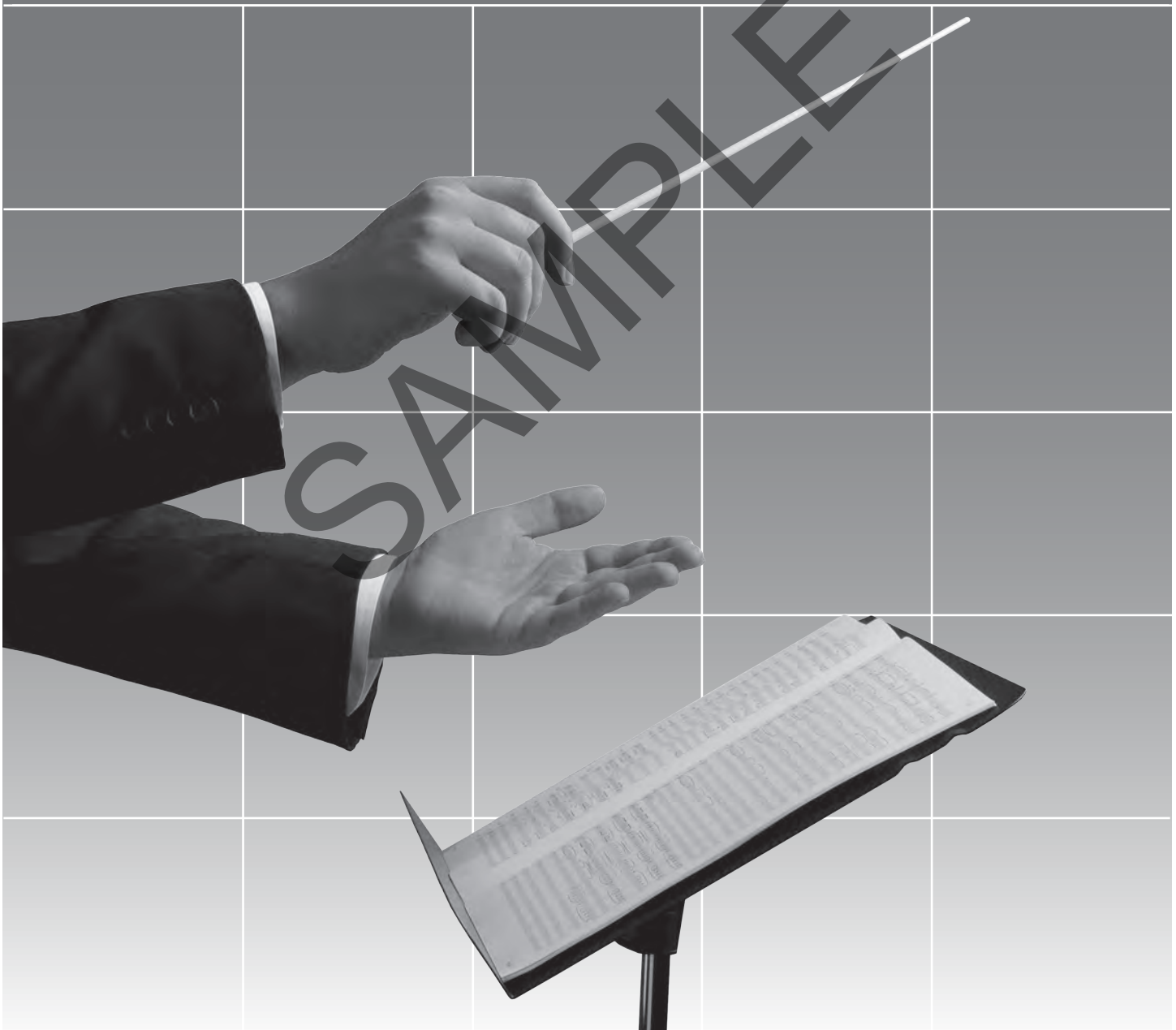
TRADITION OF EXCELLENCE™  
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND  
GRADE 2½  
WB589F

# JOHN M. PASTERNAK

## *When Dreams Awaken*

Correlated with TRADITION OF EXCELLENCE™ Book 2, Page 34



## About the Composer



**John M. Pasternak** is an American composer, conductor, and educator whose music is widely performed worldwide. Known for his soaring melodies, rhythmic energy, and expert scoring, his works have become staples of contemporary wind band and string orchestra literature, engaging musicians and audiences worldwide.

Mr. Pasternak's academic background includes a Bachelor of Music Education degree from Kent State University, where he served as a Staff Arranger for the music department and the Marching Golden Flashes. Committed to innovation in the classroom, he also holds a Master of Education in Educational Technology from the American College of Education. This unique combination of traditional musicianship and modern instructional design enables him to effectively bridge the gap between performance and 21st-century digital learning.

Since 2013, he has taught students from grades five through twelve in band, orchestra, choir, and general music. This extensive classroom experience ensures that his compositions are both artistically fulfilling and educationally purposeful. His prolific catalog is published by leading industry names, including The Neil A. Kjos Music Company, Excelcia Music Publishing, RWS Music Company, Carl Fischer Music, and Wingert-Jones Publications. His works are frequently recognized for their excellence, including repeated "Top 100" honors from *Bandworld Magazine*.

Beyond the concert hall, Mr. Pasternak is a prolific film composer. He has collaborated extensively with Coaster Studios, most notably providing the original score for the feature-length documentary *This is How We Roll*, which chronicles the history of Rocky Mountain Construction (RMC). His film credits also include *Save My Park*, *The Legacy of Schwarzkopf*, and *Defiance: From Idea to Reality*.

An active member of ASCAP and the Ohio Music Education Association (OMEA), Mr. Pasternak remains in high demand as a guest conductor and clinician, dedicated to helping the next generation of musicians find their voice through expressive performance and creative collaboration.

## About the Composition

*When Dreams Awaken* is a spirited, vibrant composition for concert band that captures the electrifying moment when potential becomes reality. From the very first measure, the work bursts forth with a bold fanfare, immediately establishing an atmosphere of boundless optimism and anticipation. This opening statement serves as a wake-up call, heralding a new and exciting journey.

The energy established in the introduction carries effortlessly into the main body of the work. Here, sweeping melodic lines are passed throughout the ensemble, creating a tapestry of sound that is both heroic and joyful. The piece is characterized by its unrelenting forward motion, achieved through active rhythmic interplay in the winds and rich, shifting harmonies that keep the listener engaged.

As the piece progresses, the themes are developed with increasing intensity. Rather than retreating into a quiet middle section, the music maintains its spirited pace, exploring different colors and textures within the ensemble. The brass and woodwinds trade focus, building a sense of camaraderie and shared purpose. This accumulation of energy culminates in a grand, triumphant finale, bringing the piece to a resounding close that celebrates the power of ambition and the joy of discovery.

## Correlation with TRADITION OF EXCELLENCE™

*When Dreams Awaken* correlates with *Tradition of Excellence* Book 2, page 34.

Students may need the following terms and concepts introduced or reinforced.

- **Maestoso** — tempo mark. This Italian term means "majestically."
- **Trills** (*tr*) and (*tr*~) are rapid alterations between the printed note and the next note higher on the staff. Trills appear in the Flute, Oboe, Clarinet, and Alto Saxophone parts. To trill effectively, sometimes alternate fingerings need to be used on the upper note. Since trills *always* go from printed note to the next note higher on the staff, an altered trill marking with a flat or a sharp sign, like the *tr*~ in measure 75, indicates that the higher note is flatted. When determining trill notes, it's helpful to think of the note names. Any type of F (F-flat, F-natural, or F-sharp) will always trill to a G. In the case of measure 75, the concert F-flat trills to concert G-flat.
- ***fp*** — dynamic. *Forte-piano*. Begin the note loudly then immediately play softly. This musical gesture is often followed by a crescendo.
- ***fff*** — dynamic. *Fortississimo* (triple forte). One step louder than *fortissimo*.
- The timpanist is asked to retune one drum in the middle of the piece. Retuning the timpani is introduced in *Tradition of Excellence* Book 3, page 12.

Be sure to review the Concert Etiquette on page 10.



# When Dreams Awaken

Approx. performance time—2:45

Fanfare

John M. Pasternak  
(ASCAP)

**Maestoso** (♩ = 120)

Flutes 1/2  
Oboe  
B♭ Clarinets 1/2  
E♭ Alto Clarinet  
B♭ Bass Clarinet  
Bassoon  
E♭ Alto Saxophones  
B♭ Tenor Saxophone  
E♭ Baritone Saxophone  
B♭ Trumpets 1/2  
F Horn  
Trombone  
Baritone/Euphonium  
Tuba  
Orchestra Bells  
Chimes  
Suspended Cymbal  
Triangle  
Crash Cymbals  
Tambourine  
Large Gong (Two Players)  
Snare Drum  
Bass Drum  
Timpani  
Rehearsal Piano

1 2 3 4 5

Fls. 1/2  
Ob.  
B♭ Cls. 1/2  
E♭ A. Cl.  
B♭ B. Cl.  
Bsn.  
E♭ A. Saxes  
B♭ T. Sax.  
E♭ B. Sax.  
B♭ Tpts. 1/2  
F Hn.  
Trb.  
Bar.  
Tuba  
Bells  
S. Cym.  
C. Cyms.  
S.D.  
B.D.  
Timp.  
Pno.

6 7 8 9 10

When Dreams Awaken – WB589

Detailed description: This is a page of a musical score for a symphony orchestra. The score is written for measures 6 through 10. The instruments listed on the left include Flutes (1/2), Oboe, Clarinets (B♭ 1/2, E♭ Alto, B♭ Bass), Bassoon, Saxophones (E♭ Alto, B♭ Tenor, E♭ Bass), Trumpets (B♭ 1/2), Horns (F, Trumpet), Trombone, Baritone, Tuba, Bells, Snare Drum, Cymbals (Small and Crash), Snares (S.D. and B.D.), Timpani, and Piano. The score features various musical notations such as dynamics (mp, p, f, mf), articulation (accents, slurs), and performance instructions like 'to Triangle'. A large 'SAMPLE' watermark is overlaid diagonally across the page.

11

Fls. 1/2 *p*

Ob. *p*

B♭ Cls. 1/2 *mp*

E♭ A. Cl. *p*

B♭ B. Cl. *p*

Bsn. *p*

E♭ A. Saxes

B♭ T. Sax. *mp*

E♭ B. Sax.

11 Horn cue in Tpt. 2 end cue Harmon Mute - stem in 1. *p*

B♭ Tpts. 1/2 *mp*

F Hn. *mp*

Trb.

Bar. *p*

Tuba Bass Cl. cue (Sva) end cue *p*

11

Bells

Triangle *p*

S. Cym.

C. Cyms. Tamb.

S.D. B.D.

Timp. *p*

11

Pno. *mp*

11

12

13

14

15







33

Fls. 1/2

Ob.

B♭ Cls. 1/2

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes

B♭ T. Sax.

E♭ B. Sax.

33

B♭ Tpts. 1/2

F Hn.

Trb.

Bar.

Tuba

33

Bells

S. Cym.

C. Cyms. Tamb.

S.D. B.D.

Timp.

33

Pno.

33

34

35

36

37







**55 a tempo**

Fls. 1/2 *ff* *tr* *a2*

Ob. *ff* *tr*

B♭ Cls. 1/2 *ff* *tr* *a2*

E♭ A. Cl. *ff*

B♭ B. Cl. *ff*

Bsn. *ff*

E♭ A. Saxes *ff* *tr*

B♭ T. Sax. *fff*

E♭ B. Sax. *ff*

**55 a tempo**

B♭ Tpts. 1/2 *ff*

F Hn. *fff*

Trb. *ff*

Bar. *ff*

Tuba *ff*

**55 a tempo**

Bells *ff*

S. Cym. *ff* *p* *ff*

C. Cyms. Gong *ff*

S.D. B.D. *ff* *p*

Timp. *ff*

**55 a tempo**

Pno. *ff*



65

Fls. 1/2 *mf* *p* *cresc.* a2

Ob. *mf* *p* *cresc.*

B♭ Cls. 1/2 *mf* *p* *cresc.* a2

E♭ A. Cl. *mf* *p* *cresc.*

B♭ B. Cl. *mf* *p* *cresc.*

Bsn. *mf* *p* *cresc.*

E♭ A. Saxes *mf* *p* *cresc.*

B♭ T. Sax. *mf* *p* *cresc.*

E♭ B. Sax. *mf* *p* *cresc.*

B♭ Tpts. 1/2 *mf* *p* *cresc.* 1. 2. +2.

F Hn. *mf* *p* *cresc.*

Trb. *mf* *p* *cresc.*

Bar. *mf* *p* *cresc.*

Tuba *mf* *p* *cresc.*

Chimes *p* *cresc.* 65

S. Cym. *mf* *p* *mp*

C. Cyms. Gong *mf*

S.D. B.D. *ff*

Timp. *ff* retune A♭ to A♯

Pno. *mf* *p* *cresc.* 65

poco rit.

71 a tempo

Fls. 1/2

Ob.

B♭ Cls. 1/2

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1/2

F Hn.

Trb.

Bar.

Tuba

Chimes

S. Cym.

C. Cyms.  
Gong

S.D.  
B.D.

Timp.

Pno.

68

69

70

71

72





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