



Assurance

ROBERT THURSTON

Instrumentation

Full Score	1
Piccolo	1
Flute 1	4
Flute 2	4
Oboe	2
B♭ Clarinet 1	4
B♭ Clarinet 2	4
B♭ Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	4
B♭ Trumpet 2	4
B♭ Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Horn in F 3	2
Horn in F 4	2
Trombone 1	3
Trombone 2	3
Trombone 3	3
Euphonium	3
Baritone T.C.	2
Tuba	4
Timpani	2
Mallets	4
Xylohone, Bells, Chimes, Vibraphone	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	5
3 Concert Tom-toms, Ride Cymbal, Gong, Tambourine, Triangle, Crash Cymbals, Closed Hi-Hat	
Percussion 3	4
Crash Cymbals, Triangle, Gong, Suspended Cymbal, Temple Blocks	



ABOUT THE COMPOSER



Robert Thurston, former Chief Arranger-Composer for the US Air Force Band in Washington DC, devoted his 20-year Air Force career to writing in a variety of musical styles and genres for the service's premier ensembles, and for a long roster of internationally renowned guest artists. Before joining the military, he taught school bands for five years in Florida and Ohio. Since retiring from the Air Force in 2014, he has continued to write music full-time. He is also the conductor of the Prince William Community Band in Prince William County, Virginia.

ABOUT ASSURANCE

Assurance is dedicated to an old friend of mine, Robert Springer, Senior Master Sergeant (ret.), USAF. Bob served for 20 years as an Air Force musician, after which he returned to his hometown, Baltimore, Ohio (near Columbus). In four decades of retirement, he helped out band directors at nearly every school in Fairfield County—including mine, the year I taught at his alma mater, Liberty Union High School. His last stop was as the assistant director at Bloom Carroll High School. When Bob decided to retire once and for all in 2018, BCHS band director Rob Falvo asked me to write a piece in Bob's honor. I used Bob's favorite hymn, *Blessed Assurance*, as my starting point, quoting the 5-note melody of the title phrase and treating the rest of the tune rather freely. *Assurance* is the result. I hope you enjoy performing it as much as I enjoyed writing it.

Assurance was premiered on April 24, 2018, by the Bloom Carroll High School Wind Ensemble with Rob Falvo conducting.

PERFORMANCE SUGGESTIONS

The mood of the outer two Allegro sections is light and joyous. The middle section should be meditative, reflective, building to an emotional climax. Throughout this piece, the legato mark (–) indicates not just the traditional, literal sense of “connected,” but also “lightly accented, and sustained.” It might be just a breath accent; it should get less weight than the standard >, but more weight than you would give an unmarked note. The percussion parts as written require seven players. Percussion 2 can be played by one player, but it is important that all the necessary instruments be set up as close together as space allows, to minimize “travel time” between instruments. The only time different instruments are handled simultaneously is at mm. 97 and 99, when one hand strikes the Low Tom-tom and the other strikes the Ride Cymbal.

Also note that the Ride Cymbal used by Percussion 2 and the Suspended Cymbal used by Percussion 3 are different instruments—i.e., the two players shouldn't share one Cymbal. If you have extra players available for mallet percussion, I encourage you to experiment by doubling the written parts (not changing them, please! except perhaps to invert voicings) in various combinations. For example, almost all the Bell parts in the slow middle section could be doubled by the Vibraphone, or vice versa. If no extra players are available, please use the instruments indicated. At measure 16 in the woodwinds and measure 18 in the brass, aim for a “bell tone” effect. Let the parts with quarter notes be full-length and sonorous, while the parts with 8th notes reinforce the percussive attack. The same figure occurs at m. 101. At the climax of the middle section, let the sustained tuba note (with string bass, if available) go as long as the “ring out” of the timpani and Suspended Cymbal, if possible, before starting the percussion transition into the fugue. At 142-147, emphasize the half-tempo feel. Push through the long notes, and let the woodwinds and mallets give it an inner pulse and momentum into the final tag.



16

Picc. *f* *ff* *f* *p*

Fl. 1, 2 *f* *ff* *f marcato* *p*

Ob. *f* *ff* *f* *p*

B♭ Cl. 1 *f* *ff* *f* *p*

B♭ Cl. 2, 3 *f* *ff* *f marcato* *p*

B. Cl. *ff* *ff* *f marcato* *p*

Bsn. *ff* *ff* *f marcato* *p*

A. Sax. 1, 2 *mf* *ff* *ff* *ff*

T. Sax. *ff* *ff* *ff* *ff*

B. Sax. *ff* *ff* *ff* *ff*

B♭ Tpt. 1 *ff* *ff* *ff* *ff*

B♭ Tpt. 2, 3 *ff* *ff* *ff* *ff*

Hn. 1, 2 *ff* *ff* *ff* *ff*

Hn. 3, 4 *ff* *ff* *ff* *ff*

Tbn. 1, 2 *ff* *ff* *ff* *ff*

Tbn. 3 *ff* *ff* *ff* *ff*

Euph. *ff* *ff* *ff* *ff*

Tuba *ff* *ff* *ff* *ff*

Timp. *ff* *ff* *ff* *ff*

Mal. *ff* *ff* *ff* *ff*

Perc. 1 *ff* *ff* *ff* *ff*

Perc. 2 *mf* *ff* *ff* *ff*

Perc. 3 *f* *ff* *f* *f*

Cr. Cym. *f* *ff* *f* *f*

Chimes *f* *f* *f* *f*

Ride Cymbal w/ stick on bell *f* *f* *f* *f*

Tri. *f* *f* *f* *f*

St. mute Div. *mp* *mp* *mp* *mp*

to Straight Mute

Solo

Move gradually to edge of cymbal ...

13 14 15 16 17 18

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mah.

Perc. 1

Perc. 2

Perc. 3

Xyl.

Edge of cymbal

Temple Blocks

PREVIEW

26 31

Picc. *sfz* *f* *ff* *f*

Fl. 1, 2 *sfz* *sf* *mf* *sf* *f* *ff* *f*

Ob. *sfz* *sf* *mf* *sf* *f* *ff* *f*

B♭ Cl. 1 *sfz* *sf* *mf* *sf* *f* *ff* *f*

B♭ Cl. 2, 3 *sfz* *sf* *mf* *sf* *f* *ff* *f*

B. Cl. *sfz* *sf* *mf* *sf* *f* *ff* *f*

Bsn. *sfz* *sf* *mf* *sf* *f* *ff* *f*

A. Sax. 1, 2 *sfz* *sf* *mf* *sf* *f* *ff* *f*

T. Sax. *sfz* *sf* *mf* *sf* *f* *ff* *f*

B. Sax. *sfz* *sf* *mf* *sf* *f* *ff* *f*

26 31

B♭ Tpt. 1 *sfz* *sf* *mf* *sf* *f* *ff* *f*

B♭ Tpt. 2, 3 *sfz* *sf* *mf* *sf* *f* *ff* *f*

Hn. 1, 2 *sfz* *sf* *mf* *sf* *f* *ff* *f*

Hn. 3, 4 *sfz* *sf* *mf* *sf* *f* *ff* *f*

Tbn. 1, 2 *sfz* *sf* *mf* *sf* *f* *ff* *f*

Tbn. 3 *sfz* *sf* *mf* *sf* *f* *ff* *f*

Euph. *sfz* *sf* *mf* *sf* *f* *ff* *f*

Tuba *sfz* *sf* *mf* *sf* *f* *ff* *f*

Timp. *sfz* *sf* *mf* *sf* *f* *ff* *f*

Mal. Chimes *sfz* *sf* *mf* *sf* *f* *ff* *f*

Perc. 1 *sfz* *sf* *mf* *sf* *f* *ff* *f*

Perc. 2 Closed Hi-Hat *sfz* *sf* *mf* *sf* *f* *ff* *f*

Perc. 3 Gong *sfz* *sf* *mf* *sf* *f* *ff* *f*

2nd div. *sf* *ff* *f*

Bells *sfz* *sf* *mf* *sf* *f* *ff* *f*

Tamb. *sfz* *sf* *mf* *sf* *f* *ff* *f*

37

40

Picc. *p* *mp*

Fl. 1,2 *p* *mp*

Ob. *p* *mf*

B♭ Cl. 1 *p* *mf*

B♭ Cl. 2, 3 *p* *mp*

B. Cl. *f* *p* *mp*

Bsn. *f* *p* *mp*

A. Sax. 1, 2 *f* *p* *mf* *mp*

T. Sax. *f* *p* *mp*

B. Sax. *f* *p* *mp*

B♭ Tpt. 1 *p*

B♭ Tpt. 2, 3 *p*

Hn. 1, 2 *f* *p* *mp*

Hn. 3, 4 *f* *p* *mp*

Tbn. 1, 2 *f* *p*

Tbn. 3 *f* *p*

Euph. *f* *p* *mp*

Tuba *f* *p* *mp*

Timp. *f* *mf*

Mal. Chimes *f* Bells *f*

Perc. 1 *p* *mp*

Perc. 2 Ride Cymbal w/ stick on bell *f* *p* Tom-Toms *mp*

Perc. 3 *f* Tri. *mp*

44 45 46 47 48 49 50

56

Picc. *mf* *cresc.* *ff* *f*

Fl. 1, 2 *mf* *cresc.* *ff* *f*

Ob. *f* *ff* *f*

B♭ Cl. 1 *ff* *f*

B♭ Cl. 2, 3 *ff* *f*

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

Bsn. *ff* *f sostenuto*

A. Sax. 1, 2 *ff* *f sostenuto*

T. Sax. *ff* *f sostenuto*

B. Sax. *mp* *ff* *f sostenuto*

B♭ Tpt. 1 *mf* *cresc.* *ff* *f*

B♭ Tpt. 2, 3 *ff* *f*

Hn. 1, 2 *ff* *f sostenuto*

Hn. 3, 4 *ff* *f sostenuto*

Tbn. 1, 2 *p cresc.* *ff* *f sostenuto*

Tbn. 3 *p cresc.* *ff* *f sostenuto*

Euph. *ff* *f sostenuto*

Tuba *mp cresc.* *ff* *f sostenuto*

Imp. *ff* *Solo*

Mal. *Bells* *mf* *cresc.* *ff*

Perc. 1 *ff* *f*

Perc. 2 *ff* *f*

Perc. 3 *Cr. Cym.* *f* *ch.* *f*

64

rall. poco a poco

66

Picc. *pp*

Fl. 1, 2 *pp* *mp* *p* *pp* *p*

Ob. *pp* *mp* *p* *pp*

B♭ Cl. 1 *pp* *mp* *p* *pp*

B♭ Cl. 2, 3 *pp* *mp* *p* *pp*

B. Cl. *mp* *p*

Bsn. *mp* *p* *pp*

A. Sax. 1, 2 *p* *mp* *p*

T. Sax. *mp* *p* *pp* Cue: Euph.

B. Sax. *mp* *p* *pp* Cue: B. Cl.

66

B♭ Tpt. 1 *mp* *p*

B♭ Tpt. 2, 3 *mp* *pp*

Hn. 1, 2 *p* *mp* *pp*

Hn. 3, 4 *p* *mp* *pp*

Tbn. 1, 2 *p*

Tbn. 3 *p* *pp* *mp*

Euph. *mp* *p* *pp* *mp*

Tuba *mf* *pp* *mp*

Timp. *mf*

Mal. Bells *mf*

Perc. 1

Perc. 2 On bell *mf* Edge *mp*

Perc. 3 Sus. Cym. *pp* *mp*

65 66 67 68 69 70 71

75 Calm, reflective ♩ = c. 80

Picc. *mf* *pp*

Fl. 1, 2 *mf* *pp* Solo *mf*

Ob. *mf* *pp*

B♭ Cl. 1 1 player *mf* *pp* *pp* *mf*

B♭ Cl. 2, 3 *p sostenuto*

B. Cl. *p sostenuto*

Bsn. *pp*

A. Sax. 1, 2 *pp* Solo *mf* *p sostenuto* end solo

T. Sax. *pp* *sostenuto*

B. Sax. *p sostenuto*

Div.

B♭ Tpt. 1 *pp*

B♭ Tpt. 2, 3 *pp*

Hn. 1, 2 *pp*

Hn. 3, 4 *pp*

Tbn. 1, 2 *p* *pp*

Tbn. 3 *p* *pp*

Euph. *p* *pp*

Tuba *p* *pp* *p sostenuto*

Timp. *p* *pp*

Vib. (opt. Bells, or + Bells) *mf* *mp*

Mal. *mf* *mp*

Perc. 1

Perc. 2

Perc. 3 Tri. *mp*

83 Fervently

Picc. + Section

Fl. 1, 2 *p* *cresc.* *mf* *f*

Ob. *p* *cresc.* *mp* *f* *molto cantabile*

B♭ Cl. 1 *cresc.* *f* *molto cantabile*

B♭ Cl. 2, 3 *p* *cresc.* *f*

B. Cl. *pp* *cresc.* *f*

Bsn. *pp sostenuto* *cresc.* *f*

A. Sax. 1, 2 *pp sostenuto* *cresc.* *f* *molto cantabile*

T. Sax. *cresc.* *f*

B. Sax. *cresc.* *f*

B♭ Tpt. 1 *f* *molto cantabile*

B♭ Tpt. 2, 3 *f*

Hn. 1, 2 *p* *pp sostenuto* *cresc.* *f* *molto cantabile*

Hn. 3, 4 *p* *pp sostenuto* *cresc.* *f* *molto cantabile*

Tbn. 1, 2 *pp sostenuto* *cresc.* *f*

Tbn. 3 *pp sostenuto* *cresc.* *f*

Euph. *pp sostenuto* *cresc.* *f*

Tuba *pp sostenuto* *cresc.* *f*

Thmp. *pp* *f*

Mal. *p* *cresc.* *f*

Perc. 1 *pp* *ff*

Perc. 2 *Sus. Cym.* *ff*

Perc. 3 *p* *f*

Div. *molto cantabile*

Play

Play

83 Fervently

89

Picc. *pp* *p* *mf*

Fl. 1, 2 *pp* *p* *mf*

Ob. *mp* *p* *mf* Div.

B♭ Cl. 1 *mp* *p* *mp*

B♭ Cl. 2, 3 *pp* *p* *mp* *pp* *p* *pp* *cresc.*

B. Cl. *p* *mp* *pp* *p* *pp* *cresc.*

Bsn. *p* *mp* *pp* *p* *pp* *cresc.*

A. Sax. 1, 2 *p* *mp* *pp* *p*

T. Sax. *p* *mp* *pp* *p*

B. Sax. *p* *mp* *pp* *p*

B♭ Tpt. 1 *pp* *mf* *cresc.*

B♭ Tpt. 2, 3 *pp* *mf* *cresc.*

Hn. 1, 2 *pp* *pp* *cresc.*

Hn. 3, 4 *pp* *pp* *cresc.*

Tbn. 1, 2 *pp* *pp* *Cue: Hn. 1,2* *pp* *cresc.*

Tbn. 3 *pp* *pp* *Cue: F Horn* *pp* *cresc.*

Euph. *pp* *pp* *cresc.*

Tuba *pp* *pp* *p* *ppp* *pp* *ppp* *p*

Timp.

Mal. *Bells* *p* *mf*

Perc. 1

Perc. 2 *Tri.* *mp*

Perc. 3

poco ritardando

96 Tempo I

Score for Assurance - Full Score, page 17. The score is marked *poco ritardando* and includes a tempo change to **96 Tempo I**.

Instrumentation and Dynamics:

- Picc.** *mf* to *ff*
- Fl. 1, 2** *mp* to *ff*
- Ob.** *mp* to *ff*
- B♭ Cl. 1** *mp* to *ff*
- B♭ Cl. 2, 3** *mp* to *ff*
- B. Cl.** *pp* to *ff*
- Bsn.** *mp* to *ff*
- A. Sax. 1, 2** *p* to *ff*
- T. Sax.** *mf* to *ff*
- B. Sax.** *ff*
- B♭ Tpt. 1** *ff* to *ff* (St. mute)
- B♭ Tpt. 2, 3** *ff* to *ff* (St. mute)
- Hn. 1, 2** *f* to *ff* (St. mute)
- Hn. 3, 4** *f* to *ff* (St. mute)
- Tbn. 1, 2** *mf* to *ff* (Play)
- Tbn. 3** *mf* to *ff* (Play)
- Euph.** *mf* to *ff*
- Tuba** *mf* to *pp* (Div.)
- Timp.** *pp* to *ff*
- Mal.** *ff* (Chimes)
- Perc. 1** *pp* to *ff* (Gong)
- Perc. 2** *p* to *ff* (Sus. Cym.)
- Perc. 3** *pp* to *ff* (Tom-Toms, Temple Blocks)

Tempo and Performance Markings:

- poco ritardando* (measures 93-95)
- 96 Tempo I** (measure 96)
- f* (measures 97-99)

Measure Numbers: 93, 94, 95, 96, 97, 98, 99

Picc. *f* *p*

Fl. 1, 2 *f marcato* *p* *f leggiero*

Ob. *f Div.* *p* *f leggiero*

B♭ Cl. 1 *f* *p* *f leggiero*

B♭ Cl. 2, 3 *f marcato* *p* *f leggiero*

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1 *St. mute Div.* *mp* *pp* Senza sord.

B♭ Tpt. 2, 3 *St. mute* *mp* *pp* Senza sord.

Hn. 1, 2 *St. mute* *mp* *pp* Senza sord.

Hn. 3, 4 *St. mute* *mp* *pp* Senza sord.

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Thmp. *mf* *pp*

Mal. *f* *pp*

Perc. 1

Perc. 2 Ride Cymbal w/ stick on bell *f* *p*

Perc. 3 *Tri.* *mf* *mp*

100 101 102 103 104 105 106

110

110

113

120

Picc.

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

120

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Bells

Chimes

Closed Hi-Hat

Gong

114 115 116 117 118 119 120

MCB1902FS

124

Picc. *f* *sfz* *mp*

Fl. 1, 2 *f* *sfz* *mp*

Ob. *f* *sfz* *mf* *mp*

B♭ Cl. 1 *f* *sfz* *mf* *mp*

B♭ Cl. 2, 3 *f* *sfz* *mp*

B. Cl. *pp* *f* *sfz* *mp*

Bsn. *f* *sfz* *mp*

A. Sax. 1, 2 *f* *fp* *sfz* *mp*

T. Sax. *f* *sfz* *mp*

B. Sax. *pp* *f* *sfz* *mp*

B♭ Tpt. 1 *f* *sfz* *2nd div.* *mp*

B♭ Tpt. 2, 3 *f* *sfz* *mp*

Hn. 1, 2 *f* *fp* *sfz* *mp*

Hn. 3, 4 *f* *fp* *sfz* *mp*

Tbn. 1, 2 *fp* *f* *sfz* *mp*

Tbn. 3 *fp* *f* *sfz* *mp*

Euph. *fp* *f* *sfz* *mp*

Tuba *pp* *f* *sfz* *mp*

Timp. *p* *sf*

Mal. *f* *sf*

Perc. 1 *sfz* *p* *mp*

Perc. 2 *sfz* *mp* Tom-Toms

Perc. 3 *sfz* *mp* Cr. Cym. (opt. for 1 pl.: Sus. Cym. w/ stick) Tri.

132

Picc. *cresc.* *f*
 Fl. 1, 2 *cresc.* *f*
 Ob. *cresc.* *f*
 B♭ Cl. 1 *cresc.* *f*
 B♭ Cl. 2, 3 *cresc.* *f*
 B. Cl. *f* *molto legato*
 Bsn. *cresc.* *f* *molto legato*
 A. Sax. 1, 2 *cresc.* *f* *molto legato*
 T. Sax. *cresc.* *f* *molto legato*
 B. Sax. *cresc.* *f* *molto legato*
 B♭ Tpt. 1 *f*
 B♭ Tpt. 2, 3 *p* *f*
 Hn. 1, 2 *cresc.* *f* *molto legato*
 Hn. 3, 4 *cresc.* *f* *molto legato*
 Tbn. 1, 2 *f* *molto legato*
 Tbn. 3 *f* *molto legato*
 Euph. *mf* *f* *molto legato*
 Tuba *mf* *f* *molto legato*
 Timp. *p* *mf* *ff* *Solo*
 Mal. *p* *f*
 Perc. 1 *f*
 Perc. 2 *f*
 Perc. 3 *f* *Cr. Cym.*

132

Assurance - Full Score

23

[illegible]

Assurance - Full Score

25

This page of the musical score is for a large orchestra, featuring staves for the following instruments:

- Picc.
- Fl. 1, 2
- Ob.
- B♭ Cl. 1
- B♭ Cl. 2, 3
- B. Cl.
- Bsn.
- A. Sax. 1, 2
- T. Sax.
- B. Sax.
- B♭ Tpt. 1
- B♭ Tpt. 2, 3
- Hn. 1, 2
- Hn. 3, 4
- Tbn. 1, 2
- Tbn. 3
- Euph.
- Tuba
- Timp.
- Mal.
- Perc. 1
- Perc. 2
- Perc. 3
- Gong
- Cr. Cym.
- > ch.

The score includes various musical notations such as notes, rests, dynamics (ff, fp, f, sf, pp), and articulation marks.



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Self Destruct	Jason K. Nitsch
Capstone	Tyler Arcari
O Waly, Waly	Jon Bubbett
Flute Salad	Carl Strommen
Sun Voyager	Peter Sciaino
Byzantine Dances	Carol Brittin Chambers
Purple Mountain Heather	Michael J. Miller
Holes in Space	Mark Revell
Evening Dusk	Yukiko Nishimura
The Knight Errant	Alan Lee Silva

Rhapsody Concert Band Series (Gr. 3-3.5)

A Heart to Treasure	Tyler Arcari
Highlander	Tyler Arcari
Strong of Heart	Sean O'Loughlin
The Great Clipper Race	Matthew R. Putnam
Armada	Jason K. Nitsch
On That Night All Was Silent	David Samuel
Excel	John M. Pasternak
Ornaments!	Jon Bubbett
Warwick Castle	Gene Milford
Children of the Atom	George Sweet
Distant Thunder	Steve Parsons
On the Wings of Angels	Carl Strommen

Maestro Concert Band Series (Gr. 4+)

When We Go	Tyler Arcari
Assurance	Robert Thurston
The New Colossus March	Gene Milford
Madaline's First Adventure	Chris Thompson
Convergence	Sean O'Loughlin



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