

commissioned by Nick Palmer and the Altoona Symphony Orchestra

# SOME ASSEMBLY REQUIRED

NARRATION BY:  
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ASCAP

The musical score is arranged in a standard orchestral format with 15 staves. The instruments and their parts are as follows:

- Flute 1-2:** Part 1 starts with a tempo marking of  $\text{♩} = 60$  and a dynamic of *mp*. Part 2 enters in the second measure with *mp*.
- Oboe 1-2:** Part 1 enters in the second measure with *mp*. Part 2 enters in the third measure with *mp*.
- B♭ Clarinet 1-2:** Part 1 enters in the second measure with *mp*. Part 2 enters in the third measure with *mp*.
- Bassoon 1-2:** Part 1 enters in the second measure with *mp*. Part 2 enters in the third measure with *pp*.
- F Horn 1-3:** Part 1 enters in the second measure with *mp*. Part 2 enters in the third measure with *mf*.
- F Horn 2-4:** Part 1 enters in the second measure with *mp*. Part 2 enters in the third measure with *mp*.
- C Trumpet 1:** Part 1 enters in the second measure with *mf*. Part 2 enters in the third measure with *mp*.
- C Trumpet 2:** Part 1 enters in the second measure with *mf*. Part 2 enters in the third measure with *f*.
- Trombone:** Part 1 enters in the second measure with *mp*. Part 2 enters in the third measure with *mp*.
- Bass Trombone:** Part 1 enters in the second measure with *mp*. Part 2 enters in the third measure with *mp*.
- Tuba:** Part 1 enters in the second measure with *mp*. Part 2 enters in the third measure with *pp*.
- Timpani:** Part 1 enters in the second measure with *mp*. Part 2 enters in the third measure with *pp*.
- Percussion 1 (glockenspiel):** Part 1 enters in the second measure with *mf*. Part 2 enters in the third measure with *f*.
- Percussion 2 (sus cymbal, maracas, tamborine, woodblock):** Part 1 enters in the second measure with *pp*. Part 2 enters in the third measure with *pp*.
- Violin 1:** Part 1 enters in the second measure with *mp*. Part 2 enters in the third measure with *pp*.
- Violin 2:** Part 1 enters in the second measure with *mp*. Part 2 enters in the third measure with *pp*.
- Viola:** Part 1 enters in the second measure with *mp*. Part 2 enters in the third measure with *pp*.
- Violoncello:** Part 1 enters in the second measure with *mp*. Part 2 enters in the third measure with *pp*.
- Contrabass:** Part 1 enters in the second measure with *mp*. Part 2 enters in the third measure with *pp*.

Rehearsal marks are indicated by a box with the number '8' at the beginning of measures 8, 16, 24, and 32. The score includes various dynamic markings (*mp*, *p*, *mf*, *f*, *pp*) and articulation marks such as accents and slurs. The tempo marking  $\text{♩} = 60$  is repeated at the start of each section.

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12 17 24

flt 1-2 a2

obe 1-2 mf a2 div.

clr 1-2 div.

basn 1-2 mp

12 17 24

hrn 1-3 p

hrn 2-4 p

tpt 1 mp cup mute mf

tpt 2

tbn

b tbn

tba

NARRATOR:  
 I was trying to amuse myself but I wasn't doing a very good job. I had just got this new toy, a model spaceship, but I couldn't get it put together. Dad was out of town and Mom was trying to get some work done in her office and I wasn't supposed to bother her. I can't help it that I'm not big enough to put together the spaceship that they bought me. Parents should think of that stuff. Instead of it being fun, it was just sitting there taunting me, because I'm not big enough to use it.

12 17 24

timp pp

perc 1 mf l.v. mf l.v. mf l.v.

perc 2 p maracas (swirl) or rainstick sus cymbal (with soft mallets)

12 17 24

1 vln mf

2 vln mf

vla mp

vlc f mp

cb f mp p

25 1 30 a2

flt 1-2 *mf* *f* *p*

obe 1-2 *mf* *p* *mp*

clr 1-2 *mf* *f* *p*

basn 1-2 *mf* *p* *p*

hrn 1-3 *p* *a2* *p*

hrn 2-4 *p* *a2* *p*

tpt 1 *f* *open* *mp* *mp*

tpt 2 *f* *mp*

tbm

b tbn *p*

tba *f*

30

timp

perc 1 *mf* *f* *l.v.* *l.v.* *l.v.*

perc 2 *pp* *p* *maracs (swirl) or rainstick*

30

1

vln

2

vla *p*

vlc

cb *f*

NARRATOR:  
 So what am I supposed to do? I ask Mom to fix it up for me; she's not doing anything but writing some stuff and listening to that stupid music of hers.

32

flt 1-2 *f* *mf* *p* *div.*

obe 1-2 *f* *mp*

clr 1-2 *mf* *f* *mp*

basn 1-2

32

hrn 1-3 *mf*

hrn 2-4

tpt 1 *f* *mp*

tpt 2 *mp*

tbn *mp*

b tbn *mp*

tba *mp*

32

timp

perc 1 *f* *f* *pp*

perc 2

NARRATOR:  
 She says she's busy, but I say she isn't. I've got a problem here and I think she needs to deal with it. That's what I told her, and that's when Mom threw me out, like it's my fault I'm bored or something. She told me to wear a jacket, but I wasn't having any of that. If I was going to have to be outside, the least I could do was to not look like a doof.

32

1 *p* *mp* *div.*

vln 2 *p* *mp*

vla *p* *mp*

vlc *p* *mp*

cb *mp*

40 **42** **48**  $\bullet = 120$

flt 1-2 *mf* *f*

obe 1-2 *mf* *mp* *f*

clr 1-2 *mf* *p* *div.* *f*

basn 1-2 *mp* *p* *f*

hrn 1-3 *mf* *mp* *mf* *f* *mf*

hrn 2-4 *mp* *mp* *f*

tpt 1

tpt 2

tbn

b tbn

tba

(without a pause from previous section)

NARRATOR:  
 I thought I'd go for a bike ride, but then I remembered that Dad hadn't ever put the tire back on after he fixed it. Six more years and I could drive; then I could do all sorts of stuff. No more putting together dumb toys and no more broken bicycles. Nothing but the open road for me. Six more years, though, so for now I'm stuck walking it. I feel just like my toy: some assembly required

40 **42** **48**  $\bullet = 120$

timp *p*

perc 1 *mp* *mp* *mf* *f*

perc 2 *p* *p*

1 *pp* *mf* *pp* *mf*

vln 2 *pp* *mf*

vla *mf*

vlc *f*

cb *f*