

CHAOS AGENT

TANNER WALTERMAN

INSTRUMENTATION

- | | | | |
|---|-----------------------|---|--|
| 1 | Conductor Score | 2 | F Horn 1 |
| 1 | Piccolo | 2 | F Horn 2 |
| 4 | Flute 1 | 2 | Trombone 1 |
| 4 | Flute 2 | 2 | Trombone 2 |
| 2 | Oboe | 2 | Trombone 3 |
| 2 | Bassoon | 2 | Euphonium |
| 4 | B♭ Clarinet 1 | 2 | Baritone T.C. |
| 4 | B♭ Clarinet 2 | 4 | Tuba |
| 4 | B♭ Clarinet 3 | 1 | Timpani
(Ratchet) |
| 2 | B♭ Bass Clarinet | 2 | Mallet Percussion 1
(Bells, Chimes) |
| 2 | E♭ Alto Saxophone 1 | 2 | Mallet Percussion 2
(Xylophone, Marimba, Hi-hat) |
| 2 | E♭ Alto Saxophone 2 | 2 | Percussion 1
(Snare Drum, Bass Drum) |
| 2 | B♭ Tenor Saxophone | 3 | Percussion 2
(Triangle, Crash Cymbals,
Suspended Cymbal) |
| 2 | E♭ Baritone Saxophone | | |
| 3 | B♭ Trumpet 1 | | |
| 3 | B♭ Trumpet 2 | | |
| 3 | B♭ Trumpet 3 | | |

SUPPLEMENTAL and WORLD PARTS

The following instruments and transpositions
(all parts) are available to download from
alfred.com/supplemental

- E♭ Alto Clarinet
- E♭ Contra Alto Clarinet
- B♭ Contra Bass Clarinet
- E♭ Horn
- Trombone in B♭ T.C.
- Trombone in B♭ B.C.
- Euphonium in B♭ B.C.
- Tuba in B♭ T.C.
- Tuba in B♭ B.C.
- Tuba in E♭ T.C.
- Tuba in E♭ B.C.
- String Bass





THE COMPOSER

Tanner Waltermann is a recent graduate of the University of Texas at Austin in music composition. He has already demonstrated a deep and abiding passion for music, which he views as a powerful medium for expressing himself and offering audiences a unique glimpse into the atmospheres and soundscapes he creates. Drawing inspiration from the art of filmmaking and its accompanying scores, Tanner deftly interweaves these elements to make music that offers vivid tales and nuanced character explorations for listeners to unravel. He remains deeply grateful for the unwavering support of his teachers, family, and friends, without whom he recognizes that his achievements would not have been possible.

ABOUT THE MUSIC

When I tell people I'm afraid of flying, they often wonder why—and so do I. "Surely a simple plane ride can't be that bad, right?" I often tell myself this before boarding a plane. And yet sometimes, it is that bad for me. A few of my flight terrors stemmed from taking off during a storm, experiencing regular turbulence, and hearing all the strange, loud noises that don't get explained as they happen. While the specific feeling is difficult to put into words, *Chaos Agent* gives a glimpse into what's happening inside my head during a flight. Whether it be an ever-present ticking that may spiral or fade, a tritone-like dissonance that does or doesn't resolve, or physical jumps as I've forgotten to take a breath whilst in my head about it all, it's a nightmare I struggle to control. To put it plainly, there's a *Chaos Agent* running loose in my head, and I'm determined to chase after it. This piece represents that journey.

—Tanner Waltermann

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DURATION: 3:30

CHAOS AGENT

TRANSPOSED SCORE

TANNER WALTERMAN
(ASCAP)

Thrilling ($\text{♩} = 144-168$)

The score is arranged for a full orchestra and includes the following parts:

- Piccolo**
- Flutes** (1, 2)
- Oboe**
- Bassoon**
- B♭ Clarinets** (1, 2, 3)
- B♭ Bass Clarinet**
- E♭ Alto Saxophones** (1, 2)
- B♭ Tenor Saxophone**
- E♭ Baritone Saxophone**
- B♭ Trumpets** (1, 2, 3)
- F Horns** (1, 2)
- Trombones** (1, 2, 3)
- Euphonium**
- Tuba**
- Timpani (Roto-tom)** (G, B♭, C, G♭)
- Mallet Percussion 1 (Bells, Chimes)**
- Mallet Percussion 2 (Xylophone, Marimba, Hi-hat)**
- Percussion 1 (Snare Drum, Bass Drum)** (S.D., B.D.)
- Percussion 2 (Triangle, Crash Cymbals, Suspended Cymbal)** (Tri., Cr. Cym.)

The score is marked with a tempo of $\text{♩} = 144-168$ and a dynamic of *f* (forte). It features a large red watermark that reads "Preview Only Requires Purchase".

7

Picc. *fp* *ff* *f*

Fls. 1 *fp* *ff* *f*

2 *fp* *ff* *f*

Ob. *fp* *ff* *f*

Bsn. *fp* *ff* *f*

Cls. 1 *fp* *ff* *f*

2 *fp* *ff* *f*

3 *fp* *ff* *f*

B. Cl. *fp* *ff* *f*

A. Saxes 1 *fp* *ff* *f*

2 *fp* *ff* *f*

T. Sax. *fp* *ff* *f*

B. Sax. *fp* *ff* *f*

Tpts. 1 *fp* *ff* *f*

2 *fp* *ff* *f*

3 *fp* *ff* *f*

Hns. 1 *fp* *ff* *f*

2 *fp* *ff* *f*

Tbns. 1 *fp* *ff* *f*

2 *fp* *ff* *f*

3 *fp* *ff* *f*

Euph. *fp* *ff* *f*

Tuba *fp* *ff* *f*

Timp. *fp* *ff* *mp* *f*

Mlt. Perc. 1 (Bls., Ch.) *fp* *ff* *f*

Mlt. Perc. 2 (Xyl., Mba., H.H.) *fp* *ff* *f*

Perc. 1 *fp* *ff* *mp* *f*

Perc. 2 *fp* *ff* *mp* *f*

choke dampen let ring always



Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bls., Ch.)

Mlt. Perc. 2 (Xyl., Mba., H.H.)

Perc. 1

Perc. 2

pp

f

choke

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bls., Ch.)

Mlt. Perc. 2 (Xyl., Mba., H.H.)

Perc. 1

Perc. 2

Sus. Cym.

mf

p

f

32

Picc. *f* *ff* *f*

Fls. 1 *f* *ff* *f*

2

Ob. *f* *ff* *f*

Bsn. *f*

Cls. 1 *f* *mf* *f* *mf* *p* growl

2 *f* *mf* *f* *mf* *p*

3

B. Cl. *f*

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

2

T. Sax. *f* *mf* *p*

B. Sax. *f* *mf* *p*

Tpts. 1 *f* *ff* *f*

2 *f* *ff* *f*

3

Hns. 1 *f* *mf* *p*

2

Tbns. 1 *f*

2

3

Euph. *f*

Tuba *f*

Timp. *f* to Ratchet

Mlt. Perc. 1 (Bls., Ch.)

Mlt. Perc. 2 (Xyl., Mba., H.H.)

Perc. 1 *f* *mf* *mp*

Perc. 2 *choke*

3
4

3
4

3
4

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

Fls. 1 *f* *ff* *f* *ff*

2 *f* *ff* *f* *ff*

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

Bsn. *f* *ff* *fff* *f* *f* *ff*

Cls. 1 *f* *ff* *fff* *f* *f* *ff*

2 *f* *ff* *fff* *f* *f* *ff*

3 *f* *ff* *fff* *f* *f* *ff*

B. Cl. *f* *ff* *fff* *f* *f* *ff*

A. Saxes 1 *f* *ff* *fff* *f* *f* *ff*

2 *f* *ff* *fff* *f* *f* *ff*

T. Sax. *f* *ff* *fff* *f* *f* *ff* *mf*

B. Sax. *f* *ff* *fff* *f* *f* *ff* *p*

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

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

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

Hns. 1 *f* *ff* *f* *ff* *f*

2 *f* *ff* *f* *ff* *f*

Tbns. 1 *f* *ff* *f* *ff* *p*

2 *f* *ff* *f* *ff* *p*

3 *f* *ff* *f* *ff* *p*

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

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

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

Mlt. Perc. 1 (Bis., Ch.) *f* *ff* *f* *ff* *mf*

Mlt. Perc. 2 (Xyl., Mba., H.H.) *f* *ff* *f* *ff* *mf*

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

Perc. 2 *Tri.* *ff* *f* *ff* *mf* *ff* *mf*

51989S 34 35 *mp* *ff* 37 *mp* *ff*



Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bls., Ch.)

Mlt. Perc. 2 (Xyl., Mba., H.H.)

Perc. 1

Perc. 2

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f
mp
f
p
mf
mp
f
mf
mp
f
mp
mf
mp
f
mp
ff
f
f
ff
f
p
mf
f
f
mp

56

Picc. *ff*

Fls. 1 *ff*

2

Ob. *ff*

Bsn. *ff*

Cls. 1 *ff*

2

3

B. Cl. *ff*

A. Saxes 1 *ff*

2

T. Sax. *ff*

B. Sax. *ff*

56

Tpts. 1 *ff*

2

3

Hns. 1 *ff*

2

Tbns. 1 *ff*

2

3

Euph. *ff*

Tuba *ff*

Timp. *ff*

Mlt. Perc. 1 (Bls., Ch.) *ff*

Mlt. Perc. 2 (Xyl., Mba., H.H.) *ff*

Perc. 1 *ff*

Perc. 2 *ff*

56

57

58

59

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bls., Ch.)

Mlt. Perc. 2 (Xyl., Mba., H.H.)

Perc. 1

Perc. 2

Picc. *mp* play *mp* *p cresc.*

Fls. 1 2 *mp* *p cresc.*

Ob. *p*

Bsn. *p cresc.*

Cls. 1 2 3 *mp* *p cresc.*

B. Cl. *p cresc.*

A. Saxes 1 2 *p cresc.*

T. Sax. *p cresc.*

B. Sax. *p cresc.*

Tpts. 1 2 3 *mp* *p*

Hns. 1 2 *p*

Tbns. 1 2 3 *p cresc.*

Euph. *mp* *p cresc.*

Tuba *p cresc.*

Timp. *mf*

Mlt. Perc. 1 (Bis., Ch.) *mf* *p*

Mlt. Perc. 2 (Xyl., Mba., H.H.) *mp* *pp* *p*

Perc. 1 *pp* *p*

Perc. 2 *p*

Sus. Cym. *p*



92

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Timp.

Mlt. Perc. 1
(Bis., Ch.)

Mlt. Perc. 2
(Xyl., Mba., H.H.)

Perc. 1

Perc. 2

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature has one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *mp*, *f*, and *rim*. Performance instructions like *choke* and *dampen* are present for the percussion parts. The score is divided into measures 90 through 94, with measure 92 being the primary focus of this page.

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Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bls., Ch.)

Mlt. Perc. 2 (Xyl., Mba., H.H.)

Perc. 1

Perc. 2

Sus. Cym.

pp

mp

p

pp

104

105

107

108

116

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bls., Ch.)

Mlt. Perc. 2 (Xyl., Mba., H.H.)

Perc. 1

Perc. 2

choke

p

p

p

p

p

p

p

p

p

p

mf

pp

pp

mp

mp

113

114

115

116



Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bls., Ch.)

Mlt. Perc. 2 (Xyl., Mba., H.H.)

Perc. 1

Perc. 2

117 118 119 120 121

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Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bis., Ch.)

Mlt. Perc. 2 (Xyl., Mba., H.H.)

Perc. 1

Perc. 2

122

123

125

126

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bls., Ch.)

Mlt. Perc. 2 (Xyl., Mba., H.H.)

Perc. 1

Perc. 2

f *mf* *ff* *mf*

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bls., Ch.)

Mlt. Perc. 2 (Xyl., Mba., H.H.)

Perc. 1

Perc. 2

ff *mf* *ff*

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Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bis., Ch.)

Mlt. Perc. 2 (Xyl., Mba., H.H.)

Perc. 1

Perc. 2

p *ff* *fff* *ff*

