

# **GHOSTS OF THE TAMAN NEGARA**

VICTOR LOPEZ (ASCAP)

## **INSTRUMENTATION**

1 Conductor  
8 C Flute  
2 Oboe  
2 Bassoon  
4 1st B $\flat$  Clarinet  
4 2nd B $\flat$  Clarinet  
2 B $\flat$  Bass Clarinet  
5 E $\flat$  Alto Saxophone  
2 B $\flat$  Tenor Saxophone  
2 E $\flat$  Baritone Saxophone  
4 1st B $\flat$  Trumpet  
4 2nd B $\flat$  Trumpet  
4 Horn in F

4 Trombone  
2 Baritone  
2 Baritone Treble Clef  
4 Tuba  
3 Mallet Percussion (Vibraphone,  
Bells, Xylophone)  
1 Timpani  
2 Percussion I (Rain Stick,  
Snare Drum, Bass Drum)  
4 Percussion II (Suspended  
Cymbal, Concert Toms,  
Claves, Bell Tree, Triangle)

### **WORLD PARTS**

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

Horn in E $\flat$   
Trombone in B $\flat$  Bass Clef  
Trombone in B $\flat$  Treble Clef  
Baritone in B $\flat$  Bass Clef  
Tuba in E $\flat$  Bass Clef  
Tuba in E $\flat$  Treble Clef  
Tuba in B $\flat$  Bass Clef  
Tuba in B $\flat$  Treble Clef

**Please note:** Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.

## PROGRAM NOTES

This composition was inspired by an article written by Aaron Hoover about Dr. Kae Kawanishi's three-year wildlife expedition in the jungle tracking the wildest of wild animals: the tiger. Wildlife experts estimate there are only 7,000 tigers left in the world, the majority in India. Tigers are well studied, but experts know very little about them, perhaps 2,000 tigers thought to remain in the Southeast Asian countries of Vietnam, Cambodia, Thailand, Laos, Myanmar and Malaysia, due to unstable or repressive political regimes which have prevented Western scientists from working in these countries. The goal of Kawanishi's doctoral research in wildlife ecology and conservation (at the University of Florida) was to solve a bit of the region's mystery. The study took place in Malaysia's largest national park, the Taman Negara, a 1,677 square mile road with a handful of trails.

The Taman Negara is a hilly park dominated by huge, ancient trees, thick rainforest and numerous fast-flowing rivers and streams in low areas. The dense vegetation gives tigers ample cover, while the abundant rainfall and moist soil easily obscures or washes away their tracks and scat. Tigers live at very low density in the rainforest, and as a result, little is known about them. According to Dr. Kawanishi, the project would not have been possible if she had sought to track, capture or radio-collar the tigers. Instead, she decided to try a different approach, using the technology of remote self-activating cameras. Placed along game trails or other places tigers are likely to visit, these cameras, equipped with infrared sensors, automatically snap pictures when animals approach, "trapping" the animals on film, much as real traps collar live animals.

As a first in Malaysia, her project generated much interest among tiger researchers worldwide, and it received funding from several wildlife and tiger conservation groups. The bulk of Kawanishi's support came from the Save the Tiger Fund, operated by the U.S. National Fish and Wildlife Foundation, and ExxonMobil. Other sponsors included the University of Florida, the Disney Wildlife Conservation Fund, the World Wildlife Fund and the London Zoo's 21st-Century Tiger Conservation Project.

To maximize her chance of photographing tigers, Kawanishi decided to place more than 150 "camera traps" around three, 75-square-mile sites on the park. She and her team then planned to return to the cameras periodically to reset them and retrieve the film. This certainly was no simple project. After 34 months of rain, insects and near misses, Kawanishi's cameras amassed 4,336 photos. They capture a vast array of usually unseen, rare and exotic animals. Some of the animals look directly into the camera, either with seeming surprise or inquisitiveness. But perhaps the most striking, however, images show them apparently unaware of any human presence.

The film yielded some surprises. For example, all the leopards were black, an unusual coloration that results from a condition, melanism, tied to a recessive gene. Just 61 photos, a mere 1.3 percent, captured tigers. Because tigers have distinctive stripes, Kawanishi was able to identify individuals. In the process of identifying these animals, Kawanishi estimated the number of tigers in the park: 52 to 84 adults, a density estimate comparable to those of other primary rainforests in Indonesia. When one compares the result with the threat to tiger populations in similar-sized parks in other tiger ranges, Taman Negara is unique and superb.

Although Kawanishi has become something of an expert on tigers in the Taman Negara, as a result of her expedition, the cats have kept at least one major secret from her, at least for now. Despite spending nearly three years in the rainforest and walking in places perhaps never visited by another human being, Kawanishi never saw a single tiger.

"It was like a ghost, or maybe a spirit is more appropriate," she said. "We know that we are there and we are drawn to it, but we cannot see it or experience it."

## NOTES TO THE CONDUCTOR

My intent in this composition is to capture the adventure of seeking elusive tigers in the world's wildest jungles. The overall effect is a musical expedition that emulates the experiences of the jungle. The introduction is somewhat of a mysterious sounding theme that includes "jungle-like" percussive sounds, which lead to the main theme at measure 19. The A section at measure 19 is to be played lightly and in a playful manner. The rhythmic support should not overshadow the melody. Measures 35 through 43 should be played lightly and in a cantabile manner. The B section, at measure 51, introduces a beautiful melody played by a solo flute. Remember to keep supporting lines under the soloist. This section should be played in a doloroso musical style and build until measure 65, when the tempo accelerates a bit. The entire section thereafter should flow. Some liberty with the interpretation of this section is encouraged. At measure 79, it should be somewhat climatic and lush until measure 87 when it returns to the A section. The coda is to be played aggressively, all the way to the end of the piece.

I hope that you and your ensemble find GHOSTS OF THE TAMAN NEGARA a rewarding music education experience.



# GHOSTS OF THE TAMAN NEGARA

VICTOR LOPEZ (ASCAP)

Slowly ♩ = 78

3

C Flute

Oboe

Bassoon

Solo

*mp*

B♭ Clarinets

1

2

B♭ Bass Clarinet

*staggered breathing*

*p*

E♭ Alto Saxophone

B♭ Tenor Saxophone

Cue: Bsn.

*mp*

E♭ Baritone Saxophone

Slowly ♩ = 78

3

B♭ Trumpets

1

2

Horn in F

Trombone

Baritone

Cue: Bsn.

*mp*

Tuba

*staggered breathing*

*p*

Mallet Percussion  
(Vibraphone, Bells,  
Xylophone,)

Timpani

(Tune: C, G, B♭)

*p*

Rain Stick

Percussion I  
(Rain Stick, Snare Drum,  
Bass Drum)

*p*

Percussion II  
(Suspended Cymbal,  
3 Concert Toms,  
Claves, Bell Tree,  
Triangle)

Susp. Cym.(scrape)

3 Concert Toms

Bell Tree

Toms

Susp. Cym.(scrape)

Claves

1

*pp* *p*

2

3

*pp* *p*

4

5

6

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II



With motion

Fl. *p* *cresc. poco a poco*

Ob. *p* *cresc. poco a poco*

Bsn. *p* *cresc. poco a poco*

1 Cls. *p* *mp* *p* *cresc. poco a poco*

2 Cls. *p* *mp* *p* *cresc. poco a poco*

B. Cl. *p* *cresc. poco a poco*

A. Sax. *p* *cresc. poco a poco*

T. Sax. *p* *cresc. poco a poco*

Bar. Sax. *p* *cresc. poco a poco*

1 Tpts. *p* *cresc. poco a poco*

2 Tpts. *p* *cresc. poco a poco*

Hn. *p* *cresc. poco a poco*

Tbn. *p* *cresc. poco a poco*

Bar. *p* *cresc. poco a poco*

Tuba *p* *cresc. poco a poco*

Mlt. Perc. *p* *mp* *p* *cresc. poco a poco*

Timp. (Change: C to D)

Perc. I

Perc. II *p* Bell Tree

Toms *pp* *p*



Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Bells

Xylophone

Timp.

Perc. I

Perc. II

Susp. Cym.

*p*

27

div.

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

27

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II







Fl. *mf*

Ob. *mf*

Bsn.

1 Cls.

2 Cls.

B. Cl. *mf*

A. Sax.

T. Sax.

Bar. Sax. *mf*

1 Tpts.

2 Tpts.

Hn.

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. *mf* Bells only

Timp.

Perc. I

Perc. II *p* *mf* Susp. Cym.

div. 43 a2

Fl. *f*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

1 Tpts. *mf* *f*

2 Tpts. *mf* *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Mlt. Perc. Bells *f*

Xyl. *f*

Timp. *f*

Perc. I *f*

Susp. Cym. *p* *f*

Perc. II *f*

To Coda

51 With passion  $\text{♩} = 78$

Fl. Solo *mp*

Ob.

Bsn. *p*

1 Cls. *p*

2 Cls.

B. Cl. *pp*

A. Sax.

T. Sax. Cue: Bsn. *p*

Bar. Sax.

1 Tpts. *To Coda*

2 Tpts.

Hn.

Tbn. Cue: Bsn. *p*

Bar. Cue: B. Cl. *pp*

Tuba Cue: B. Cl. *pp*

Mlt. Perc. Vibes *p*

Timp. (Change: C to D)

Perc. I

Perc. II Triangle *pp*

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

*p*

*p*

*p*

*p*

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58

Fl.

Ob. *Soli w/Flute*  
*mp*

Bsn.

1  
Cls.

2

B. Cl. *p*

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts. *Cue: Ob. Straight mute* *mp* 58

2

Hn.

Tbn.

Bar.

Tuba *p*

Mlt. Perc.

Timp.

Perc. I

Perc. II *Trgl.*

65 A bit faster  $\text{♩} = 82$

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

*mp*

*p*

Play

*p*

Cue: Bsn.

*p*

65 A bit faster  $\text{♩} = 82$

*p*

Play

*p*

Play

*p*

B.D. *pp*

Susp. Cym.(yarn mallets)

*p*

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Susp. Cym. (yam mallets)

Perc. II



73

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax. *mp*

T. Sax.

Bar. Sax.

73

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

79 With more intensity

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

1 Tpts. *mp*

2 Tpts. *mp*

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mlt. Perc. *mp*

Timp. *mp*

Perc. I *mp*

Perc. II *mp*

Susp. Cym.



*Coda*

This page contains the conductor's score for measures 88 through 91. The score is written for a full orchestra and includes parts for the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpts. 1 (Trumpet 1)
- Tpts. 2 (Trumpet 2)
- Hn. (Horn)
- Tbn. (Trombone)
- Bar. (Baritone)
- Tuba
- Mlt. Perc. (Mallet Percussion)
- Timp. (Timpani)
- Perc. I (Percussion I)
- Perc. II (Percussion II)

The score is in 4/4 time and features a *Coda* section. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The page number "88" is centered at the bottom of the page.

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

1 Cls. *mf* *f*

2 Cls. *mf* *f*

B. Cl. *mf* *f*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

1 Tpts. *mf* *f*

2 Tpts. *mf* *f*

Hn. *mf* *f*

Tbn. *mf* *f*

Bar. *mf* *f*

Tuba *mf* *f*

Milt. Perc. *mf* Bells *f*  
Xyl. *f*

Timp. *f*

Perc. I *mf* *f*

Perc. II *mf* *f*  
Toms *mf* *f*  
Susp. Cym. *p*

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