Semangat Membara

after "O ignee Spiritus" by Hildegard von Bingen

SAB choir & percussion

Tracy Wong

Tracy Wong SERIES

Graphite™
The music from this publisher is exclusively distributed by Graphite.
GraphitePublishing.com

Composer Notes:

A portion of sales from this piece will be donated to after BREAST CANCER (www.afterbreastcancer.ca). after BREAST CANCER focuses on women who have survived, women who don't have insurance, women who cannot have their basic needs met after a mastectomy or lumpectomy surgery. As the survival rates improve, additional resources that support a woman's Quality of Life ("QOL") after breast cancer are required to assist women with the various issues that arise during and after treatment.

"Semangat Membara" is a rhythmic composition for SAB choir and percussion. Inspired by Hildegard von Bingen's "O ignee Spiritus" (O fiery Spirit), the piece encourages us to celebrate the human spirit in all its resilience and strength. Original Malay text is merged with excerpts of Hildegard's Latin text and a small musical reference of her hymn is interwoven with rhythmic word and vocal play, sung in Malay. Commissioned by St. Paul Academy and Summit School and Tim Kraack (Director), the piece is also inspired by the outcome of a fun exercise as part of its creation process – singers collecting field recordings of environmental sounds.

> "The outdoor sounds, while being more "real" to them, were also more exotic and some of the kids had to go out of their way to record them, bringing into question whether those sounds are actually part of their daily lives. On the surface, it seemed like a straightforward assignment, but students started to grapple with the sounds that they actually encounter on a day-to-day basis, versus the sounds that they would like to encounter."

Drawn to the rhythmic sounds that were collected, the piece has the flexibility to include a non-traditional set of percussion that singers have access to – explore high and low timbres (striking wood panels, boxes, metal sheets, stuffed containers, etc.) that would support and lift your performance in a unique way!

The louder active sections of the piece embody the shared expression of a universal fiery spirit that guides one through life's challenges and out of danger. The quieter sections capture the reflective moments, giving way to the yearning for new experiences.

I am grateful to the choirs of St. Paul Academy and Summit School and Tim Kraack (Director) for commissioning me to create this work. It is an honour to be a part of this meaningful collaboration.

- Tracy Wong, January 2025

Duration: ca. 3' 30"

Performance Directions

Percussion: where it indicates "low hit / bass drum" and "high hit / high drum," performers are encouraged to source for non-traditional set of percussion that they have access to. Explore high and low timbres (striking wood panels, boxes, metal sheets, stuffed containers, etc.). Otherwise, any standard percussion could be used (e.g. cajon, djembe, bass drum).

Stones: any combination of timbres / sizes

b.16-27 (rehearsal A): Stones
b.28-44 (rehearsal B, C): high note = stones; low note = any low hit / bass drum
b. 45-end (rehearsal D til end): high note = any tight hit / high drum; low note – any low hit / bass drum

Dr. Tracy Wong is a Malaysian-Canadian choral conductor, music educator, composer, vocalist, and pianist. Dr. Wong is passionate about helping choral leaders and educators to provide unique experiences for their singers and students through collaborative commissions, customized workshops, festivals, and artist residencies. She does this through focusing on the balance of performance practice considerations, vocal and acoustic explorations, and choral artistry and heart.

She holds a Doctor in Musical Arts and Master in Music Performance (Choral Conducting) from the University of Toronto under the tutelage of Dr. Hilary Apfelstadt, and a Bachelor of Music (Piano Performance) from the University of Newcastle, Australia. She is a two-time recipient of the 2016 & 2017 Elmer Iseler National Graduate Fellowship in Choral Conducting, a nominee of the Leslie Bell Prize for Choral Conducting, and holds teaching awards from McMaster University (2018-19 McMaster University Student Union Teaching Award) and Western University (2024-25 Vice-Provost (Academic Programs) Award for Excellence in Collaborative Teaching).

As a composer-arranger, Dr. Wong advocates for repertoire-based music education and her choral works support the development of vocal technique, musicianship skills, and artistry. Featured in numerous reading sessions and choral festivals, her music reflects the blend of different lived experiences, languages, and musical elements that continue to influence her compositional writing. In 2020, she launched the "Tracy Wong Series" (exclusively distributed by Graphite Publishing) that features her self-published choral works and those of other composer-arrangers. She was the 2023-2024 Composer-in-residence of Toronto Mendelssohn Choir and the 2019 Canadian Composer Feature for the Canadian Kodály Journal, *Alla Breve*.

Dr. Wong continues to actively collaborate with choral organizations in North America and internationally on conducting events, competition adjudications, workshops/clinics, commissioned projects, and residences. Her choral works are widely published and performed internationally. For more information and to connect with Dr. Tracy Wong, please visit www.tracywongmusic.com

Text and Pronunciation Guide: (International Phonetic Alphabet)

Latin collated from the transcription of Beverly Lomer and the edition of Barbara Newman; translation by Nathaniel M. Campbell. Source: International Society of Hildegard von Bingen Studies.

O ignee Spiritus, laus tibi sit,
[ɔ iɲɛɛ spiritus, laus tibi sit,]
qui in timpanis et citharis
[kwi in timpanis ɛt tʃitaris]
operaris.
[ɔpɛraris]

Mentes hominum de te flagrant
[mɛntɛs ɔminum dɛ tɛ flagrant]
et tabernacula animarum eorum
[ɛt tabɛrnakula animarum ɛɔrum]
vires ipsarum continent.
[virɛs ipsarum kɔntinɛnt]

Nunc dignare nos omnes ad te colligere
[nunk diɲarɛ nɔs ɔmnɛs ad tɛ kɔllidʒɛrɛ]
et ad recta itinera dirigere.
[ɛt ad rɛkta itinɛra diridʒɛrɛ]

Note for Malay diction: [d], [p], and [t] are non-plosive consonants in the Malay language.

Tiada rupa [tjada rupa]	No face/image
Tiada nama [tjada nama]	No name
Tiada gentar [tjada gəntar]	No tremble/fear
Semangat membara [səmaŋat məmbara]	Fiery Spirit

(semangat = spirit; membara = burning)

Translation:

O fiery Spirit, praise to you,

who on the tympana and lyre

work and play!

By you the human mind is set ablaze,

the tabernacle of its soul

contains its strength.

Now deign to gather us, to draw us all to you,

and to direct us on the upright course.

Rehearsal Tracks:

Rehearsal tracks for this piece, prepared by the composer-arranger, areavailable for purchase at GraphitePublishing.com

FOR PERUSAL ONLY
FOR PERUSAL ONLY
FOR PERUSAL ONLY
FOR PERUSAL ONLY

TW-016

FOR PERUSAL ONLY

Commissioned by St. Paul Academy and Summit School (Tim Kraack, director)

Semangat Membara

after "O ignee Spiritus" by Hildegard von Bingen

for SAB choir and percussion

Hildegard von Bingen & Tracy Wong

Tracy Wong

FOR PERUSAL ONLY

Intense ♩= 130

mp

Soprano: Tia - da ru - pa tia - da na - ma tia - da gen - tar Tia - da ru - pa

mp

Alto: Tia - da ru - pa

Baritone:

6

S: tia - da na - ma tia - da gen - tar Tia - da ru - pa tia - da na - ma

A: tia - da na - ma tia - da gen - tar ah Tia - da ru - pa tia - da na - ma

mp

B: ah Tia - da ru - pa tia - da na - ma

11

f

S: tia - da gen - tar Se - ma - ngat mem - ba -

FOR PERUSAL ONLY

f

A: tia - da gen - tar Se - ma - ngat mem - ba -

f

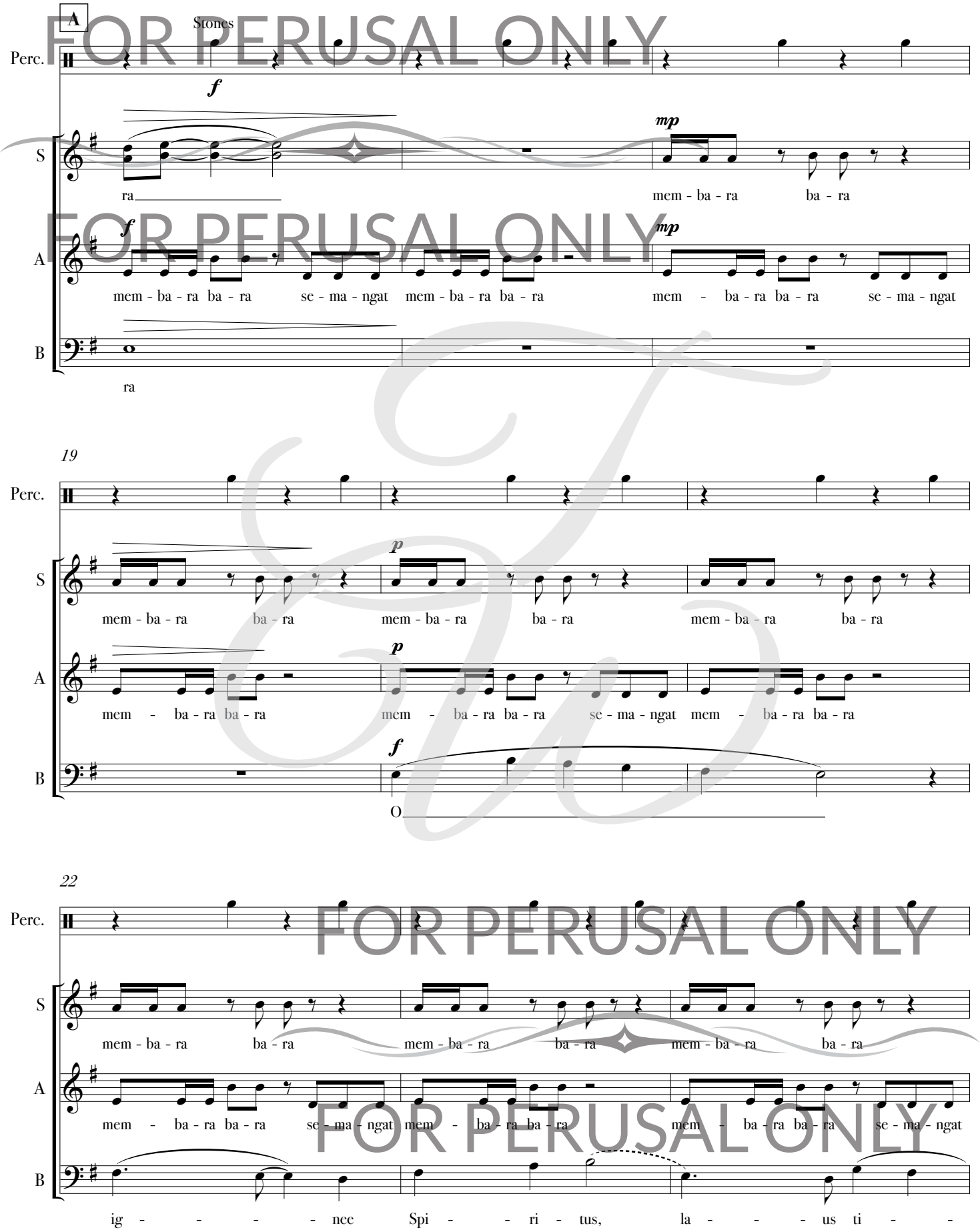
B: tia - da gen - tar Se - ma - ngat mem - ba -

FOR PERUSAL ONLY

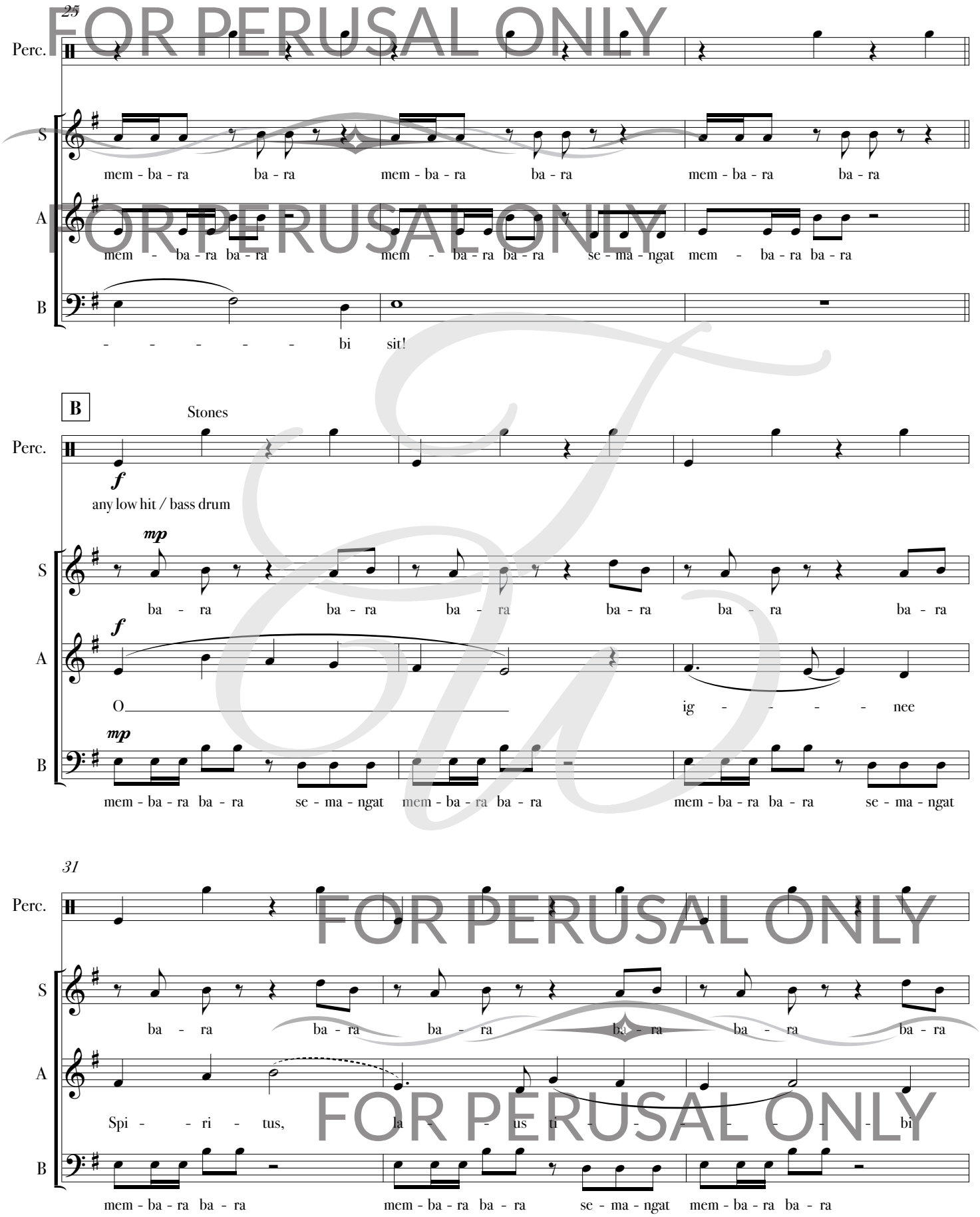
TW SERIES

© 2025 Tracy Wong. All Rights Reserved.

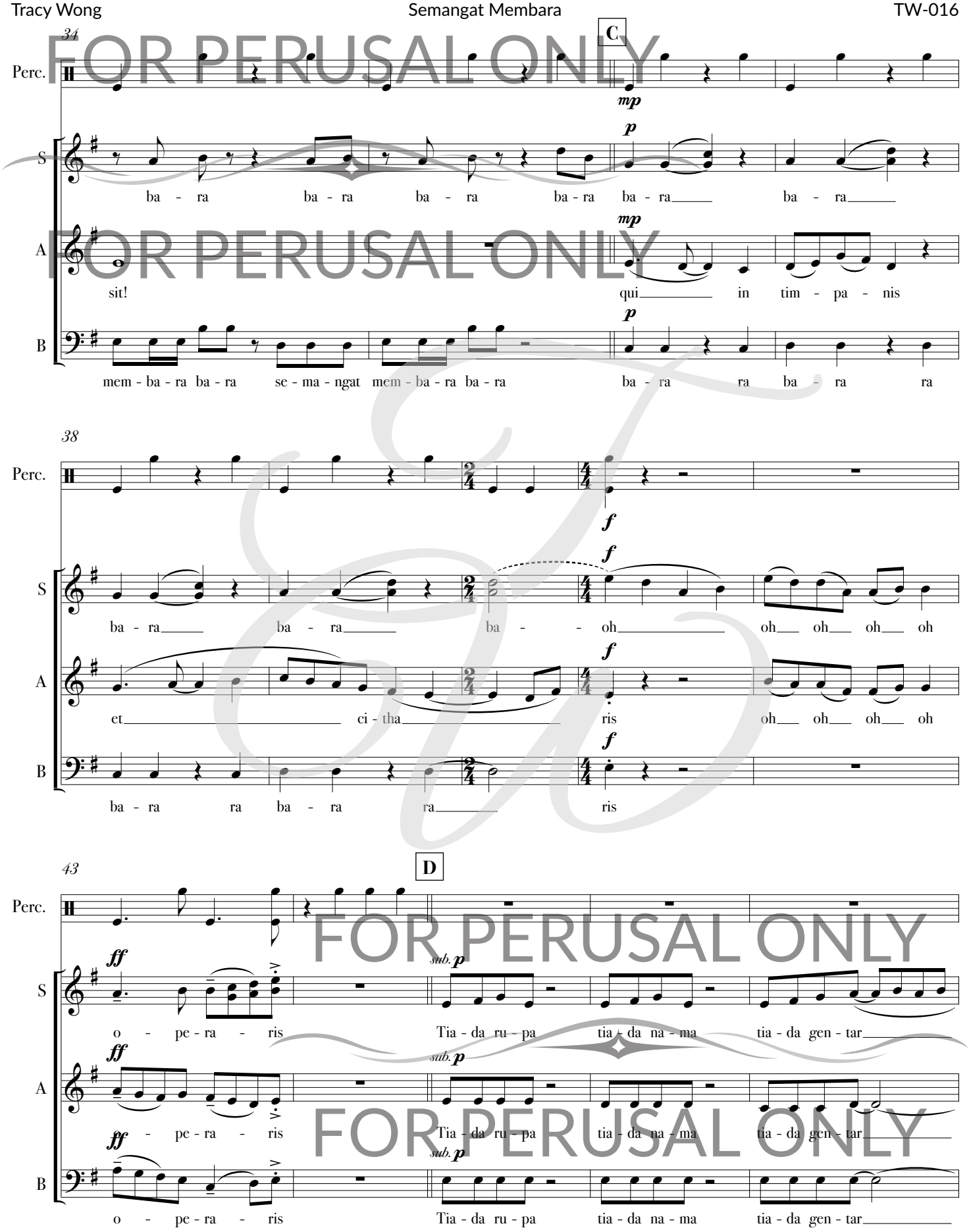
Graphite™ The music from this publisher is exclusively distributed by Graphite. GraphitePublishing.com



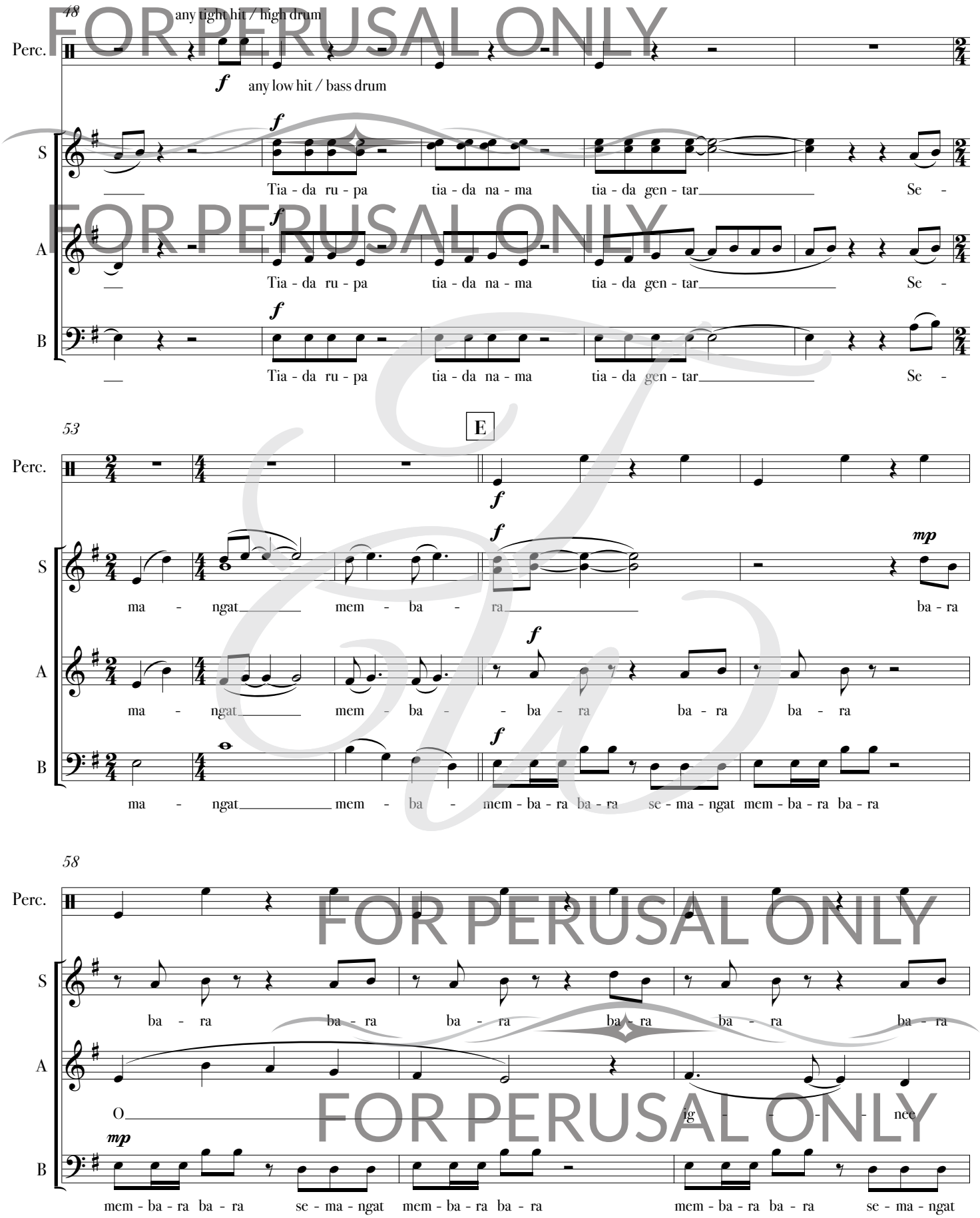
FOR PERUSAL ONLY



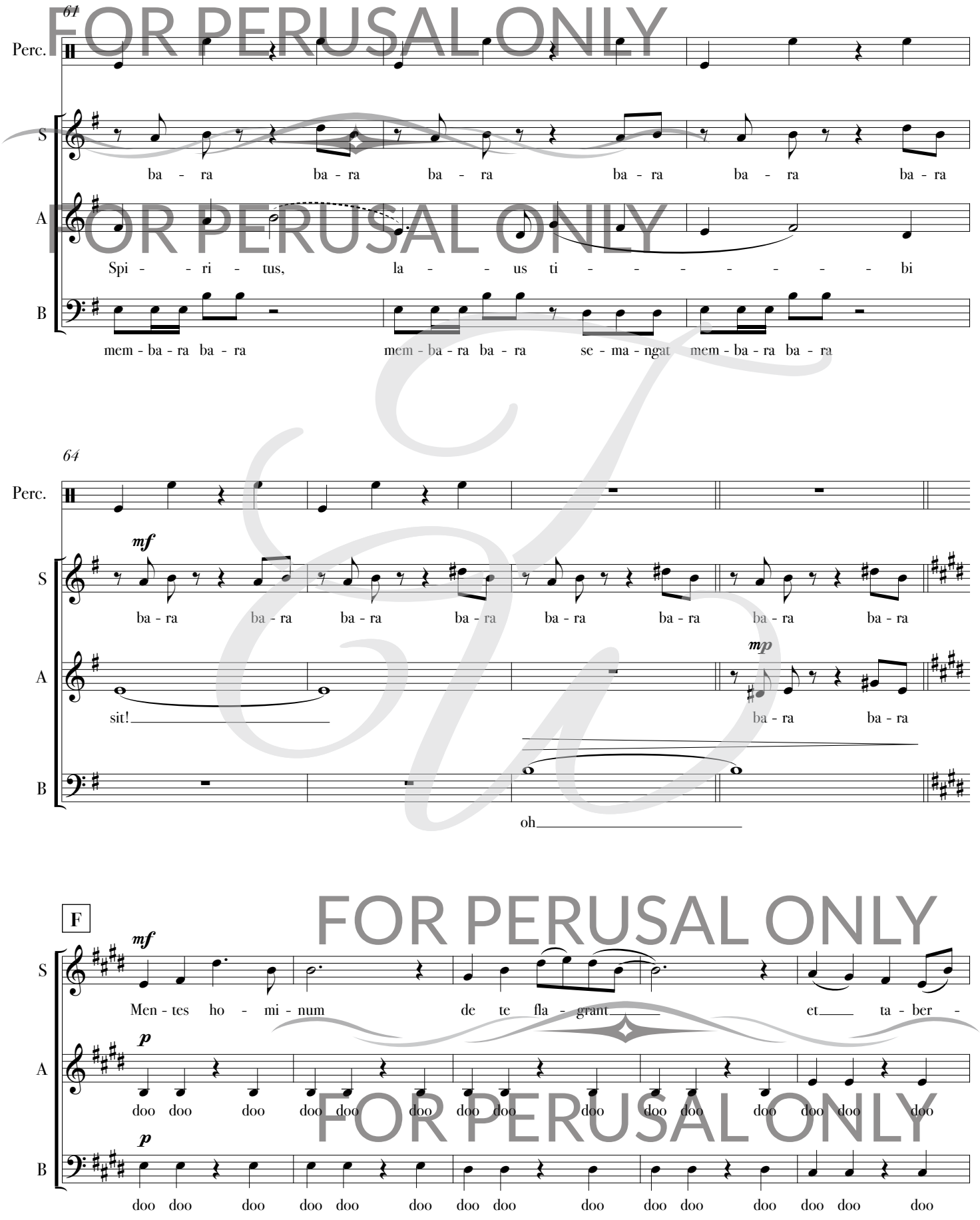
FOR PERUSAL ONLY



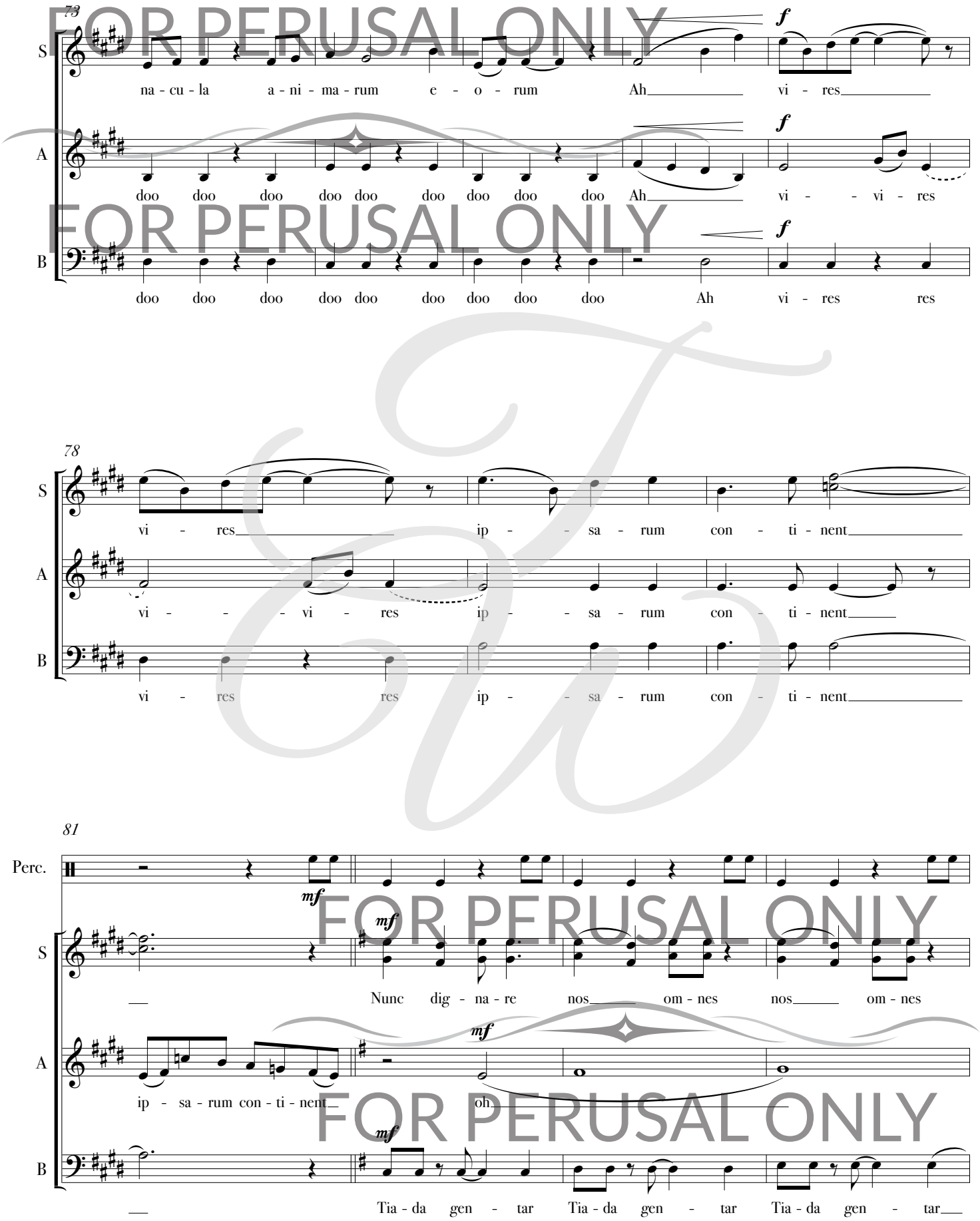
FOR PERUSAL ONLY



FOR PERUSAL ONLY



FOR PERUSAL ONLY



FOR PERUSAL ONLY

FOR PERUSAL ONLY

85

Perc.

S: ad__ te col - li - ge - re et ad rec - ta i - ti - ne - ra et ad rec - ta

A: ad__ te col__ li ge re oh_____ et ad rec - ta

B: _____ Tia - da gen - tar Tia - da gen - tar et ad rec - ta

89

Perc.

S: et ad rec - ta__ i - ti - ne - ra di - ri - ge - - - re!

A: et ad rec - ta__ i - ti - ne - ra di - ri - ge - - - re! Tia - da gen - tar

B: et ad rec - ta__ i - ti - ne - ra di - ri - ge - - - Tia - da gen - tar Tia - da gen - tar

1st time til b.101: play rhythm of b.56, play b.102 as written
2nd time: play below as written til end

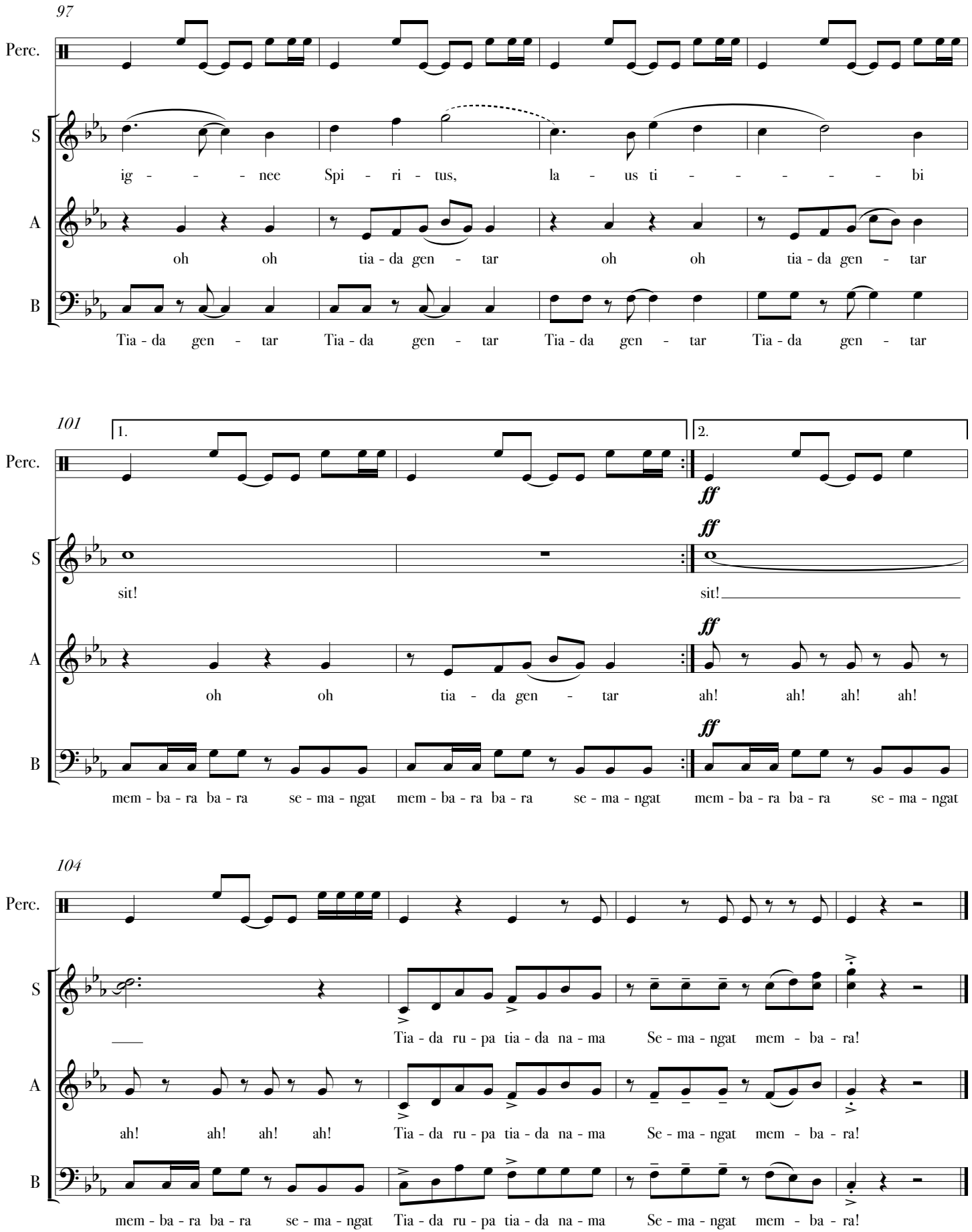
93

Perc.

S: gen - tar O_____

A: Tia - da gen - tar oh oh tia - da gen - tar

B: Tia - da gen - tar Tia - da gen - tar Tia - da gen - tar Tia - da gen - tar


97
Perc.
S
ig - - - nee Spi - ri - tus, la - us ti - - - - - bi
A
oh oh tia - da gen - tar oh oh tia - da gen - tar
B
Tia - da gen - tar Tia - da gen - tar Tia - da gen - tar Tia - da gen - tar
101
1.
2.
ff
sit!
sit!
oh oh tia - da gen - tar ah! ah! ah! ah!
mem - ba - ra ba - ra se - ma - ngat mem - ba - ra ba - ra se - ma - ngat mem - ba - ra ba - ra se - ma - ngat
104
Tia - da ru - pa tia - da na - ma Se - ma - ngat mem - ba - ra!
ah! ah! ah! ah! Tia - da ru - pa tia - da na - ma Se - ma - ngat mem - ba - ra!
mem - ba - ra ba - ra se - ma - ngat Tia - da ru - pa tia - da na - ma Se - ma - ngat mem - ba - ra!