

Naga Trus Madi  
SAB, percussion

Tracy Wong

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# Naga Trus Madi

SAB choir & percussion

## Tracy Wong

*Tracy  
Wong*

S E R I E S

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## Composer Notes:

“Naga Trus Madi” is a fiery composition for SAB choir and percussion. It is inspired by the Southeast Asian mythology of dragons as protector of mountains and lands. Joey Gianan Vargas and I were intentional in depicting a mythological creature (a dragon named Trus Madi) that might have been misunderstood—dragons are known to be scary beasts that kill, but, through Southeast Asian folklore, we discovered a naga (dragon) who took pride in being a protector of his family and other treasures. Only when provoked does the beast become anxious and enraged.

This rhythmic work leans towards programmatic music and features word and vocal play merged with folkloric elements - quartal harmonies, dance-like rhythms, and shifting tonality - that are spun through a musically-contemporary lens.

I encourage you to read Joey’s poem that tells Naga Trus Madi’s full story, where Trus Madi’s attempt in recovering a stolen pearl resulted in him being killed instead by the thieves (two princes). In the end, his wife (Naga Kina Balu) will step in his place to avenge her husband...

...that will be the sequel of a future choral work :)

I am grateful to the Cantabile Choirs of Kingston and Geoffrey Sirett (Artistic Director) for commissioning me to create this work as their Conductor-In-Residence for the 2024-2025 Season. It is an honour to be a part of this meaningful collaboration.

- Tracy Wong, January 2025

Duration: ca. 3’ 50”

## Notes:

1. Naga Trus Madi is pronounced as: na-ga troos ma-di
2. The percussion part may be performed with any low hit or bass drum for the lower notes and any high drum or tight hit for the higher notes.



**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 residencies. Her choral works are widely published and performed internationally. For more information and to connect with Dr. Tracy Wong, please visit [www.tracywongmusic.com](http://www.tracywongmusic.com)

## Text:

Here is a story about Naga Trus Madi,  
a dragon known widely for his might and fury.  
He possessed and protected prime priceless treasures;  
among these is a pearl that is rare and precious.

Two cunning princes came to claim this acclaimed pearl  
from the dragon known for a great hunger to kill.  
They've long been wanting to get this famous jewel,  
to finally fulfill their father's greatest will.

They waited until the fierce dragon left its lair,  
before they came rushing down to steal, to conquer.  
They rushed to their Kunlun ships with enormous fear;  
the dragon came back, felt furious, filled with anger.

The ferocious dragon bellowed, drew a deep breath,  
to release a blazing fire, to burn the princes.  
But they shot a cannon first, that shocked, shook the earth.  
The dragon was hit; its body fell on the seas.

The princes journeyed home excited, rejoicing.  
The reward for the rare pearl: one will become king.  
They didn't see, there's another dragon hiding,  
watching, waiting on top of a taller mountain.

Hidden from all, Naga Trus Madi had a wife.  
Tired of endless fights, she was the joy of his life.  
He kept her far away to protect their children,  
and to hide far greater treasures of the mountain.

This is a story about Naga Trus Madi  
whose wife's a fiercer fighter and hunter than he.  
Her enemies she would relentlessly pursue;  
now a widow, her name's Naga Kina Balu.

-Joey G. Vargas

## Rehearsal Tracks:

Rehearsal tracks for this piece, prepared by the composer-arranger,  
are available for purchase at [GraphitePublishing.com](http://GraphitePublishing.com)

## About the Poet:

Joey G. Vargas finished his bachelor's degree in Communication Arts, major in Writing, at the University of the Philippines Los Baños. He taught speech, writing, and theater subjects in both UP in Mindanao and UPLB. He has given various lectures and workshops on communication, teaching, literature, music, and theater. He recently went back to the University as a student under the MA in Theatre and Performance Praxis.

An alumnus of the Philippine Madrigal Singers, he mentors various choristers in the country and has written lyrics for musical pieces some of which have been performed during significant events such as the AOV International Choral Festival, the 1st Asia Choral Grand Prix, the National Competition for Young Artists (NAMCYA), the Cultural Center of the Philippines Golden Anniversary celebration, among others. Many of the songs he worked on have also been premiered or performed in different venues and events in other countries. He has also written various plays and libretto most of which have been staged in the University including the *Tilamsik ng Dugo*, which earned for him the Gaisano Prize for College One-Act Play in Davao City. He served as one of the panelists for Pagsurat Bikol VII, a literary writers' workshop for fellows writing in Bikol. He has also acted and directed various theater productions, musical performances, and dance concerts. He has managed art companies and directed art festivals.

His theater credits include essaying the roles of Teiresias in Sophocles' *Oedipus Rex*; Tartaglia in Carlo Gozzi's *King's Stag*; the Priest in Ivor Benjamin's *Rashomon*; Augustine in *Late Have I Loved You*; among others. He has also performed for the Dulaang UP in "Umaaraw, Umuulan, Kinakasal ang Tikbalang" under the direction of Prof. Josefina Estrella, and is presently part of the cast of Repertory Philippines Theater for Young Actors production of Rody Vera's "Jepoy & the Magic Circle." He has directed plays that have been staged in Davao City in Mindanao, UP Los Baños in Laguna, and in Manila. He has also directed dance concerts especially by the UPLB Street Jazz Dance Company and the San Sebastian Recollect Dance Troupe, fusing hip hop ideologies with theater praxis.

He currently serves as the Musical Director of the Biñan Metropolitan Chorus, Creative Director of the Philippine Madrigal Singers, and as the Festival Director of the Andrea O. Veneracion International Choral Festival (a member of the Asia Choral Grand Prix competitions). Vargas recently received the Ani ng Dangal Award, for having written the poem, "Lakbay ng Agila," used as lyrics for a choral piece of the same title—composed by Saunder Choi, also a Philippine Madrigal Singers alumnus—which won the 2024 Raymond Brock Prize for Professional Composers in the United States of America.

# FOR PERUSAL ONLY

Commissioned by Cantabile Choirs of Kingston, Ontario, Geoffrey Sirett, artistic director. 2024-2025 Season.

## Naga Trus Madi

for SAB choir and percussion

Joey Gianan Vargas (adapted)

Tracy Wong

**Bold & Gutsy** ♩ = 60

Percussion **6/8**

Soprano *f* *sfp* *f*  
 This is a sto - ry a - bout Na - ga Trus Ma - di Trus Ma - di hey - oh oh oh\_\_

Alto *f* *sfp* *f*  
 This is a sto - ry a - bout Na - ga Trus Ma - di Trus Ma - di hey - oh oh oh\_\_

Baritone *f* *sfp*  
 This is a sto - ry a - bout Na - ga Trus Ma - di Trus Ma - di

Low hit

6 **A**

Perc.

S *mp*  
 oh oh\_\_ oh hey - oh oh oh\_\_ oh oh\_\_ oh oh oh oh\_\_

A *mp*  
 oh oh\_\_ oh hey - oh oh oh\_\_ oh oh\_\_ oh oh oh oh\_\_

B *f*  
 A drag - on known wide - ly for his might and fu - ry he pos

High hit

**FOR PERUSAL ONLY**

Perc. *High hit*

S *f* oh oh oh hey - oh oh oh\_ oh oh\_ oh hey - oh oh oh\_ oh oh\_ oh *p*

A *f* oh oh oh hey - oh oh oh\_ oh oh\_ oh hey - oh oh oh\_ oh oh\_ oh *f*

B sessed and pro - tect - ed a pearl rare and pre - cious. Trus Ma - di!

**B**

Perc. *mp*

S oh oh oh oh oh *f* *p* They

A two cun - ning princ - es came to claim this pearl to ful - fill their\_ fath - er's will

B *p* oh oh oh oh oh *f*

**FOR PERUSAL ONLY**

**C**

S wait - ed til the drag - on left its lair, They wait - ed til the drag - on left its lair, They wait - ed til the drag - on

A *p* They wait - ed til the drag - on left its lair, They wait - ed til the drag - on

B *p* wait - ed til the drag - on

26 *mp*

S left its lair, be - fore they came rush - ing down to steal the pearl, the pearl, the

A left its lair, be - fore they came rush - ing down to steal the pearl. the pearl, the

B left its lair, be - fore they came rush - ing down to steal the pearl, the pearl, the

FOR PERUSAL ONLY

30 **D**

Perc. *f*

Solo *ff*

S They rushed to their Kun - lun ships, They rushed with e - nor - mous

A pearl! oh oh oh oh oh oh

B pearl! Na - ga Na - ga Na - - ga Na - ga Na - ga Na - ga

FOR PERUSAL ONLY

34

Perc.

Solo

S fear! and the drag - on came back, oh! drag - on came back,

A oh oh oh oh oh oh oh filled with

B Na - ga Na - ga Na - ga Na - ga Na - ga Na - ga Na - ga

FOR PERUSAL ONLY

39 Perc. **E**

Solo *ff*

an - - - ger!

S filled with

A *f*

hey oh

B *f*

hey! Na - ga oh Na - ga oh Na - ga oh Na - ga Na - ga oh

45 Perc.

S *f*

hey hey hey i yeh hey i yeh

A

hey oh hey oh hey hey hey oh hey oh

B

Na - ga oh Na - ga oh Na - ga Na - ga oh Na - ga oh

50 Perc.

S *ff*

hey i yeh hey hey hey i yeh hey i yeh hey i yeh hey hey

A *ff*

hey oh hey hey hey oh hey oh hey oh hey hey

B *ff*

Na - ga oh Na - ga Na - ga oh Na - ga oh Na - ga oh Na - ga Trus Ma -

56 Perc. 

Solo *ff* 

The princ - es jour - neyed home re - joic - ing. The re - ward one will be

S *mf* 

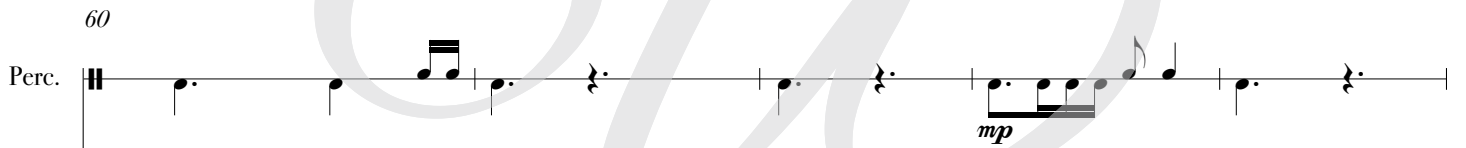
di Trus\_ Ma - di oh oh oh oh

A *mf* 

di Trus\_ Ma - di oh oh oh

B *mf* 

di Trus\_ Ma - di Na - ga Na - ga Na - ga Na - ga Na - ga Na - ga

60 Perc. *mp* 

Solo 

king

S *mp* 

oh They did - n't see an - oth - er drag - on hid - ing drag - on watch - ing

A *mp* 

oh They did - n't see an - oth - er drag - on hid - ing drag - on watch - ing

B *mp* 

Na - ga Na - ga did - n't see an - oth - er drag - on hid - ing drag - on watch - ing

65 **FOR PERUSAL ONLY** G

Perc. *p*

S *p* drag - on wait - ing wait - ing wait - ing wait - ing *p* oh oh \_\_\_\_\_

A *p* drag - on wait - ing wait - ing wait - ing *p* oh oh \_\_\_\_\_

B *p* drag on wait - ing \_\_\_\_\_ *f* Hid - den from all \_\_\_\_\_

70

Perc.

S oh oh oh \_\_\_\_\_ oh oh \_\_\_\_\_ oh oh oh \_\_\_\_\_

A oh oh \_\_\_\_\_ oh oh \_\_\_\_\_ oh oh \_\_\_\_\_

B Na - ga Trus Ma - di \_\_\_\_\_ he had a wife \_\_\_\_\_ she was the joy of his life. \_\_\_\_\_ He

77 **FOR PERUSAL ONLY**

Perc.

S oh oh \_\_\_\_\_ oh oh oh \_\_\_\_\_ oh oh \_\_\_\_\_

A oh oh \_\_\_\_\_ oh oh \_\_\_\_\_ oh oh \_\_\_\_\_

B kept her far a - way \_\_\_\_\_ to pro - tect their chil - dren, \_\_\_\_\_ and hide great - er treas - ures \_\_\_\_\_ of the

83

Perc. 

S *mp* oh oh oh *f*

A *mp* oh oh *f*

B moun - tain. *f* Na - ga Trus Ma - di *mf* Na - ga Trus Ma - di

89

Perc. *mf* *f* *f*

S This is a sto - ry

A *mf* Na - ga Trus Ma - di Na - ga Trus Ma - di Na - ga Trus

B Na - ga Trus Ma - di Na - ga Trus Ma - di Na - ga Trus

94

Perc. *f*

Solo ah! ah!

S Na - ga Trus Ma - di whose wife's a fierc - er

A Ma - - di Na - ga Trus Ma - - di Na - ga Trus

B Ma - - di Na - ga Trus Ma - - di Na - ga Trus

98

Perc. **FOR PERUSAL ONLY**

Solo

S fight - er and hunt - er than he. Her en - e - mies she would pur - sue

A Ma - - di Na - ga Trus Ma - di en - e - mies she would pur - sue

B Ma - - di Na - ga Trus Ma - di Na - ga Na - ga

*sub. p*

ah!

103

Perc. **FOR PERUSAL ONLY**

S now a wid - ow, she's Na - ga Ki - na Ba - lu!

A now a wid - ow, she's Na - ga Ki - na Ba - lu!

B Na - ga oh Na - ga oh Na - ga oh Na - ga

**I**

*f*

109

Perc. **FOR PERUSAL ONLY**

S hey hey hey i yeh

A hey oh hey oh hey oh hey hey oh

B Na - ga oh Na - ga oh Na - ga oh Na - ga oh

*f*

114 FOR PERUSAL ONLY

Perc.

S *ff*

A *ff*

B *ff*

119

Perc. *ff*

S *ff*

A *ff*

B *ff*

FOR PERUSAL ONLY