

**Born in a Song** is composed in commemoration of the 30th anniversary of the Indianapolis Childrens' Chorus and honors the legacy of their founder, Henry Leck. His mentorship and musicianship have inspired choral musicians and educators nationally and internationally.

**Born in a Song** uses text from an essay *Si Fuera Canción*, by Biana Chamusco, a former student in my music classes at Charles Wright Academy. This text was written in Spanish with an English translation. Bianca received her Bachelor of Arts in English Literature, Master of Arts in the Humanities from University of Chicago and is currently a Juris Doctorate candidate at the University of Chicago Law School.

**Born in a Song** is a response to the composition **Born in A Symphony** (Pavane P1393), commissioned by Texas Choral Directors' Association for the 2010 elementary honor Choir, Dr. Rollo Dilworth, conductor. This text and composition speaks to an individual's contribution and responsibility to our human community. Contrastingly, **Born in a Song** is an introspective and passionate view of the individual's musical experience: the compelling desire to breathe, live and be absorbed in the expression of music. These compositions convey the deep human elemental desire to express and experience music.

These two works may be performed as a set:

Born in a Symphony P1393

Born in a Song P1556

Judith Herrington

Composed in honor of the Indianapolis Children's Chorus' 30th Anniversary  
Henry Leck, Founder and Artistic Director

# Born In A Song

S.S.A., accompanied

Bianca Chamusco

*adapted from Si Fuera Canción*

Judith Herrington

**Adagio** ♩ = 63-70

Piano

1 2 3 4 5

6 7 8

Unison voices *legato* *mp*

He na -

*mf* *p*

[I am born in a song] [I live in a song]

9 10 11

ci - do en u - na can - ción, yo vi - vo en u - na

The musical score is for a song titled 'Born In A Song' by Bianca Chamusco, adapted from 'Si Fuera Canción'. It is composed in honor of the Indianapolis Children's Chorus' 30th Anniversary by Henry Leck. The score is for S.S.A. voices accompanied by piano. The tempo is Adagio, with a metronome marking of 63-70 beats per minute. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into three systems. The first system (measures 1-5) features the piano accompaniment. The second system (measures 6-8) introduces the unison voices, which sing 'He na -' in a legato style. The third system (measures 9-11) continues the vocal melody with the lyrics 'ci - do en u - na can - ción, yo vi - vo en u - na'. The piano accompaniment provides harmonic support throughout, with dynamics ranging from piano (p) to mezzo-forte (mf).

[without words]

12 **S.I** 13 14

can-ción\_ sin pa-la-bras,\_ sin pa-la-bras,\_ sin pa - la -

**S.II**

can-ción\_ sin pa-la-bras,\_ sin pa-la-bras,\_ sin pa - la -

**A.**

can-ción\_ sin pa-la-bras,\_ sin pa-la-bras,\_ sin pa - la -

Ped. Ped.

15 **f** **mp** *molto rit.* 16

bras, en u - na can - ción\_ I

**f** **mp**

bras, en u - na can - ción\_ I

**f** **mp**

bras, en u - na can - ción\_ I

*molto rit.*

**mf** **mp**

**Allegro** ♩ = 253-280

17 *mf* 18 19 20

live in a song with - out words\_\_\_\_\_ or end - ings,

live in a song with - out words\_\_\_\_\_ or end - ings,

live in a song with - out words\_\_\_\_\_ or end - ings,

**Allegro** ♩ = 253-280

*mf*

21 *mp* 22 23 24

frag - ments of mem- o- ries, \_ mur - mur of har- mo- nies, \_

frag - ments of mem- o- ries, \_ mur - mur of har- mo- nies, \_

frag - ments of mem- o- ries, \_ mur - mur of har- mo- nies, \_

*mp*

25 *f* 26 *molto rit.* 27 *rit.*

half re-mem-ber'd mel - o - dies, ech - oes of my soul.

half re-mem-ber'd mel - o - dies, ech - oes of my soul.

half re-mem-ber'd mel - o - dies, ech - oes of my soul.

*mf* *molto rit.* *rit.*

29 *mp* 30 *Tempo I* 31

He na - ci - do en u - na can - ción, yo

*mp* He na - ci - do en u - na can - ción,

*mp* He na - ci - do en u - na can - ción,

*Tempo I*

*p*

32 *mf* 33 34

vi - vo en u - na can - ción sin pa - la - bras, pa - la - bras, sin

yo vi - vo can - ción sin pa - la - bras, pa - la - bras, sin

yo vi - vo can - ción sin pa - la - bras, pa - la - bras, sin

*mp*

35 *f* *mp* 36 *f* 37 *poco rit.*

pa - la - bras, sin pa - la - bras, en u - na can - ción. I

pa - la - bras, sin pa - la - bras, en u - na can - ción. I

pa - la - bras, sin pa - la - bras, en u - na can - ción. I

*poco rit.*

*mf* *mp*

**Tempo II**

38 *f* 39 40 41

live in the drum of the hu - man heart, the space be-tween the soar - ing notes,

live in the drum of the hu - man heart, the space be-tween the soar - ing notes,

live in the drum of the hu - man heart, the space be-tween the soar - ing notes,

**Tempo II**

42 43 44 45 ,

pass - ing of vis - ions, whis - pers of sor - rows. My

pass - ing of vis - ions, whis - pers of sor - rows. My

pass - ing of vis - ions, whis - pers of sor - rows. My

*molto rit.*

46 47 48 49 *mp* *pp*

soul is song, my soul is peace. He na -

soul is song, my soul is peace. He na -

soul is song, my soul is peace. He na -

*mp* *pp*

*molto rit.*

*mp* *pp*

**Tempo I**

50 51 52 53

ci - do en u-na can-ción, yo vi - vo en u-na can-ción sin

ci - do en u-na can-ción, yo vi - vo en u-na can-ción sin

ci - do en u-na can-ción, yo vi - vo en u-na can-ción sin

**Tempo I**



54 55 56 *f* *mf*

pa-la-bras, pa-la-bras, sin pa-la-bras, sin pa-la-bras, en u-na

pa-la-bras, pa-la-bras, sin pa-la-bras, sin pa-la-bras, en u-na

pa-la-bras, pa-la-bras, sin pa-la-bras, sin pa-la-bras, en u-na

*mf* *mp*

*molto rit.* **Tempo II**

57 58 59 60 *f*

can - ción... I am born in a song, —

can - ción... I am born in a song, —

can - ción... I am born in a song, —

*molto rit.* **Tempo II**

*molto rit.* *broadly*

61 62 63

born in a song. I am

born in a song. I am

born in a song. I am

*molto rit.* *broadly*

The musical score for measures 61-63 features three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano is in grand staff (treble and bass clef). The tempo/mood markings are 'molto rit.' and 'broadly'. The lyrics for the vocal parts are 'born in a song. I am'. The piano accompaniment consists of chords and moving lines in both hands.

*a tempo* *no rit.*

64 65 66 67

song. (ng)

song. (ng)

song. (ng)

*a tempo* *no rit.*

The musical score for measures 64-67 continues with the three vocal staves and piano accompaniment. The tempo/mood markings are 'a tempo' and 'no rit.'. The lyrics for the vocal parts are 'song. (ng)'. The piano accompaniment continues with chords and moving lines in both hands.

**Judith Herrington** is the Founder and Artistic Director of the highly acclaimed Tacoma Youth Chorus. She brings more than 40 years of teaching and conducting experience to her work at Charles Wright Academy in Tacoma, Washington, and is a recipient of the Inspirational Faculty Award and Murray Foundation Chair for Teaching Excellence.



Ms. Herrington is highly regarded as a guest conductor, workshop, state and regional honor choir conductor, and served as visiting faculty at VanderCook College of Music. She is a past president and recipient of the leadership and service award of Washington American Choral Directors Association and member of the Washington Music Educators Association Hall of Fame. Through Pavane Publishing, Colla Voce Publishing, and Hal Leonard, she has published choral compositions, arrangements and co-authored choral teaching texts. She also edits several choral series for Pavane Publishing.



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