

## Six Four-part Songs



Poetry by William Duthie

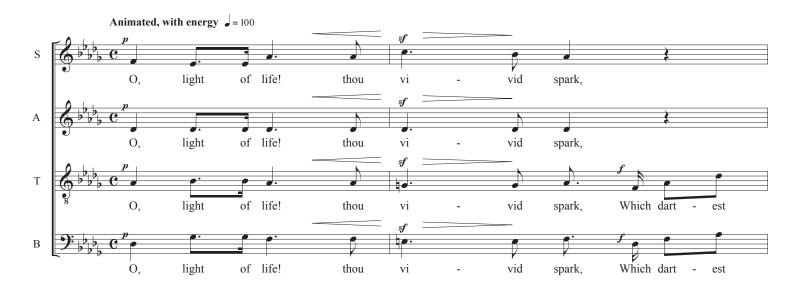
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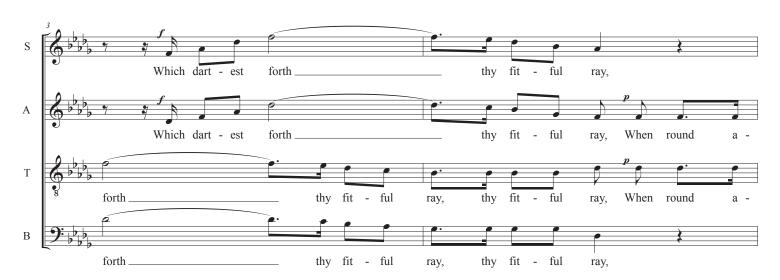
## The light of life

J. Lemmens
[1823-1881]

## The light of life

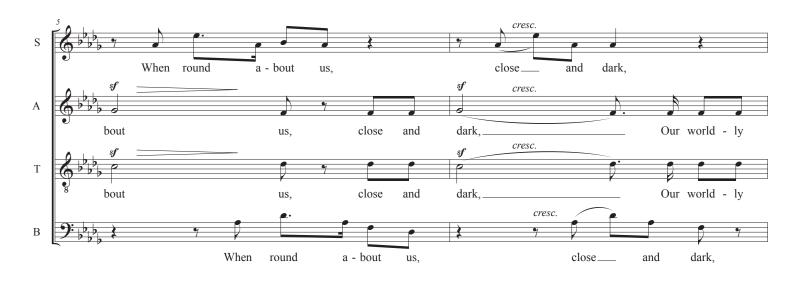
J. Lemmens

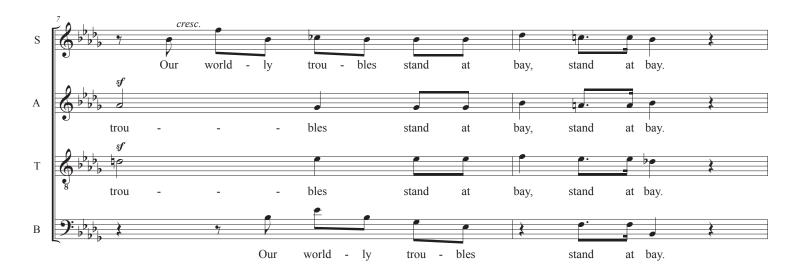


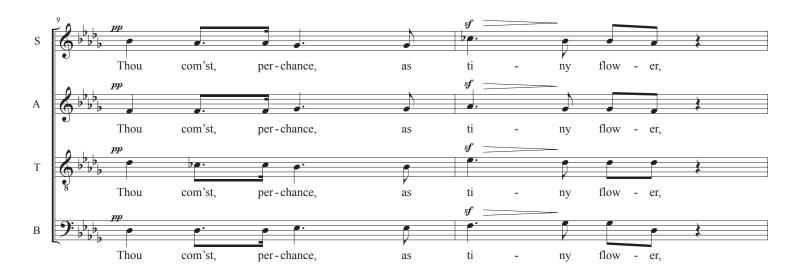


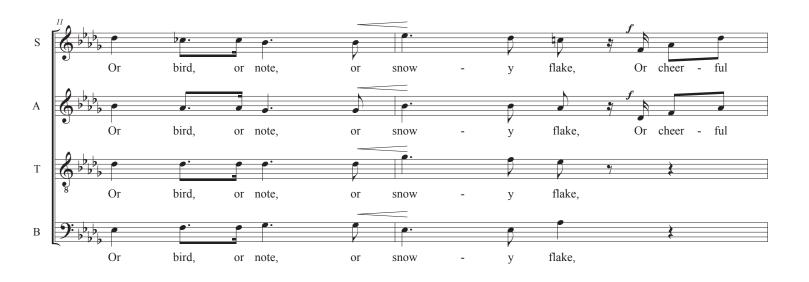


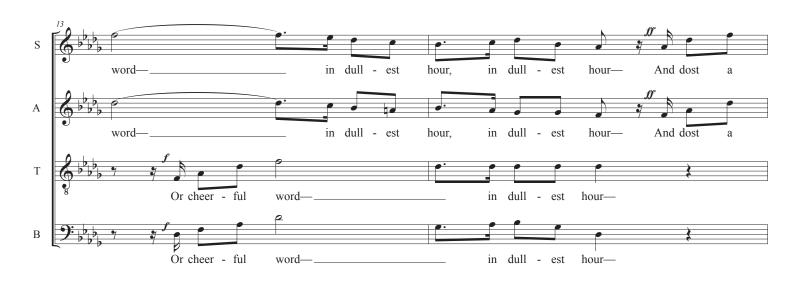
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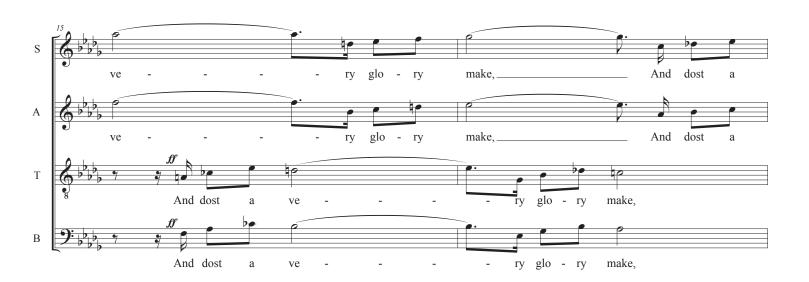


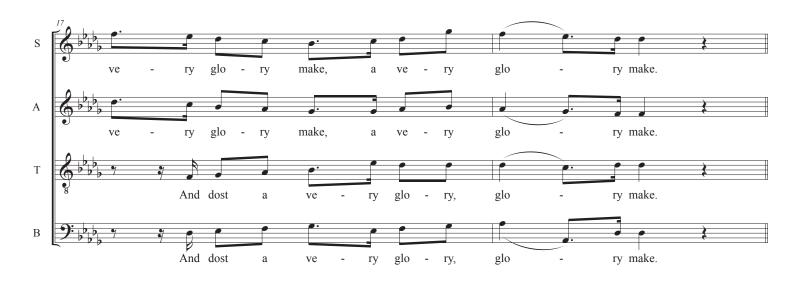


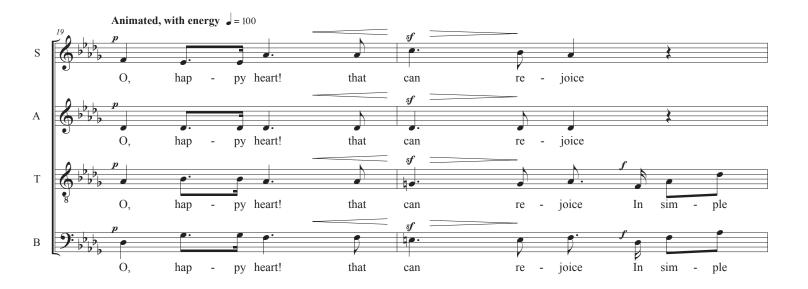


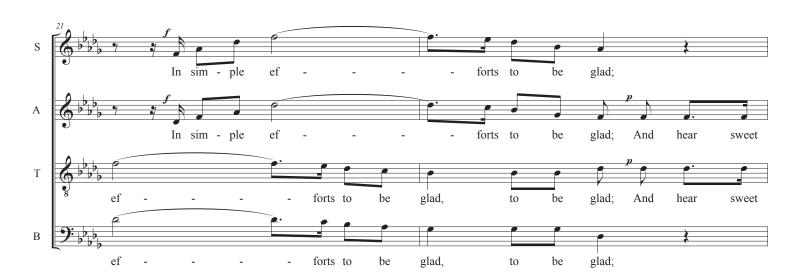


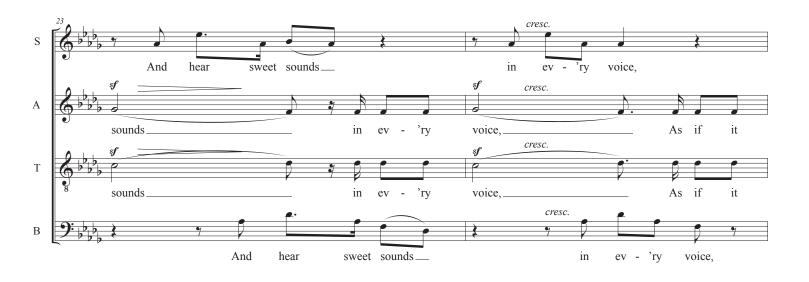


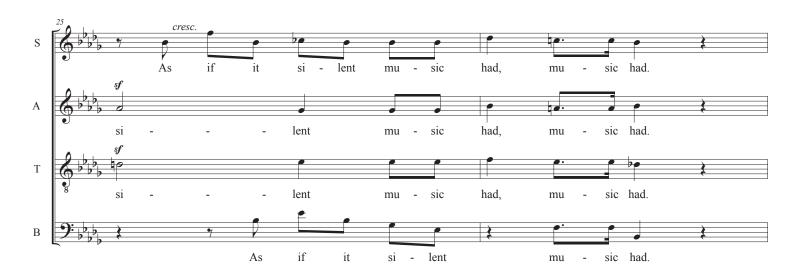


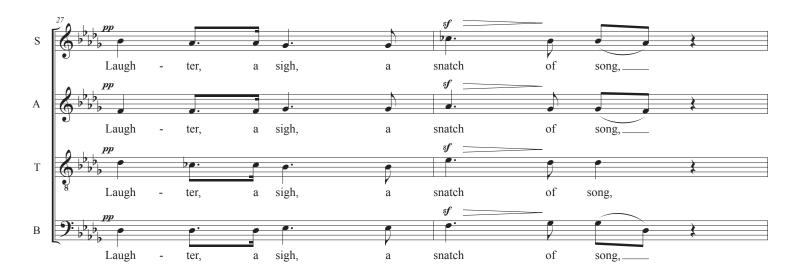


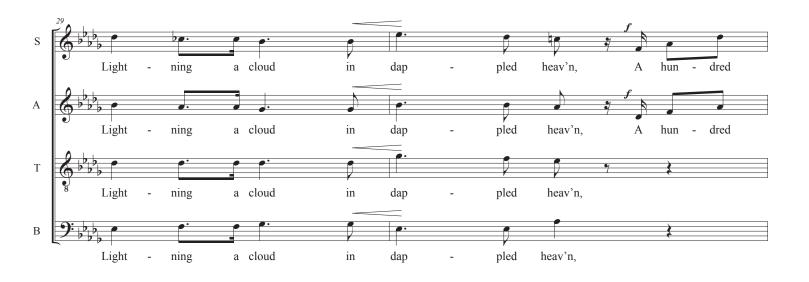


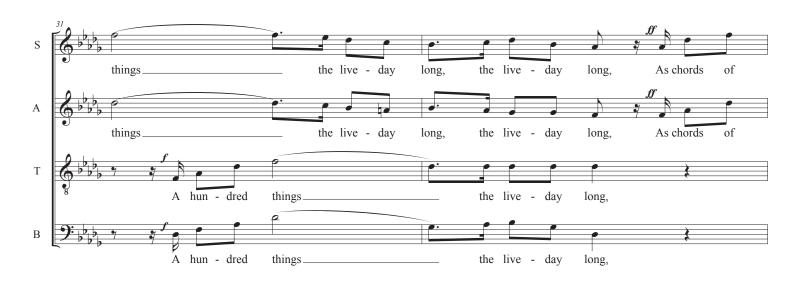


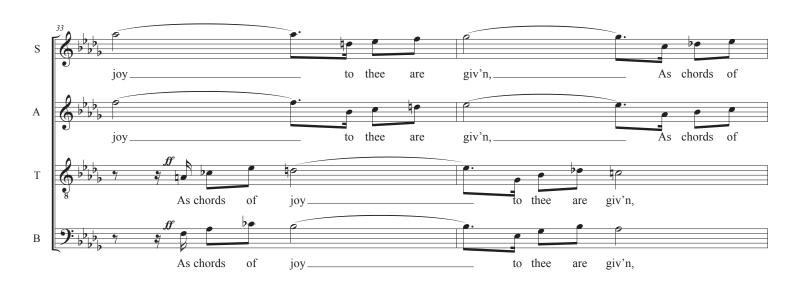


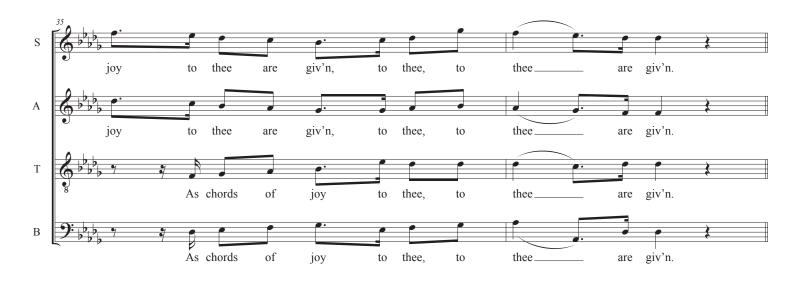


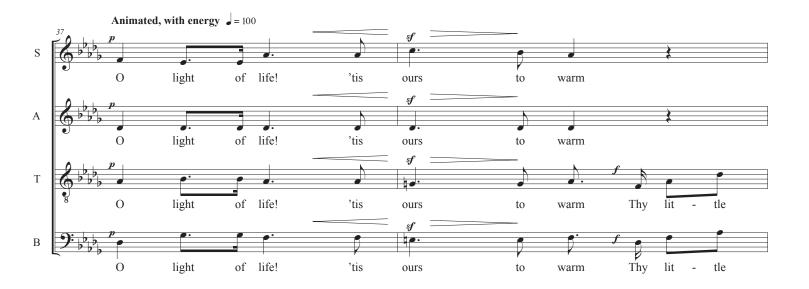


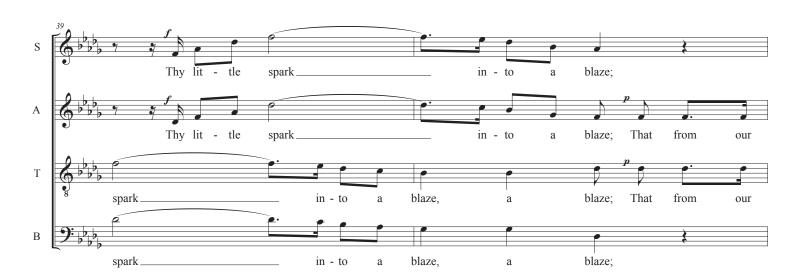




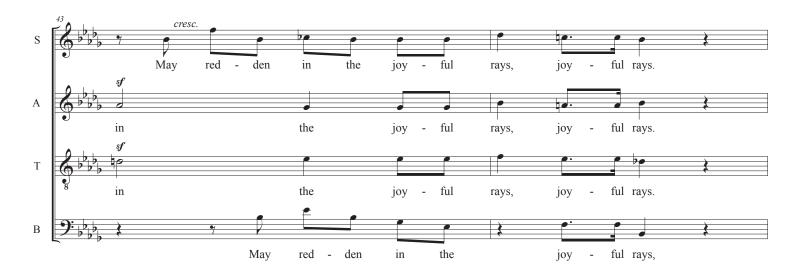


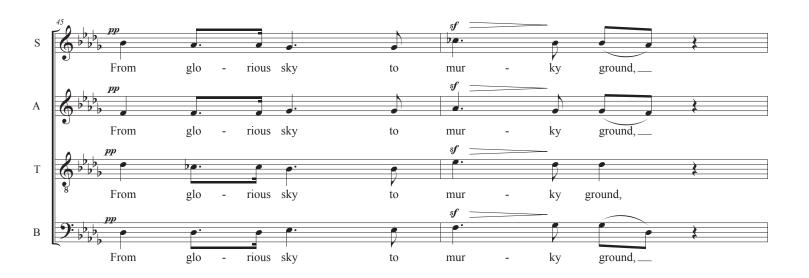


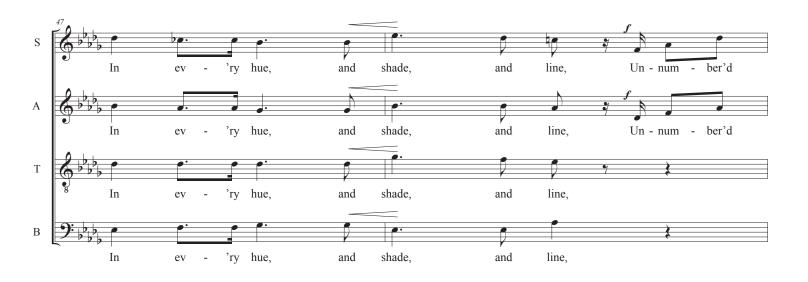


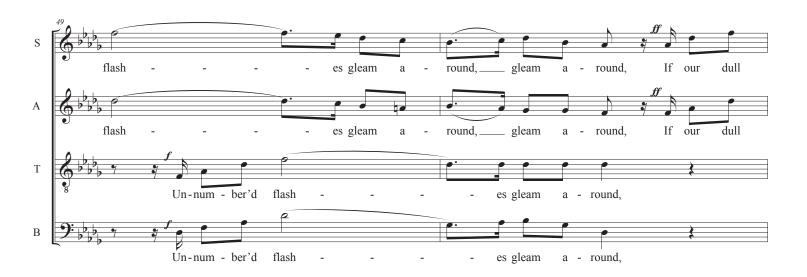


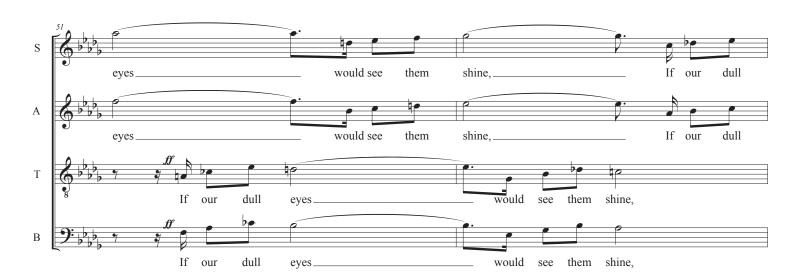


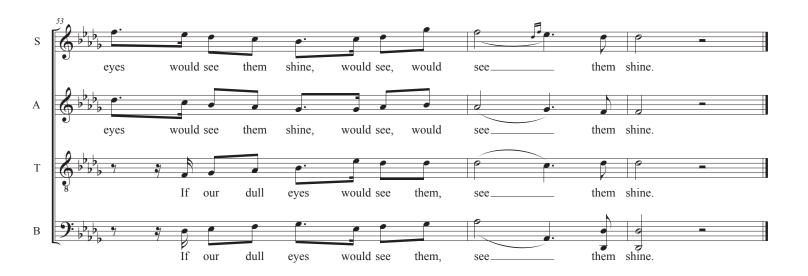












Novello, Ewer, and Co. (1875-1890)

Jaak-Nicolaas (Jacques-Nicolas) Lemmens (1823-1881) was born in Zoerle-Parwijs, Waterloo, Belgium. He was first a pupil of his father and later studied organ at the Royal Brussels Conservatoire then in Breslau, Bohemia with a government stipend. In 1849 he was appointed organ professor at the Royal Brussels Conservatoire. In 1857 he married the English soprano Helen Sherrington, who became a leading English concert and operatic singer. From his marriage on, he lived in England and at their castle Linter Ports Zemst, Belgium. He focused on the study of Catholic church music, especially on a method for accompanying Gregorian chant. Lemmens gained international fame as an organ virtuoso, particularly through his performances of Bach. He established a seminary for Catholic organists and choirmasters in Malines (Mechelen), Belgium. He wrote many works for organ, works for piano, two symphonies, a Te Deum, motets, songs, and part-songs.

O, light of life! thou vivid spark,
Which dartest forth thy fitful ray,
When round about us, close and dark,
Our worldly troubles stand at bay.
Thou com'st, perchance, as tiny flower,
Or bird, or note, or snowy flake,
Or cheerful word— in dullest hour—
And dost a very glory make.

O, happy heart! that can rejoice
In simple efforts to be glad;
And hear sweet sounds in ev'ry voice,
As if it silent music had, music had.
Laughter, a sigh, a snatch of song,
Lightning a cloud in dappled heav'n,
A hundred things the live-day long,
As chords of joy to thee are giv'n.

O light of life! 'tis ours to warm
Thy little spark into a blaze;
That from our hearts the darkling storm
May redden in the joyful rays.
From glorious sky to murky ground,
In ev'ry hue, and shade, and line,
Unnumber'd flashes gleam around,
If our dull eyes would see them shine.

William Duthie

REVIEW The Musical Times June 1, 1869

Six Four-part Songs (SATB) By J. Lemmens Poetry by William Duthie

- 1. Drops of Rain
- 2. The Fairy Ring
- 3. The Light of Life
- 4. Oh, welcome him
- 5. Sunshine through the clouds
- 6. The Corn Field

There is much character in the first of these part-songs, the pattering of the rain-drops being admirably represented by staccato notes for the voices; and the cantabile melody for the upper three voices, whilst the bass obstinately maintains the "pit, pat," may be made very effective with a good choir. No. 2, "The Fairy Ring," commences with an agreeable, but peculiar melody, halting on the second beat of the bar in 3/4 rhythm. The voice parts throughout this Fairy song are uniformly well written; and there is a light and graceful character about the treatment of the words which will always please an audience. No. 3, "The Light of Life," is, in our opinion, the best of the set. The animated subject at the commencement peaks the words with remarkable fidelity; and throughout the composition there are several effective points of imitation, the concluding phrase of the verse being especially worthy of note. No. 4, "Oh, welcome him," is somewhat common-place, but effective in parts, especially where the bass takes the solo, in G minor, to the words, "The night was dark," and afterwards holds on the D as a dominant pedal. No. 5, "Sunshine through the clouds," has an appropriately tranquil theme, which is harmonized with care and judgment. The change to 2/4 rhythm has a good effect. No. 6, "The Corn Field," is a flowing melody, in 6/8 rhythm, in the treatment of which some happy contrapuntal effects occur. There is much interest in this song; and it will amply repay careful study. The whole of the compositions in this book are highly favourable specimens of the author's power to write effective and healthy part-music.

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