

Six Four-part Songs



Poetry by William Duthie

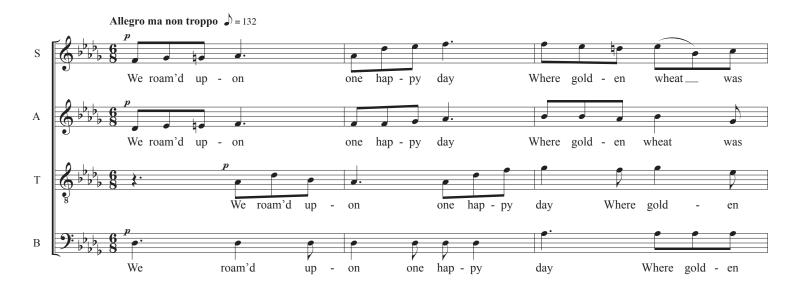
Ro. 6.

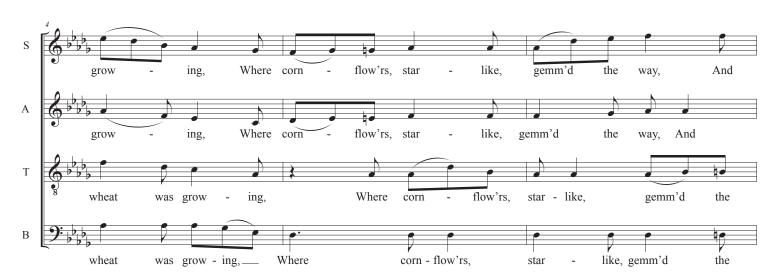
The Corn Field

J. Lemmens
[1823-1881]

The Corn Field

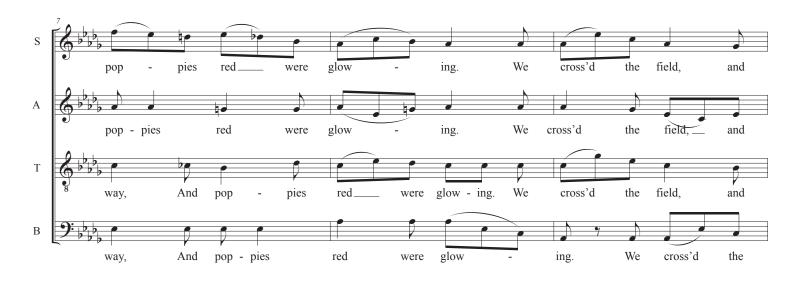
J. Lemmens

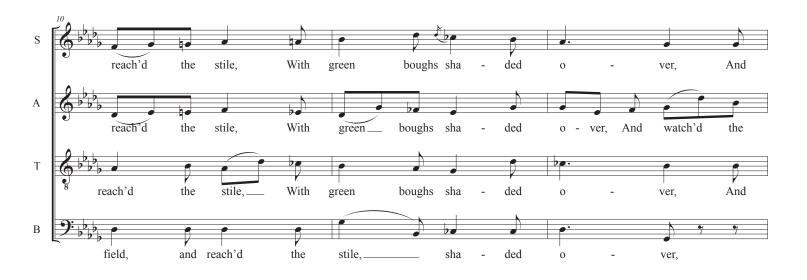


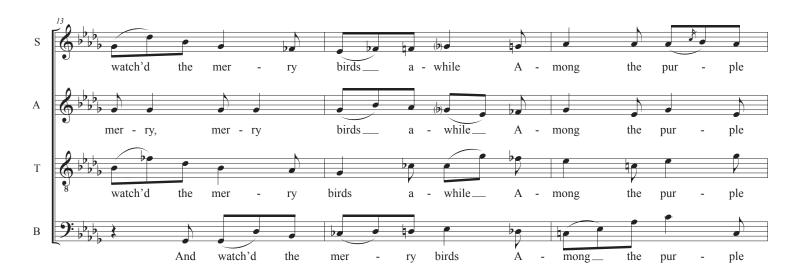


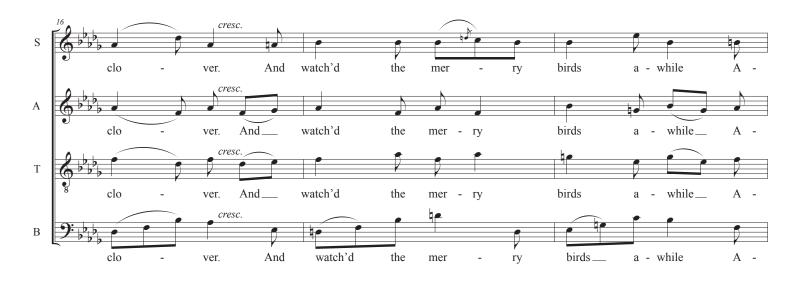


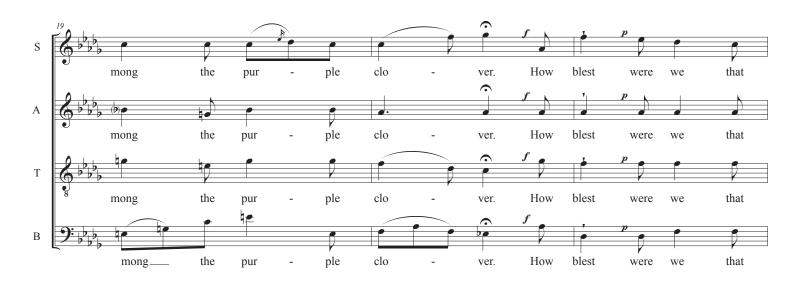
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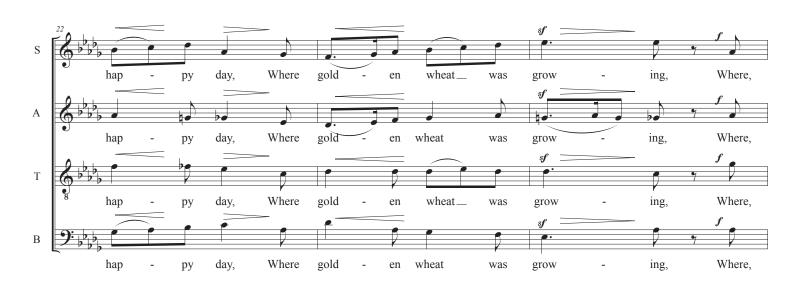


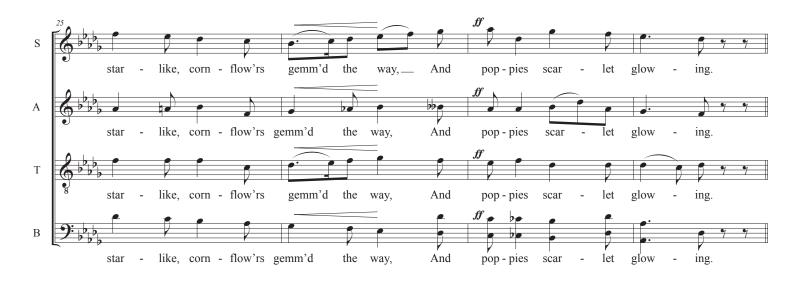


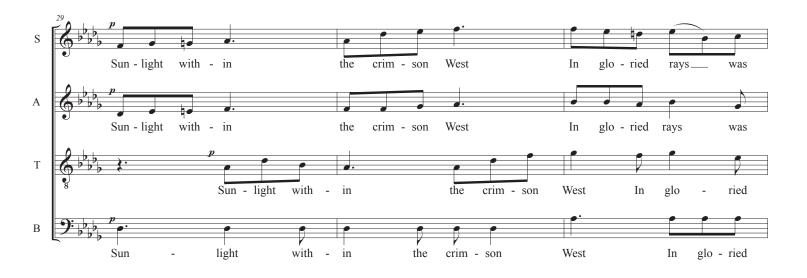


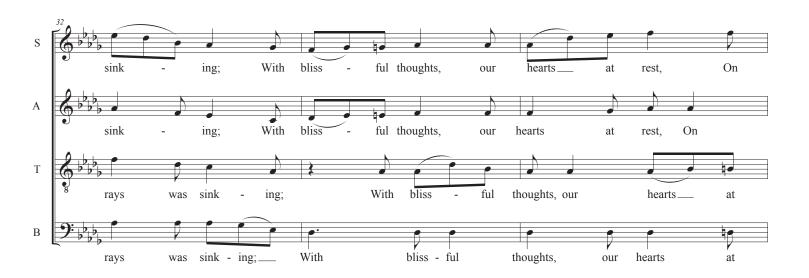


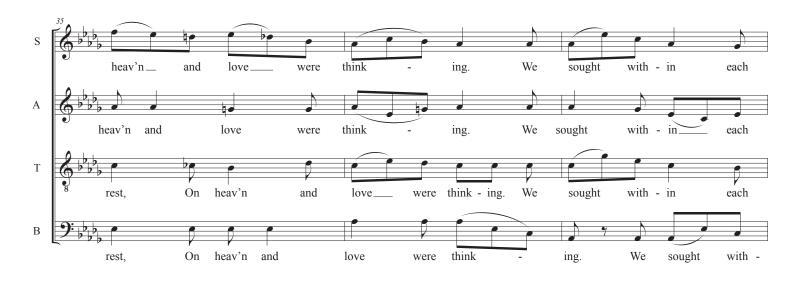


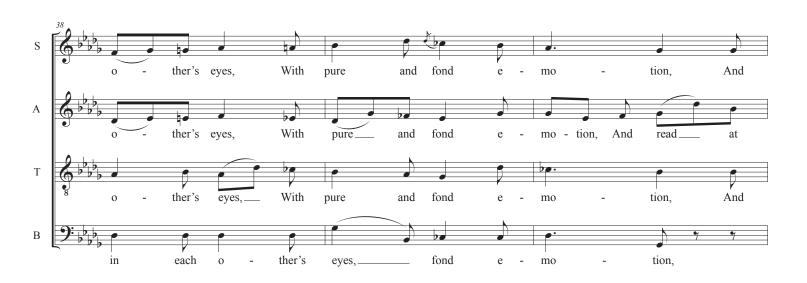


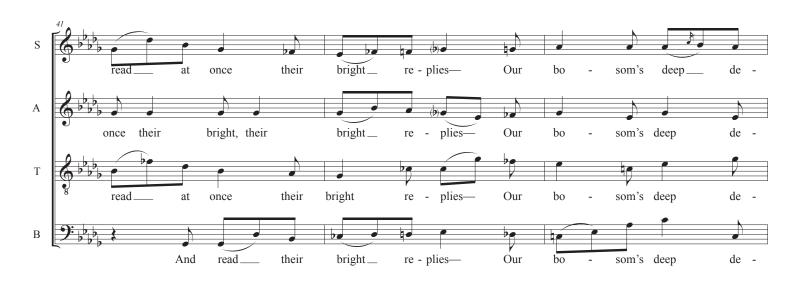


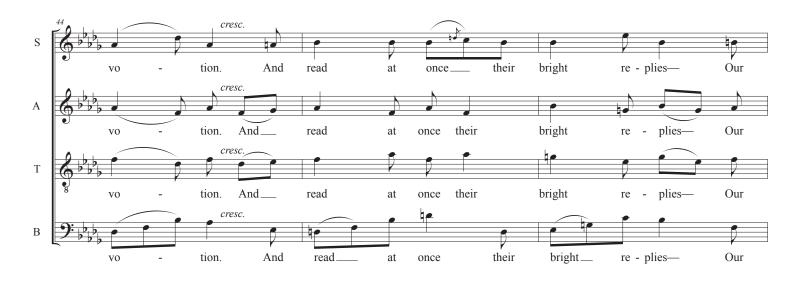


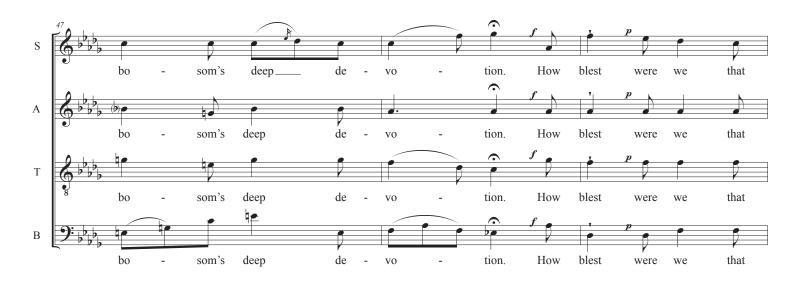


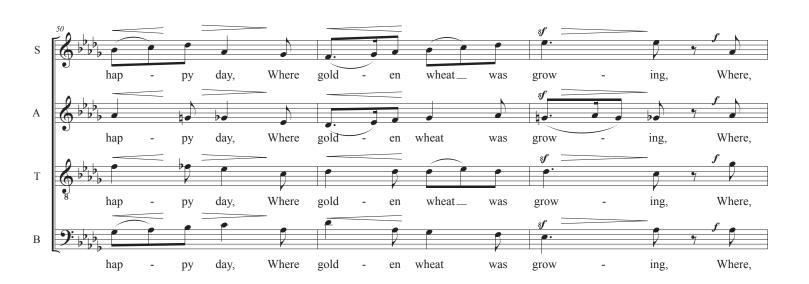


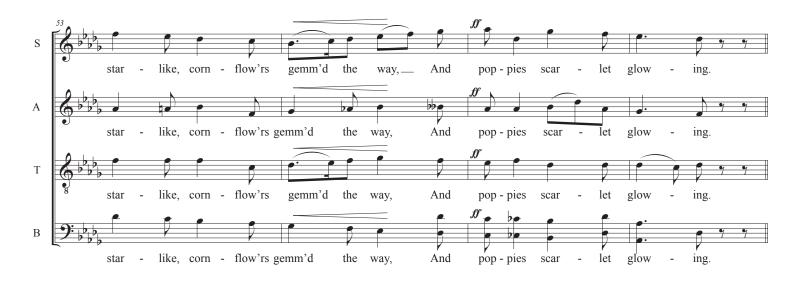


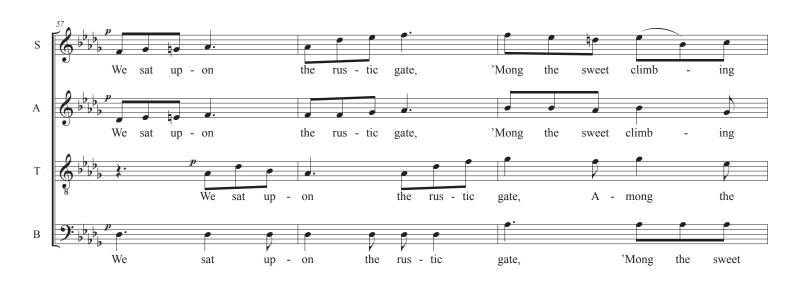


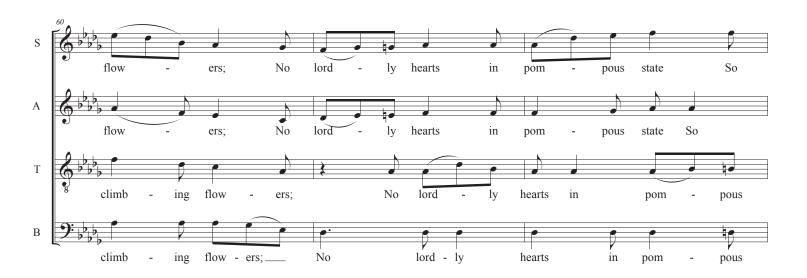


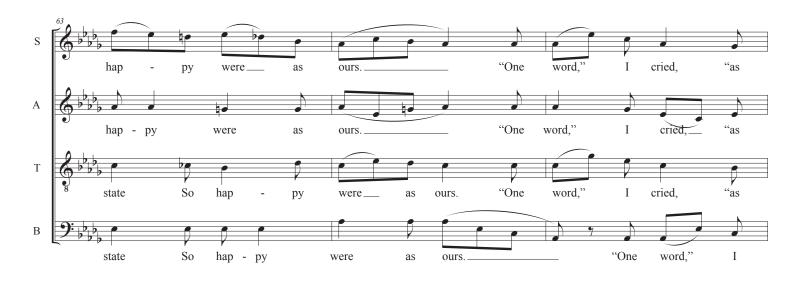


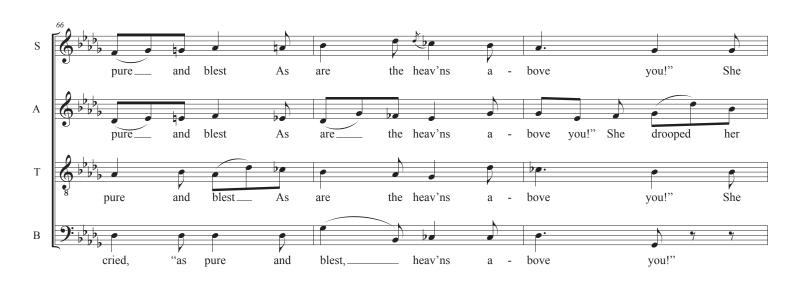


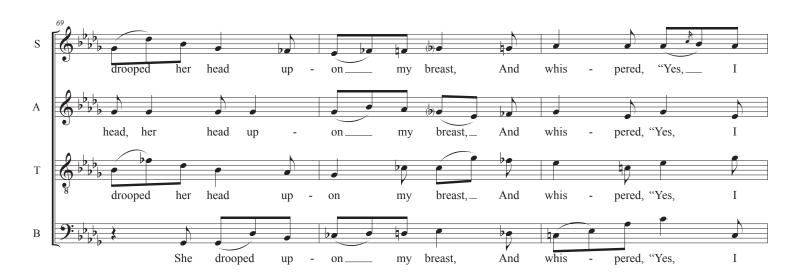


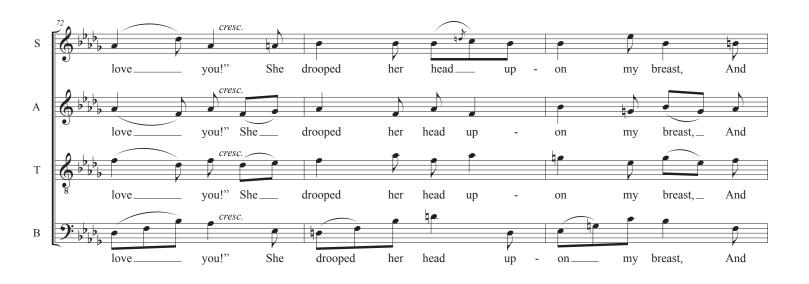


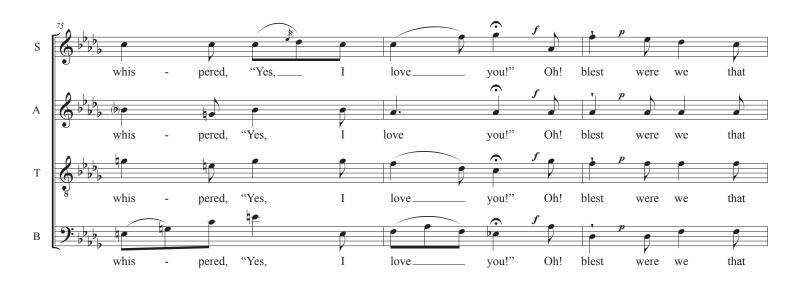


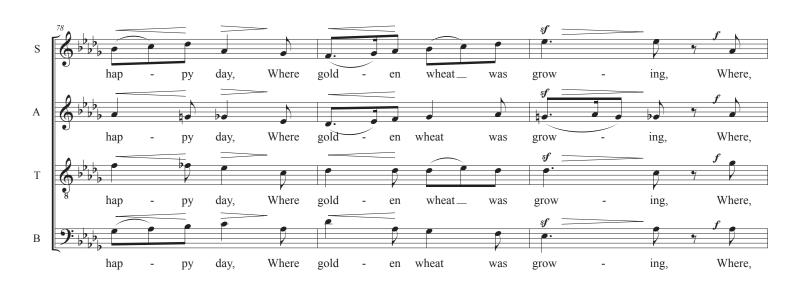


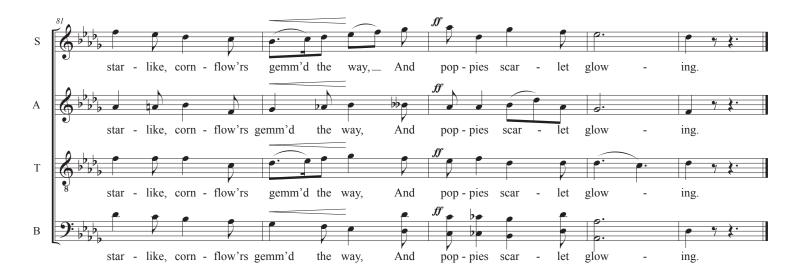












Novello, Ewer, and Co. (1875-1890)

Jaak-Nicolaas (Jacques-Nicolas) Lemmens (1823-1881) was born in Zoerle-Parwijs, Waterloo, Belgium. He studied organ in Belgium at the Royal Brussels Conservatoire then in Germany. In 1849 he was appointed organ teacher 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. 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. In 1878 he became the first director of the School of Religious Music (École de musique religieuse). He wrote many works for organ and a number of part-songs.

We roamed upon one happy day Where golden wheat was growing, Where cornflowers, star-like, gemmed the way, And poppies red were glowing.

We crossed the field, and reached the stile, With green boughs shaded over, And watched the merry birds awhile Among the purple clover.

How blest were we that happy day, Where golden wheat was growing, Where, star-like, cornflowers gemmed the way, And poppies scarlet glowing.

Sunlight within the crimson West In gloried rays was sinking; With blissful thoughts, our hearts at rest, On heaven and love were thinking.

We sought within each other's eyes, With pure and fond emotion, And read at once their bright replies— Our bosom's deep devotion.

We sat upon the rustic gate, Among the sweet climbing flowers; No lordly hearts in pompous state So happy were as ours.

"One word," I cried, "as pure and blest As are the heavens above you!" She drooped her head upon my breast, And whispered, "Yes, I love you!"

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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