

The Music Makers

Four Occasional Motets
for unaccompanied SATB

on texts concerning
St Thérèse of Lisieux

and her parents
Bl. Louis Martin
and
Bl. Azélie-Marie Martin

Music by Jeremy de Satgé



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It is so sweet

Words of
St Thérèse of Lisieux
1873-1897

Music taken from
Ave Maria by Jeremy de Satgé
June 1997

1 *mp* $\text{♩} = 60$ **Semplice**

S. It is so sweet

A. It is so sweet

T. It is so sweet

B. It is so

Detailed description: This is the first system of a four-part vocal setting. It begins with a first-measure rest (1) and a dynamic marking of mezzo-piano (mp). The tempo is marked as 'Semplice' with a quarter note equal to 60 beats. The time signature is 2/4. The Soprano part starts with a melodic line: 'It is so sweet'. The Alto part has a first-measure rest followed by a melodic line: 'It is so sweet'. The Tenor part has a first-measure rest followed by a melodic line: 'It is so sweet'. The Bass part has a first-measure rest followed by a melodic line: 'It is so'. The music is written in treble clef for Soprano, Alto, and Tenor, and bass clef for Bass.

8 *mp*

S. to serve God in the dark night and in the midst of trial.

A. to serve God in the midst of trial.

T. to serve God in the dark night and in the midst of trial.

B. sweet to serve God in the dark night and in the midst of trial.

Detailed description: This is the second system of the four-part vocal setting, starting at measure 8. The dynamic marking is mezzo-piano (mp). The Soprano part continues with the lyrics: 'to serve God in the dark night and in the midst of trial.' The Alto part continues with: 'to serve God in the midst of trial.' The Tenor part continues with: 'to serve God in the dark night and in the midst of trial.' The Bass part continues with: 'sweet to serve God in the dark night and in the midst of trial.' The music is written in treble clef for Soprano, Alto, and Tenor, and bass clef for Bass.

Vanity of vanities

Motet for unaccompanied SATB

From The Imitation of Christ
 Thomas à Kempis
 1380-1471

Music by
 Jeremy de Satgé
 b. 1958

ff $\text{♩} = 60$ *f*

S. Va - ni - ty, Va - ni - ty of va - ni - ty;

A. Va - ni - ty, Va - ni - ty of va - ni - ty;

T. Va - ni - ty, Va - ni - ty of va - ni - ty;

B. Va - ni - ty, Va - ni - ty of va - ni - ty;

4 *f* *mf*

S. Va - ni - ty and all is va - ni - ty.

A. Va - ni - ty and all is va - ni - ty.

T. Va - ni - ty and all is va - ni - ty.

B. Va - ni - ty and all is va - ni - ty.

Come, let us go to the Blessed Sacrament

words of Bl. Louis Martin regarding his daughters becoming nuns

Bl. Louis Martin
1823-1894

Jeremy de Sargé
b. 1958

$\text{♩} = 80$

p *mp* *mf*

S. Come, come, come, come let us go to - geth - er to the Bles-sed

A. Come, come, come, come let us go to - geth - er to the Bles-sed

T. Come, come, come, come let us go to - geth - er to the Bles-sed

B. Come, come, come, come let us go to - geth - er to the Bles-sed

8

f *mf*

S. Sa- cra -ment to thank Him, to thank Him for the ho - nour He does

A. Sa- cra -ment to thank Him, to thank Him for the ho - nour He does

T. Sa- cra -ment to thank Him, to thank Him for the ho - nour He does

B. Sa- cra -ment to thank Him, to thank Him for the ho - nour He does

Composer's Notes

This collection of short motets would not have come into being without the indefatigable Maureen O'Riordan of Philadelphia, Pennsylvania (USA) who operates the web sites "Louis and Zélie Martin" (www.louisandzeliemartin.org) and "Saint Thérèse of Lisieux: A Gateway" (www.thereseoflisieux.org). My principal reason for writing these pieces is to add to the repertoire of music that reflects the spirituality of St Thérèse and her parents, Bl. Louis Martin and Bl. Azélie-Marie Martin, whose cause for canonisation is being promoted at the time of writing. Not only are these pieces suitable for any celebration relating to the Martin family but also I hope that they may be useful for other liturgical celebrations as well.

The pieces are all written for four unaccompanied voices (SATB) and should not be beyond the ability of the average amateur parish choir.

1. Originally written in 2009 for a CD to accompany the tour of the Relics of St Thérèse around England, "It is so sweet to serve God in the dark night and in the midst of trial. After all we have but this life in which to live by faith" (St Thérèse) is suitable as a post-Communion meditational piece or perhaps during an Exposition of the Blessed Sacrament. Musically, this is a reworking of a setting of Ave Maria that I wrote in 1997.
2. I originally thought of "God gave me a mother and a father more worthy of heaven than of earth" as a Processional piece or an Introit. The repeated musical figure on the word "Deus" gives the piece a sense of movement. These words were written by St Thérèse.
3. One of the deepest themes of the lives of both Bl. Louis and Zélie Martin was their almost violent orientation to eternity. On a trip abroad Louis wrote that he had "already had enough of the beauty that surrounds him and dreams of Heaven and infinity." He then quoted Thomas à Kempis "Vanity of vanities, and all is vanity, except loving God and serving Him alone!" In writing this motet, I wanted to show the contrast between a futile and vain earthly existence and the sweetness and satisfaction found in "loving God and serving Him alone." This might be used as an Offertory or Communion motet. It is especially suitable for a Mass with a penitential feel or perhaps during the seasons of Advent and Lent. Equally, it could serve a piece during Adoration of the Blessed Sacrament.
4. When Céline Martin, the last of the Martin daughters outside the monastery, told her father that she would become a nun after his death, he said "Come, let's go together to the Blessed Sacrament to thank him for the honour he does me in choosing his spouses in my home. If I possessed anything better, I would hasten to offer it to him." These words are suitable as a meditation during Benediction or other Exposition of the Blessed Sacrament, as a reflection on how we can all give thanks to Almighty God for the many blessings of this life.



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