

# Je te Veux

Alto Saxophone & Piano

Arr.: Colette Mourey

**Érik Satie**

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# Je te Veux

*Érik Satie (Arr.: Colette Mourey)*

## **Français:**

Composée en 1902, *Je te veux* est l'une des œuvres les plus célèbres d'Érik Satie, empreinte d'un charme à la fois simple, tendre et délicieusement ironique. À l'origine conçue comme une valse chantée, cette page séduit par sa mélodie immédiatement reconnaissable et son élégance intemporelle. Satie y déploie une écriture volontairement dépouillée, laissant toute la place à l'expression et à la sensualité du discours musical.

Dans l'arrangement de Colette Mourey, l'œuvre conserve son esprit originel tout en gagnant en richesse de couleurs et en souplesse d'interprétation. Le caractère dansant, la douceur nostalgique et l'humour discret propres à Satie sont subtilement mis en valeur. *Je te veux* demeure ainsi une pièce raffinée, accessible et profondément expressive, idéale pour instaurer une atmosphère à la fois légère et émouvante.

## **English:**

Composed in 1902, *Je te veux* is one of Erik Satie's most well-known and charming works. Originally written as a sung waltz, the piece captivates with its graceful melody and subtle sense of irony. Satie's deliberately simple and transparent writing allows emotion and elegance to emerge naturally.

In the arrangement by Colette Mourey, the original spirit of the work is faithfully preserved while offering a refined palette of colors and expressive flexibility. The gentle dance character, tinged with nostalgia and discreet humor, remains at the heart of the music. *Je te veux* thus retains its timeless appeal, combining accessibility with refined musical expression.

## **Deutsch:**

*Je te veux*, komponiert im Jahr 1902, zählt zu den bekanntesten und liebenswertesten Werken von Erik Satie. Ursprünglich als gesungener Walzer gedacht, besticht das Stück durch seine elegante Melodie und seinen feinen, ironischen Unterton. Saties bewusst schlichte und klare Tonsprache lässt Raum für Ausdruck und Emotion.

In der Bearbeitung von Colette Mourey bleibt der ursprüngliche Charakter des Werkes erhalten und wird zugleich durch eine verfeinerte klangliche Gestaltung bereichert. Der tänzerische Schwung, die leichte Nostalgie und der subtile Humor kommen besonders schön zur Geltung. *Je te veux* bewahrt so seinen zeitlosen Charme und seine unmittelbare musikalische Wirkung.



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ALTO  
SAXOPHONE

# Je te Veux

Érik Satie

(1866-1925)

Arr.: Colette Mourey

Tempo rubato

Moderato  $\text{♩} = 116$

**A** Valse  $\text{♩} = 60$  ( $\text{♩} = 180$ )

  
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12 *pp* *espress.*

1 *très lié*

23 *p*

33 **B** 6 *p*

47

56

65 1

74 **C** 3 *pp*

85 *très lié*

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# Je te Veux

Érik Satie

(1866-1925)

Arr.: Colette Mourey

Tempo rubato  
Moderato ♩ = 116

Alto Saxophone

Piano

*pp espress.*

*p*

*pp*

Valse ♩ = 60 (♩ = 180)

6 **A**

12

*très lié*

*très lié*

18

*p*

*p*

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Measures 24-29 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#) and one flat (Bb). The melody in the top staff is marked with a long slur and a crescendo hairpin. The piano accompaniment in the grand staff features block chords in the right hand and single notes in the left hand.

Measures 30-35 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#) and one flat (Bb). The melody in the top staff is marked with a long slur and a crescendo hairpin. The piano accompaniment in the grand staff features block chords in the right hand and single notes in the left hand.

Measures 36-41 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature changes to two sharps (F# and C#) at measure 37, indicated by a box labeled 'B'. The melody in the top staff is marked with a long slur and a crescendo hairpin. The piano accompaniment in the grand staff features block chords in the right hand and single notes in the left hand. A piano (*p*) dynamic marking is present in measure 37.

Measures 42-47 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two sharps (F# and C#). The melody in the top staff is marked with a long slur and a piano (*p*) dynamic marking. The piano accompaniment in the grand staff features block chords in the right hand and single notes in the left hand.

48

5

Measures 48-53 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#). The melody in the top staff features a long, sweeping line with multiple slurs and ties, starting on a half note and ending on a half note. The piano accompaniment in the grand staff is primarily chordal, with the right hand playing chords and the left hand playing single notes or simple chords. There are some slurs and ties in the piano part as well.

54

Measures 54-59 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#). The melody in the top staff continues with a long, sweeping line with slurs and ties. The piano accompaniment in the grand staff remains chordal, with the right hand playing chords and the left hand playing single notes or simple chords. There are some slurs and ties in the piano part as well.

60

Measures 60-65 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#). The melody in the top staff continues with a long, sweeping line with slurs and ties. The piano accompaniment in the grand staff remains chordal, with the right hand playing chords and the left hand playing single notes or simple chords. There are some slurs and ties in the piano part as well.

66

Measures 66-71 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#). The melody in the top staff continues with a long, sweeping line with slurs and ties. The piano accompaniment in the grand staff remains chordal, with the right hand playing chords and the left hand playing single notes or simple chords. There are some slurs and ties in the piano part as well.

72

Musical score for measures 72-76. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It features a melodic line with a long slur spanning measures 72-76. The piano accompaniment is in bass clef with a key signature of two flats (Bb, Eb). It features a series of chords and a long slur in the bass line. The dynamic marking *pp* is present in measure 75.

77 C

Musical score for measures 77-82. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It features a melodic line with a long slur spanning measures 77-82. The piano accompaniment is in bass clef with a key signature of two flats (Bb, Eb). It features a series of chords and a long slur in the bass line. The dynamic marking *pp* is present in measure 77.

83

Musical score for measures 83-88. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It features a melodic line with a long slur spanning measures 83-88. The piano accompaniment is in bass clef with a key signature of two flats (Bb, Eb). It features a series of chords and a long slur in the bass line. The dynamic marking *très lié* is present in measure 83.

89

Musical score for measures 89-94. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It features a melodic line with a long slur spanning measures 89-94. The piano accompaniment is in bass clef with a key signature of two flats (Bb, Eb). It features a series of chords and a long slur in the bass line. The dynamic marking *p* is present in measure 89.

Measures 95-100. The system consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note D5, and a whole rest. A long slur covers the entire line. The middle and bottom staves are a grand staff in bass clef with a key signature of three flats (Bb, Eb, Ab). They feature a steady accompaniment of eighth notes in the bass and chords in the treble. Dynamics include a piano (p) marking and a crescendo hairpin.

101

Measures 101-106. The system consists of three staves. The top staff continues the melodic line from measure 95. The middle and bottom staves continue the accompaniment. A slur is present over measures 101-103 in the middle staff. Dynamics include a piano (p) marking and a crescendo hairpin.

107

Measures 107-112. The system consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the accompaniment. A slur is present over measures 107-110 in the top staff. A piano (p) marking appears in measure 111. The system ends with a double bar line and a key signature change to two sharps (F#, C#).

113 **D**

Measures 113-118. The system consists of three staves. The top staff is mostly empty, with a few notes in measures 113-114. The middle and bottom staves continue the accompaniment. A slur is present over measures 113-115 in the middle staff. The system ends with a double bar line and a key signature change to one flat (Bb).

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