

Je te Veux

Euphonium (♫ + ♭) & Piano

Arr.: Colette Mourey

Érik Satie

EMR 97234

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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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B $\flat$ EUPHONIUM

Je te Veux

Érik Satie

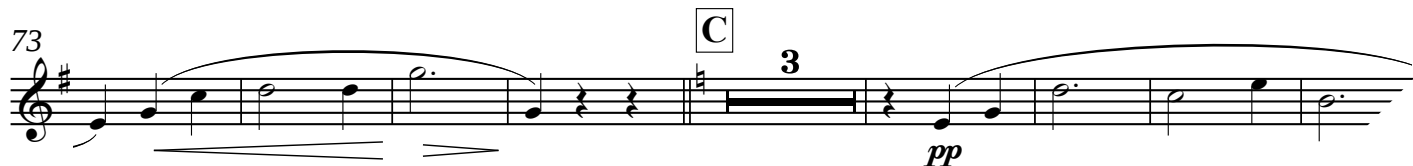
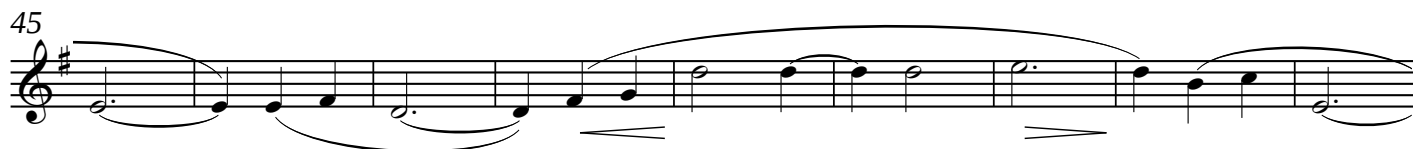
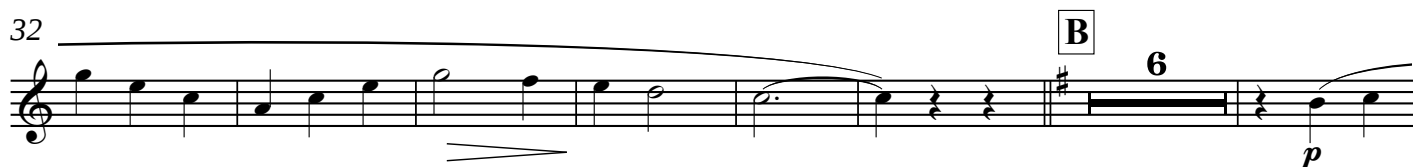
(1866-1925)

Arr.: Colette Mourey

Tempo rubato

Moderato $\text{♩} = 116$ **A Valse** $\text{♩} = 60$ ($\text{♩} = 180$)


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Je te Veux

Érik Satie

(1866-1925)

Arr.: Colette Mourey

Tempo rubato
Moderato ♩ = 116

B♭ Euphonium

Piano

p *pp* *pp espress.*

6 [A] Valse ♩ = 60 (♩ = 180)

12

très lié

18

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 two flats (B-flat and E-flat). Measure 24 features a melodic line in the treble staff with a long slur over measures 24-29. The piano accompaniment in the grand staff consists of 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 two flats. Measure 30 features a melodic line in the treble staff with a long slur over measures 30-35. The piano accompaniment in the grand staff consists of chords in the right hand and single notes in the left hand.

B

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 one flat (B-flat) at measure 36, indicated by a box labeled 'B'. Measure 36 features a melodic line in the treble staff with a long slur over measures 36-41. The piano accompaniment in the grand staff consists of chords in the right hand and single notes in the left hand. A dynamic marking 'p' (piano) 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 changes to one sharp (F-sharp) at measure 42, indicated by a sharp sign on the F line. Measure 42 features a melodic line in the treble staff with a long slur over measures 42-47. The piano accompaniment in the grand staff consists of chords in the right hand and single notes in the left hand. A dynamic marking 'p' (piano) is present in measure 42.

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 phrase with a slur and a fermata over the final measure. The piano accompaniment in the grand staff uses block chords and single notes, with a crescendo hairpin in the right hand.

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 slur and a fermata. The piano accompaniment in the grand staff features block chords and single notes, with a crescendo hairpin in the right hand.

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 slur and a fermata. The piano accompaniment in the grand staff features block chords and single notes, with a crescendo hairpin in the right hand.

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 slur and a fermata. The piano accompaniment in the grand staff features block chords and single notes, with a crescendo hairpin in the right hand.

72

Musical score for measures 72-76. The system consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and features a long, flowing melodic line with a slur over measures 72-76. The piano accompaniment is in B-flat major (two flats) and features a series of chords in the right hand and a bass line in the left hand. A *pp* (pianissimo) dynamic marking 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 G major and features a long, flowing melodic line with a slur over measures 77-82. A *pp* (pianissimo) dynamic marking is present in measure 77. The piano accompaniment is in B-flat major and features a series of chords in the right hand and a bass line in the left hand.

83

Musical score for measures 83-88. The system consists of a vocal line and a piano accompaniment. The vocal line is in G major and features a long, flowing melodic line with a slur over measures 83-88. A *très lié* (very tied) marking is present in measure 83. The piano accompaniment is in B-flat major and features a series of chords in the right hand and a bass line in the left hand.

89

Musical score for measures 89-93. The system consists of a vocal line and a piano accompaniment. The vocal line is in G major and features a long, flowing melodic line with a slur over measures 89-93. A *p* (piano) dynamic marking is present in measure 90. The piano accompaniment is in B-flat major and features a series of chords in the right hand and a bass line in the left hand.

Measures 95-100. The system consists of three staves. The top staff (treble clef) has a melodic line with a long slur spanning measures 95-100. The middle staff (treble clef) contains chords and single notes, with a crescendo hairpin in measures 95-96 and a decrescendo hairpin in measures 99-100. The bottom staff (bass clef) contains a steady bass line of eighth notes.

101

Measures 101-106. The system consists of three staves. The top staff (treble clef) has a melodic line with a long slur spanning measures 101-106. The middle staff (treble clef) contains chords and single notes, with a decrescendo hairpin in measures 101-102 and a crescendo hairpin in measures 105-106. The bottom staff (bass clef) contains a steady bass line of eighth notes.

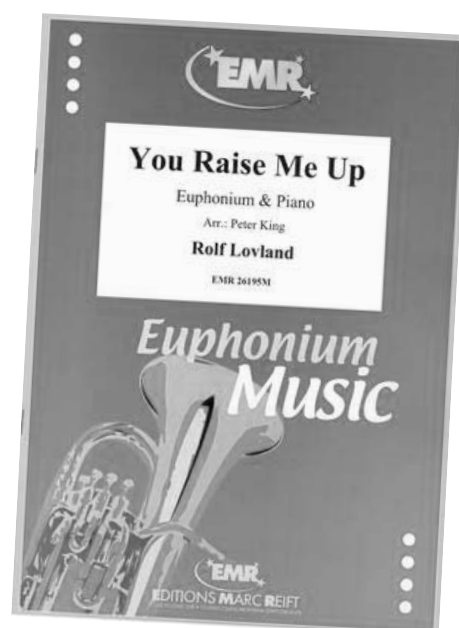
107

Measures 107-112. The system consists of three staves. The top staff (treble clef) has a melodic line with a long slur spanning measures 107-112. The middle staff (treble clef) contains chords and single notes, with a decrescendo hairpin in measures 107-108 and a crescendo hairpin in measures 111-112. The bottom staff (bass clef) contains a steady bass line of eighth notes. A piano (*p*) dynamic marking is present in measure 111.

113 **D**

Measures 113-118. The system consists of three staves. The top staff (treble clef) has a melodic line with a long slur spanning measures 113-118. The middle staff (treble clef) contains chords and single notes, with a decrescendo hairpin in measures 113-114 and a crescendo hairpin in measures 117-118. The bottom staff (bass clef) contains a steady bass line of eighth notes.

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