

Je te Veux

Contrabass & Piano

Arr.: Colette Mourey

Érik Satie

EMR 97238

EMR 51933: Contrabass & String Orchestra

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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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CONTRABASS

Je te Veux

Érik Satie

(1866-1925)

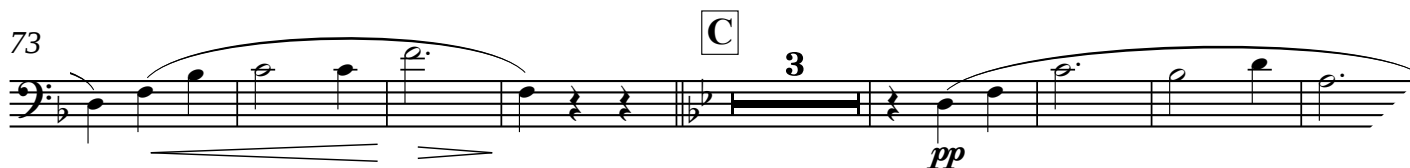
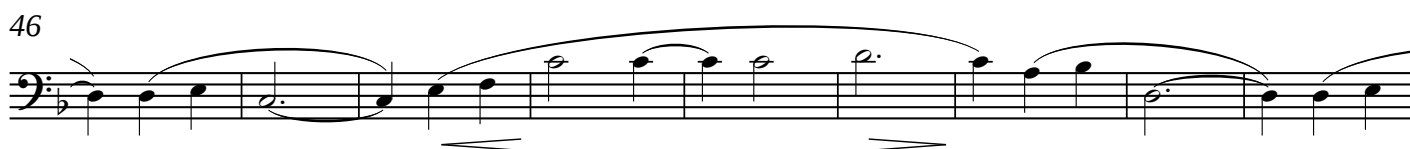
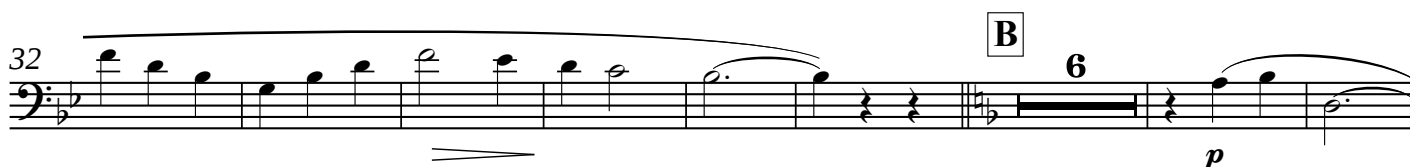
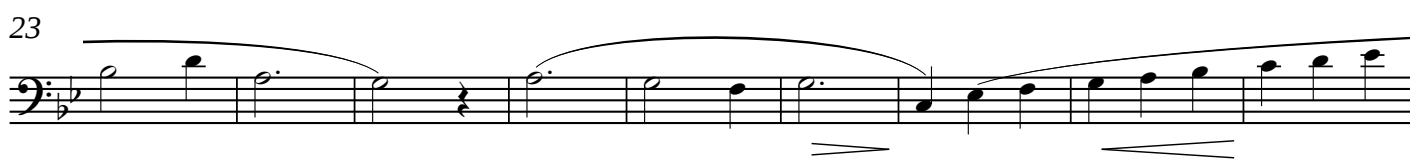
Arr.: Colette Mourey

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

Contrabass

pp espress.

Piano

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 bass staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). A long slur covers the top staff from measure 24 to 29. The grand staff features block chords in the right hand and single notes in the left hand. A crescendo hairpin is located in measure 28.

30

Measures 30-35 of a musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two flats. A long slur covers the top staff from measure 30 to 35. The grand staff features block chords in the right hand and single notes in the left hand. A crescendo hairpin is located in measure 32.

36

Measures 36-41 of a musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature changes to one flat (B-flat) at measure 37, indicated by a double bar line and a key signature change box labeled 'B'. A long slur covers the top staff from measure 36 to 41. 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. A crescendo hairpin is located in measure 40.

42

Measures 42-47 of a musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat. A long slur covers the top staff from measure 42 to 47. 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 42.

48

5

Measures 48-53 of a musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). The top staff features a melodic line with a long slur spanning measures 48-53. The grand staff provides harmonic accompaniment with chords and single notes. Measure 53 ends with a double bar line.

54

Measures 54-59 of a musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). The top staff features a melodic line with a long slur spanning measures 54-59. The grand staff provides harmonic accompaniment with chords and single notes. Measure 59 ends with a double bar line.

60

Measures 60-65 of a musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). The top staff features a melodic line with a long slur spanning measures 60-65. The grand staff provides harmonic accompaniment with chords and single notes. Measure 65 ends with a double bar line.

66

Measures 66-71 of a musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). The top staff features a melodic line with a long slur spanning measures 66-71. The grand staff provides harmonic accompaniment with chords and single notes. Measure 71 ends with a double bar line.

72

Musical score for measures 72-76. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two flats. A long melodic line with a slur and a crescendo hairpin spans measures 72-75 in the top bass staff. The grand staff features block chords in the right hand and single notes in the left hand. A piano (*pp*) dynamic marking is present in measure 75.

77 C

Musical score for measures 77-82. The system consists of three staves: a single bass staff at the top and a grand staff below. The key signature has two flats. A melodic line in the top bass staff begins in measure 78 with a piano (*pp*) dynamic and a slur. The grand staff continues with block chords in the right hand and single notes in the left hand.

83

Musical score for measures 83-88. The system consists of three staves: a single bass staff at the top and a grand staff below. The key signature has two flats. A melodic line in the top bass staff is marked *très lié* (very legato) and spans measures 83-88. The grand staff features block chords in the right hand and single notes in the left hand.

89

Musical score for measures 89-93. The system consists of three staves: a single bass staff at the top and a grand staff below. The key signature has two flats. A melodic line in the top bass staff spans measures 89-91. 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 90.

Measures 95-100. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The bass staff features a melodic line starting on a whole rest, followed by a half note G2, a quarter note A2, a half note B-flat2, a quarter note C3, a half note D3, and a final whole rest. The piano accompaniment in the grand staff consists of chords in the right hand and single notes in the left hand. A crescendo hairpin is present in the right hand from measure 95 to 96, and a decrescendo hairpin is present from measure 98 to 99.

101

Measures 101-106. The bass staff continues the melodic line with a half note E-flat3, a quarter note F3, a half note G3, a quarter note A3, a half note B-flat3, and a final whole rest. The piano accompaniment features chords in the right hand and single notes in the left hand. A decrescendo hairpin is present in the right hand from measure 101 to 102, and another decrescendo hairpin is present from measure 104 to 105.

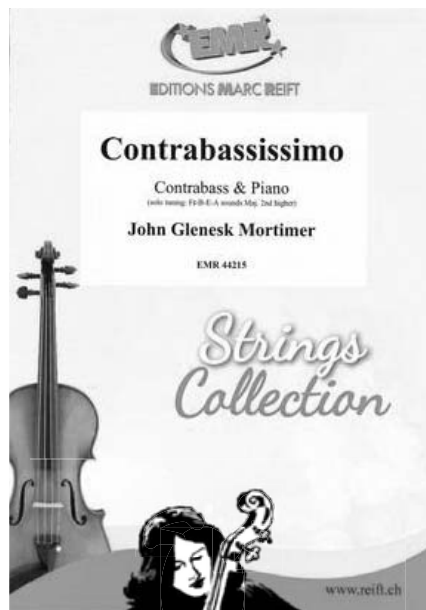
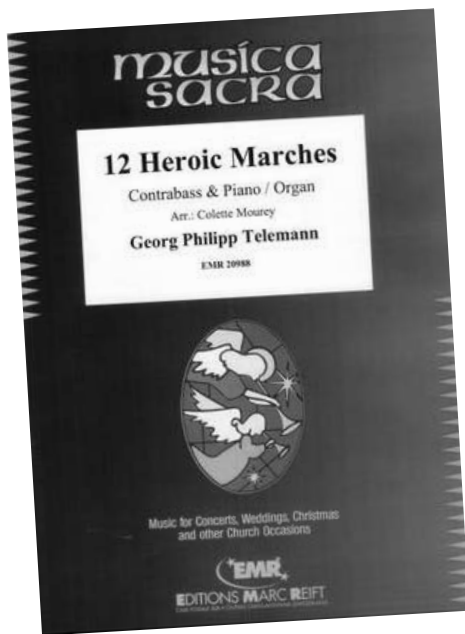
107

Measures 107-112. The bass staff features a melodic line with a half note C4, a quarter note D4, a half note E-flat4, a quarter note F4, a half note G4, a quarter note A4, a half note B-flat4, and a final whole rest. The piano accompaniment includes chords in the right hand and single notes in the left hand. A decrescendo hairpin is present in the right hand from measure 107 to 108, and another decrescendo hairpin is present from measure 110 to 111. The dynamic marking *p* (piano) is indicated in measure 112.

113 **D**

Measures 113-118. The bass staff is empty. The piano accompaniment in the grand staff features chords in the right hand and single notes in the left hand. A decrescendo hairpin is present in the right hand from measure 113 to 114, and another decrescendo hairpin is present from measure 116 to 117.

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