

Je te Veux

Piccolo & Piano

Arr.: Colette Mourey

Érik Satie

EMR 97241

EMR 51934: Piccolo & 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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PICCOLO

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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4

pp *espress.*

12

très lié

1

3

p

23

32

B

6

p

46

55

65

1

74

C

3

pp

85

très lié

EMR 97241

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Je te Veux

Érik Satie

(1866-1925)

Arr.: Colette Mourey

Tempo rubato
Moderato ♩ = 116

Piccolo

Piano

p

pp espress.

6 **A** Valse ♩ = 60 (♩ = 180)

12

très lié

18

p

EMR 97241

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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 flat (B-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 one flat (B-flat). 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.

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 has one flat (B-flat). 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 box labeled 'B' is placed above the treble staff in measure 37. A dynamic marking 'p' is present in the bass staff of 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 one flat (B-flat). 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' is present in the bass staff of measure 42.

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 top staff contains 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 fermata.

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 top staff contains a melodic line with a long slur spanning measures 54-59. The grand staff provides harmonic accompaniment. Measure 59 ends with a fermata.

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 top staff contains a melodic line with a long slur spanning measures 60-65. The grand staff provides harmonic accompaniment. Measure 65 ends with a fermata.

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 top staff contains a melodic line with a long slur spanning measures 66-71. The grand staff provides harmonic accompaniment. Measure 71 ends with a fermata.

72

Musical score for measures 72-76. The system consists of a vocal line and a piano accompaniment. The vocal line features a long, flowing melodic line with a slur over measures 72-75 and a fermata at the end of measure 76. The piano accompaniment provides harmonic support with chords and moving lines in both hands. 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 has a rest for measures 77-78, followed by a melodic phrase starting in measure 79 with a *pp* (pianissimo) dynamic marking. The piano accompaniment continues with a steady harmonic accompaniment. A slur is present over measures 79-82.

83

Musical score for measures 83-88. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with a slur over measures 83-88 and a *très lié* (very legato) instruction. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

89

Musical score for measures 89-93. The system consists of a vocal line and a piano accompaniment. The vocal line has a melodic phrase starting in measure 89 with a slur over measures 89-91. The piano accompaniment provides harmonic support with chords and moving lines in both hands. A *p* (piano) dynamic marking is present in measure 92.

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 flat. It features a long, sweeping melodic line with a fermata over the final measure. The middle and bottom staves are grand staff notation (treble and bass clefs). The middle staff contains chords and single notes, with a crescendo hairpin. The bottom staff contains a steady bass line of quarter notes.

101

Measures 101-106. The system consists of three staves. The top staff continues the melodic line from the previous system. The middle and bottom staves continue the accompaniment. The middle staff features a crescendo hairpin. The bottom staff continues the steady bass line.

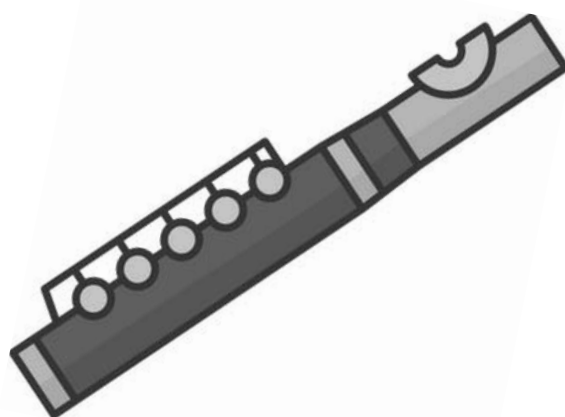
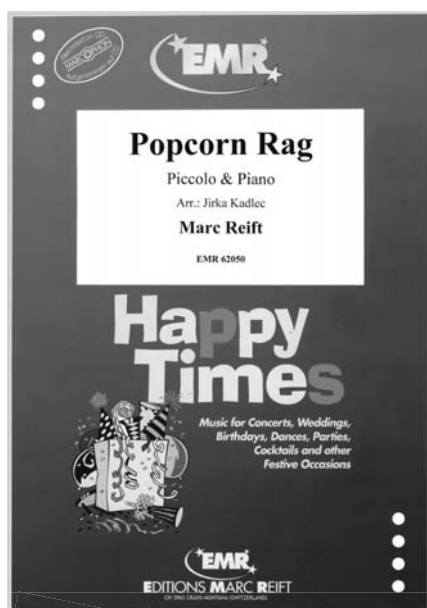
107

Measures 107-112. The system consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the accompaniment. The middle staff features a crescendo hairpin. The bottom staff continues the steady bass line. A dynamic marking *p* (piano) is present in measure 112.

113 **D**

Measures 113-118. The system consists of three staves. The top staff is mostly empty, indicating a rest for the melody. The middle and bottom staves continue the accompaniment. The middle staff features a crescendo hairpin. The bottom staff continues the steady bass line.

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