

Je te Veux

Flute & Piano

Arr.: Colette Mourey

Érik Satie

EMR 97242

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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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FLUTE

Je te Veux

Érik Satie

(1866-1925)

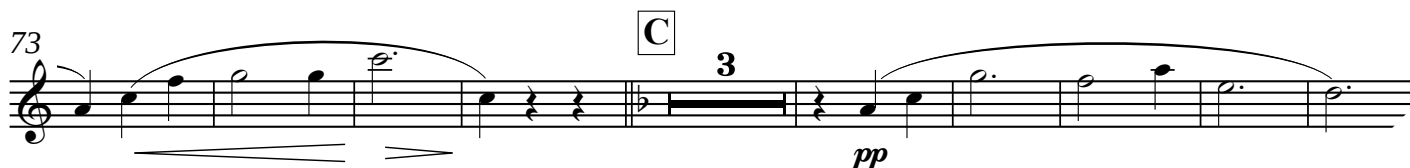
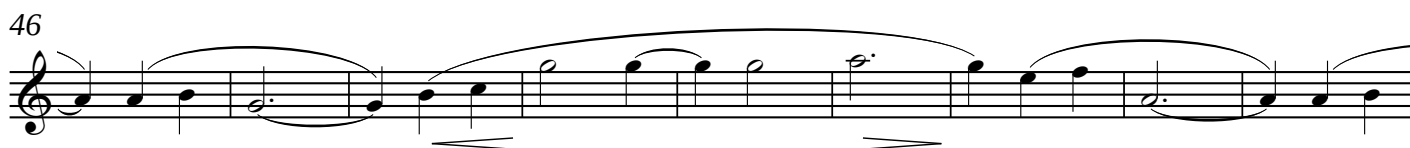
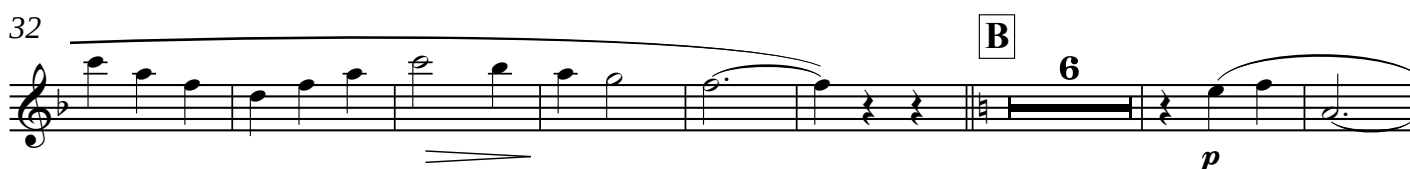
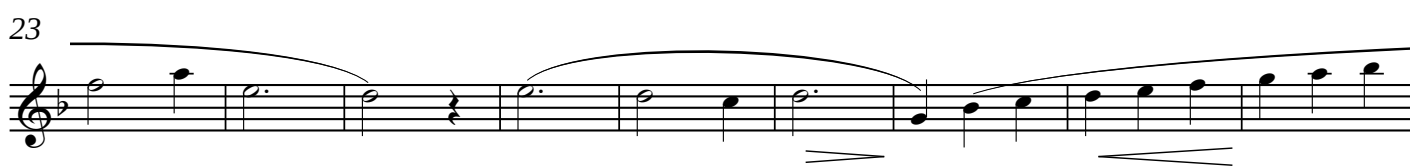
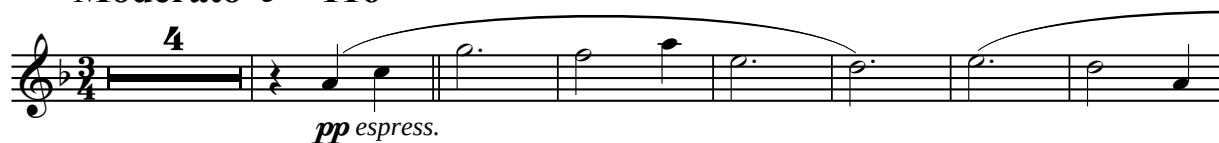
Arr.: Colette Mourey

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

Flute

Piano

p

pp espress.

Valse ♩ = 60 (♩ = 180)

6 **A**

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 one flat (B-flat). Measure 24 features a long melodic line in the treble staff starting on a whole note, with a 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. Dynamics include a crescendo hairpin in measure 27.

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. Measure 30 features a long melodic line in the treble staff starting on a whole note, with a 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. Dynamics include a crescendo hairpin in measure 32.

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 two flats (B-flat and E-flat) at measure 36, indicated by a double bar line and a key signature change. Measure 36 features a long melodic line in the treble staff starting on a whole note, with a 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. Dynamics include a piano (*p*) marking 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 flats. Measure 42 features a long melodic line in the treble staff starting on a whole note, with a 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. Dynamics include a piano (*p*) marking in measure 43.

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 with chords and single notes. 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 with chords and single notes. 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 with chords and single notes. Measure 71 ends with a fermata.

72

Measures 72-76 of a musical score. The system consists of a vocal line and a piano accompaniment. The vocal line features a long, sweeping melodic line with a slur over measures 72-75, ending with a fermata. The piano accompaniment provides harmonic support with chords and moving lines in both hands. A *pp* (pianissimo) dynamic marking is present in measure 76.

77 C

Measures 77-82 of a musical score. The system consists of a vocal line and a piano accompaniment. The vocal line has a long melodic line with a slur over measures 77-81, ending with a fermata. The piano accompaniment features a steady rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A *pp* (pianissimo) dynamic marking is present in measure 77.

83

Measures 83-88 of a musical score. The system consists of a vocal line and a piano accompaniment. The vocal line features a long melodic line with a slur over measures 83-87, ending with a fermata. The piano accompaniment provides harmonic support with chords and moving lines in both hands. A *très lié* (very legato) marking is present in measure 88.

89

Measures 89-93 of a musical score. The system consists of a vocal line and a piano accompaniment. The vocal line features a long melodic line with a slur over measures 89-91, ending with a fermata. 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 a key with one flat, featuring a long, sweeping phrase that spans across the measures. The middle and bottom staves are grand staves (treble and bass clefs) containing block chords and single notes, with some dynamic markings like *sf* and *fz*.

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 contain block chords and single notes, with some dynamic markings like *fz* and *fz*.

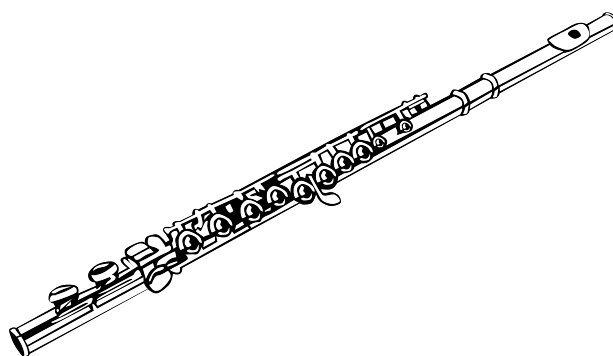
107

Measures 107-112. The system consists of three staves. The top staff continues the melodic line. The middle and bottom staves contain block chords and single notes, with some dynamic markings like *p* and *fz*.

113 **D**

Measures 113-118. The system consists of three staves. The top staff is mostly empty, with some notes in the first measure. The middle and bottom staves contain block chords and single notes, with some dynamic markings like *fz* and *fz*.

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