

Je te Veux

Oboe & Piano

Arr.: Colette Mourey

Érik Satie

EMR 97243

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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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OBOE

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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is illegal!

4

pp *espress.*

12

très lié

1

3

p

23

32

B

6

p

46

55

64

1

73

C

3

pp

85

très lié

EMR 97243

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Je te Veux

Érik Satie

(1866-1925)

Arr.: Colette Mourey

Tempo rubato
Moderato ♩ = 116

Oboe

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). The melody in the top staff begins with a half rest, followed by a half note G4, a quarter note A4, a half note B4, and a quarter note A4. The piano accompaniment in the grand staff features a steady eighth-note bass line in the left hand and chords in the right hand. A crescendo hairpin is visible in the right hand of the piano part towards the end of the system.

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. The melody in the top staff continues with a half note G4, a quarter note A4, a half note B4, and a quarter note A4. The piano accompaniment in the grand staff features a steady eighth-note bass line in the left hand and chords in the right hand. A crescendo hairpin is visible in the right hand of the piano part towards the end of the system.

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. The melody in the top staff begins with a half rest, followed by a half note G4, a quarter note A4, a half note B4, and a quarter note A4. The piano accompaniment in the grand staff features a steady eighth-note bass line in the left hand and chords in the right hand. A crescendo hairpin is visible in the right hand of the piano part towards the end of the system.

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. The melody in the top staff begins with a half rest, followed by a half note G4, a quarter note A4, a half note B4, and a quarter note A4. The piano accompaniment in the grand staff features a steady eighth-note bass line in the left hand and chords in the right hand. A crescendo hairpin is visible in the right hand of the piano part towards the end of the system.

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, 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 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 in measure 77, followed by a melodic phrase starting in measure 78 with a *pp* (pianissimo) dynamic marking. The piano accompaniment continues with chords and moving lines. A slur is present over the piano accompaniment in measures 78-82.

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 83-87, ending with a fermata. The piano accompaniment provides harmonic support with chords and moving lines. A *très lié* (very legato) marking is present in measure 88.

89

Musical score for measures 89-93. The system consists of a vocal line and a piano accompaniment. The vocal line has a rest in measure 89, followed by a melodic phrase starting in measure 90. The piano accompaniment continues with chords and moving lines. A *p* (piano) dynamic marking is present in measure 91.

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 begins with a whole rest, followed by a half note G4, a quarter note A4, a half note Bb4, a quarter note C5, a half note D5, and a whole rest. A long slur covers the entire line. The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat. It features a piano introduction with a half note G3, a quarter note A3, and a half note Bb3. The right hand plays chords: G4-A4, G4-A4-Bb4, G4-A4-Bb4-C5, G4-A4-Bb4-C5, G4-A4-Bb4-C5, and G4-A4-Bb4-C5. The left hand plays a steady eighth-note bass line: G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, 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C-112, Bb-113, A-113, G-113, F-113, E-113, D-113, C-113, Bb-114, A-114, G-114, F-114, E-114, D-114, C-114, Bb-115, A-115, G-115, F-115, E-115, D-115, C-115, Bb-116, A-116, G-116, F-116, E-116, D-116, C-116, Bb-117, A-117, G-117, F-117, E-117, D-117, C-117, Bb-118, A-118, G-118, F-118, E-118, D-118, C-118, Bb-119, A-119, G-119, F-119, E-119, D-119, C-119, Bb-120, A-120, G-120, F-120, E-120, D-120, C-120, Bb-121, A-121, G-121, F-121, E-121, D-121, C-121, Bb-122, A-122, G-122, F-122, E-122, D-122, C-122, Bb-123, A-123, G-123, F-123, E-123, D-123, C-123, Bb-124, A-124, G-124, F-124, E-124, D-124, C-124, Bb-125, A-125, G-125, F-125, E-125, D-125, C-125, Bb-126, A-126, G-126, F-126, E-126, D-126, C-126, Bb-127, A-127, G-127, F-127, E-127, D-127, C-127, Bb-128, A-128, G-128, F-128, E-128, D-128, C-128, Bb-129, A-129, G-129, F-129, E-129, D-129, C-129, Bb-130, A-130, G-130, F-130, E-130, D-130, C-130, Bb-131, A-131, G-131, F-131, E-131, D-131, C-131, Bb-132, A-132, G-132, F-132, E-132, D-132, C-132, Bb-133, A-133, G-133, F-133, E-133, D-133, C-133, Bb-134, A-134, G-134, F-134, E-134, D-134, C-134, Bb-135, A-135, G-135, F-135, E-135, D-135, C-135, Bb-136, A-136, G-136, F-136, E-136, D-136, C-136, Bb-137, A-137, G-137, F-137, E-137, D-137, C-137, Bb-138, A-138, G-138, F-138, E-138, D-138, C-138, Bb-139, A-139, G-139, F-139, E-139, D-139, C-139, Bb-140, A-140, G-140, F-140, E-140, D-140, C-140, Bb-141, A-141, G-141, F-141, E-141, D-141, C-141, Bb-142, A-142, G-142, F-142, E-142, D-142, C-142, Bb-143, A-143, G-143, F-143, E-143, D-143, C-143, Bb-144, A-144, G-144, F-144, E-144, D-144, C-144, Bb-145, A-145, G-145, F-145, E-145, D-145, C-145, Bb-146, A-146, G-146, F-146, E-146, D-146, C-146, Bb-147, A-147, G-147, F-147, E-147, D-147, C-147, Bb-148, A-148, G-148, F-148, E-148, D-148, C-148, Bb-149, A-149, G-149, F-149, E-149, D-149, C-149, Bb-150, A-150, G-150, F-150, E-150, D-150, C-150, Bb-151, A-151, G-151, F-151, E-151, D-151, C-151, Bb-152, A-152, G-152, F-152, E-152, D-152, C-152, Bb-153, A-153, G-153, F-153, E-153, D-153, C-153, Bb-154, A-154, G-154, F-154, E-154, D-154, C-154, Bb-155, A-155, G-155, F-155, E-155, D-155, C-155, Bb-156, A-156, G-156, F-156, E-156, D-156, C-156, Bb-157, A-157, G-157, F-157, E-157, D-157, C-157, Bb-158, A-158, G-158, F-158, E-158, D-158, C-158, Bb-159, A-159, G-159, F-159, E-159, D-159, C-159, Bb-160, A-160, G-160, F-160, E-160, D-160, C-160, Bb-161, A-161, G-161, F-161, E-161, D-161, C-161, Bb-162, A-162, G-162, F-162, E-162, D-162, C-162, Bb-163, A-163, G-163, F-163, E-163, D-163, C-163, Bb-164, A-164, G-164, F-164, E-164, D-164, C-164, Bb-165, A-165, G-165, F-165, E-165, D-165, C-165, Bb-166, A-166, G-166, F-166, E-166, D-166, C-166, Bb-167, A-167, G-167, F-167, E-167, D-167, C-167, Bb-168, A-168, G-168, F-168, E-168, D-168, C-168, Bb-169, A-169, G-169, F-169, E-169, D-169, C-169, Bb-170, A-170, G-170, F-170, E-170, D-170, C-170, Bb-171, A-171, G-171, F-171, E-171, D-171, C-171, Bb-172, A-172, G-172, F-172, E-172, D-172, C-172, Bb-173, A-173, G-173, F-173, E-173, D-173, C-173, Bb-174, A-174, G-174, F-174, E-174, D-174, C-174, Bb-175, A-175, G-175, F-175, E-175, D-175, C-175, Bb-176, A-176, G-176, F-176, E-176, D-176, C-176, Bb-177, A-177, G-177, F-177, E-177, D-177, C-177, Bb-178, A-178, G-178, F-178, E-178, D-178, C-178, Bb-179, A-179, G-179, F-179, E-179, D-179, C-179, Bb-180, A-180, G-180, F-180, E-180, D-180, C-180, Bb-181, A-181, G-181, F-181, E-181, D-181, C-181, Bb-182, A-182, G-182, F-182, E-182, D-182, C-182, Bb-183, A-183, G-183, F-183, E-183, D-183, C-183, Bb-184, A-184, G-184, F-184, E-184, D-184, C-184, Bb-185, A-185, G-185, F-185, E-185, D-185, C-185, Bb-186, A-186, G-186, F-186, E-186, D-186, C-186, Bb-187, A-187, G-187, F-187, E-187, D-187, C-187, Bb-188, A-188, G-188, F-188, E-188, D-188, C-188, Bb-189, A-189, G-189, F-189, E-189, D-189, C-189, Bb-190, A-190, G-190, F-190, E-190, D-190, C-190, Bb-191, A-191, G-191, F-191, E-191, D-191, C-191, Bb-192, A-192, G-192, F-192, E-192, D-192, 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C-272, Bb-273, A-273, G-273, F-273, E-273, D-273, C-273, Bb-274, A-274, G-274, F-274, E-274, D-274, C-274, Bb-275, A-275, G-275, F-275, E-275, D-275, C-275, Bb-276, A-276, G-276, F-276, E-276, D-276, C-276, Bb-277, A-277, G-277, F-277, E-277, D-277, C-277, Bb-278, A-278, G-278, F-278, E-278, D-278, C-278, Bb-279, A-279, G-279, F-279, E-279, D-279, C-279, Bb-280, A-280, G-280, F-280, E-280, D-280, C-280, Bb-281, A-281, G-281, F-281, E-281, D-281, C-281, Bb-282, A-282, G-282, F-282, E-282, D-282, C-282, Bb-283, A-283, G-283, F-283, E-283, D-283, C-283, Bb-284, A-284, G-284, F-284, E-284, D-284, C-284, Bb-285, A-285, G-285, F-285, E-285, D-285, C-285, Bb-286, A-286, G-286, F-286, E-286, D-286, C-286, Bb-287, A-287, G-287, F-287, E-287, D-287, C-287, Bb-288, A-288, G-288, F-288, E-288, D-288, C-288, Bb-289, A-289, G-289, F-289, E-289, D-289, C-289, Bb-290, A-290, G-290, F-290, E-290, D-290, C-290, Bb-291, A-291, G-291, F-291, E-291, D-291, C-291, Bb-292, A-292, G-292, F-292, E-292, D-292, C-292, Bb-293, A-293, G-293, F-293, E-293, D-293, C-293, Bb-294, A-294, G-294, F-294, E-294, D-294, C-294, Bb-295, A-295, G-295, F-295, E-295, D-295, C-295, Bb-296, A-296, G-296, F-296, E-296, D-296, C-296, Bb-297, A-297, G-

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