

Je te Veux

Clarinet & Piano

Arr.: Colette Mourey

Érik Satie

EMR 97244

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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♭ CLARINET

Je te Veux

Érik Satie

(1866-1925)

Arr.: Colette Mourey

Tempo rubato

Moderato ♩ = 116

A Valse ♩. = 60 (♩ = 180)

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12 *pp* *espress.*

23 *très lié* *p*

32 **B** 6 *p*

46

55

64 1

74 **C** 3 *pp*

85 *très lié*

EMR 97244

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Arr.: Colette Mourey

Tempo rubato
Moderato ♩ = 116

B♭ Clarinet

Piano

pp espress.

p

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6 **A**

12

très lié

très lié

18

p

p

EMR 97244

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4
24

30

36

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 key signature has one sharp (F#). The melody in the top staff features a long, sweeping line with multiple slurs and ties, starting on a half note and ending on a half note. The piano accompaniment in the grand staff consists of chords and single notes, with some slurs and ties. The bass line is primarily composed of quarter and eighth notes.

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 key signature has one sharp (F#). The melody in the top staff continues with a long, sweeping line with multiple slurs and ties. The piano accompaniment in the grand staff consists of chords and single notes, with some slurs and ties. The bass line is primarily composed of quarter and eighth notes.

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 key signature has one sharp (F#). The melody in the top staff continues with a long, sweeping line with multiple slurs and ties. The piano accompaniment in the grand staff consists of chords and single notes, with some slurs and ties. The bass line is primarily composed of quarter and eighth notes.

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 key signature has one sharp (F#). The melody in the top staff continues with a long, sweeping line with multiple slurs and ties. The piano accompaniment in the grand staff consists of chords and single notes, with some slurs and ties. The bass line is primarily composed of quarter and eighth notes.

72

Musical score for measures 72-76. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It features a long melodic line starting on a whole note, followed by half notes, and ending with a quarter note. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat (Bb). It features a series of chords and single notes, with a crescendo leading to a fortissimo (pp) dynamic marking 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 treble clef with a key signature of one sharp (F#). It features a long melodic line starting on a whole note, followed by half notes, and ending with a quarter note. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat (Bb). It features a series of chords and single notes, with a crescendo leading to a fortissimo (pp) dynamic marking in measure 77.

83

Musical score for measures 83-88. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It features a long melodic line starting on a whole note, followed by half notes, and ending with a quarter note. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat (Bb). It features a series of chords and single notes, with a crescendo leading to a fortissimo (pp) dynamic marking in measure 83. The vocal line is marked *très lié* in measure 88.

89

Musical score for measures 89-93. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It features a long melodic line starting on a whole note, followed by half notes, and ending with a quarter note. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat (Bb). It features a series of chords and single notes, with a crescendo leading to a fortissimo (pp) dynamic marking in measure 89.

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 sharp (F#). It begins with a whole rest, followed by a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note D5, and a whole rest. A long slur covers the entire line. The middle and bottom staves are grand staves (treble and bass clefs). The middle staff has a key signature of one flat (Bb) and contains chords: a whole note chord of F4 and Bb4, followed by four measures of whole notes, each with a chord of F4 and Bb4. The bottom staff has a key signature of one flat and contains whole notes: F3, Bb2, F3, Bb2, F3, Bb2. Dynamics include a piano (p) marking at the start of the middle staff and a crescendo hairpin in the middle of the system.

101

Measures 101-106. The system consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note D5, and a whole rest. A long slur covers the entire line. The middle and bottom staves are grand staves (treble and bass clefs). The middle staff has a key signature of one flat (Bb) and contains chords: a whole note chord of F4 and Bb4, followed by four measures of whole notes, each with a chord of F4 and Bb4. The bottom staff has a key signature of one flat and contains whole notes: F3, Bb2, F3, Bb2, F3, Bb2. Dynamics include a piano (p) marking at the start of the middle staff and a crescendo hairpin in the middle of the system.

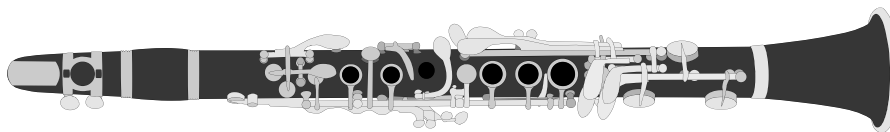
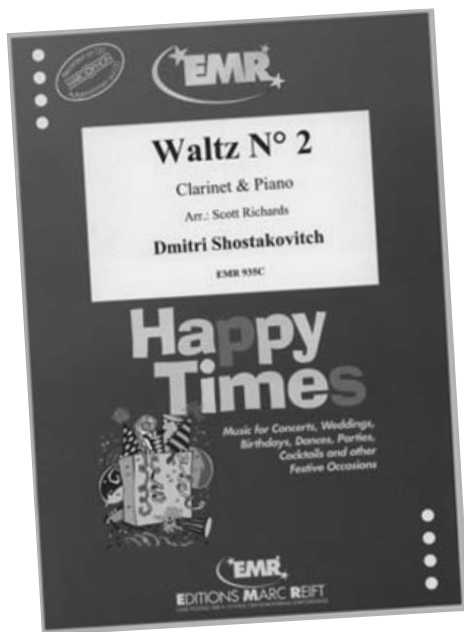
107

Measures 107-112. The system consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It begins with a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note D5, and a whole rest. A long slur covers the entire line. The middle and bottom staves are grand staves (treble and bass clefs). The middle staff has a key signature of one flat (Bb) and contains chords: a whole note chord of F4 and Bb4, followed by four measures of whole notes, each with a chord of F4 and Bb4. The bottom staff has a key signature of one flat and contains whole notes: F3, Bb2, F3, Bb2, F3, Bb2. Dynamics include a piano (p) marking at the start of the middle staff and a crescendo hairpin in the middle of the system.

113 **D**

Measures 113-118. The system consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note D5, and a whole rest. A long slur covers the entire line. The middle and bottom staves are grand staves (treble and bass clefs). The middle staff has a key signature of one flat (Bb) and contains chords: a whole note chord of F4 and Bb4, followed by four measures of whole notes, each with a chord of F4 and Bb4. The bottom staff has a key signature of one flat and contains whole notes: F3, Bb2, F3, Bb2, F3, Bb2. Dynamics include a piano (p) marking at the start of the middle staff and a crescendo hairpin in the middle of the system.

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