

Je te Veux

Soprano Saxophone & Piano

Arr.: Colette Mourey

Érik Satie

EMR 97246

EMR 51934: Soprano Saxophone & 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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SOPRANO
SAXOPHONE

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!



12 *pp espress.*

23 *très lié*

32 **B** 6 *p*

46

55

64 1

74 **C** 3 *pp*

85 *très lié*

EMR 97246

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Je te Veux

Érik Satie

(1866-1925)

Arr.: Colette Mourey

Tempo rubato
Moderato ♩ = 116

Soprano Saxophone

Piano

pp espress.

p

pp

Valse ♩ = 60 (♩ = 180)

6 **A**

12

très lié

très lié

18

p

p

EMR 97246

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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 sharp (F#). The melody in the top staff begins with a half note F#4, followed by a whole note G4, and then a half 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 sharp (F#). The melody in the top staff continues with a half note B4, followed by a half note C5, and then a half note D5. The piano accompaniment in the grand staff continues with the eighth-note bass line and chords. 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 sharps (F# and C#) at measure 37, indicated by a box labeled 'B'. The melody in the top staff has a whole rest in measure 36, followed by a half note D5 in measure 37. The piano accompaniment in the grand staff continues with the eighth-note bass line and chords. A piano (*p*) dynamic marking is present in the right hand of the piano part at measure 37. 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 sharps (F# and C#). The melody in the top staff has whole rests in measures 42 and 43, followed by a half note D5 in measure 44. The piano accompaniment in the grand staff continues with the eighth-note bass line and chords. A piano (*p*) dynamic marking is present in the right hand of the piano part at measure 44. 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 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

Measures 72-76 of a musical score. 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

Measures 77-82 of a musical score. 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

Measures 83-88 of a musical score. 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

Measures 89-94 of a musical score. 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) in a key signature of one flat (Bb). They play a rhythmic accompaniment of eighth notes, mostly on the bass staff, with some chords in the treble. Dynamics include a piano (p) marking at measure 95 and a crescendo hairpin across measures 96-97.

101

Measures 101-106. The system consists of three staves. The top staff continues the melodic line from measure 95, with a long slur covering measures 101-106. The middle and bottom staves continue the rhythmic accompaniment. Dynamics include a piano (p) marking at measure 101 and a crescendo hairpin across measures 102-103.

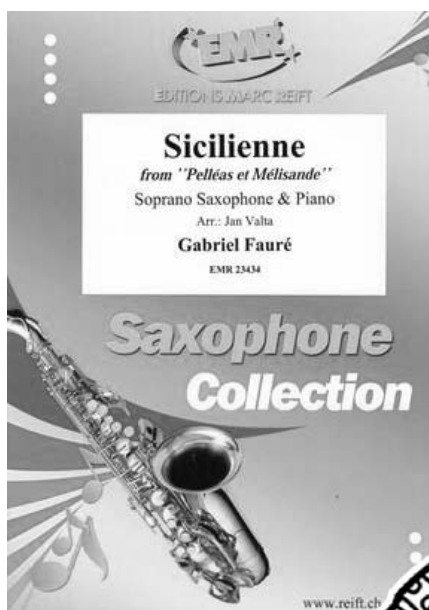
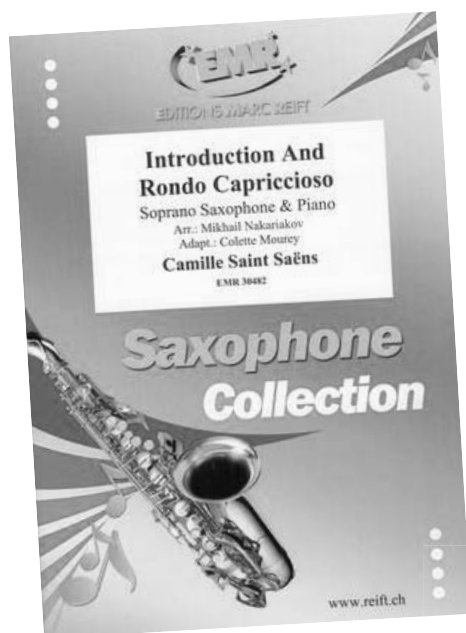
107

Measures 107-112. The system consists of three staves. The top staff continues the melodic line, with a long slur covering measures 107-112. The middle and bottom staves continue the rhythmic accompaniment. Dynamics include a piano (p) marking at measure 107 and a crescendo hairpin across measures 108-109.

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) in a key signature of one flat (Bb). They play a rhythmic accompaniment of eighth notes, mostly on the bass staff, with some chords in the treble. Dynamics include a piano (p) marking at measure 113 and a crescendo hairpin across measures 114-115.

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