

Je te Veux

Bass Trombone & Piano

Arr.: Colette Mourey

Érik Satie

EMR 97252

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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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BASS
TROMBONE

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

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Je te Veux

Érik Satie

(1866-1925)

Arr.: Colette Mourey

Tempo rubato
Moderato ♩ = 116

Bass Trombone

Piano

The first system of the musical score for 'Je te Veux' features a Bass Trombone and a Piano. The Bass Trombone part begins with a whole rest for the first four measures, followed by a half note G4 in the fifth measure, marked *pp espress.* The Piano part consists of two staves. The right hand starts with a half note G4, followed by a half note A4, and then a half note B4, all marked *p*. The left hand has whole rests for the first four measures, followed by a half note G3 in the fifth measure, marked *pp*. A long slur covers the final two measures of the system, indicating a sustained or tied note.

6 **A** Valse ♩ = 60 (♩ = 180)

The second system of the musical score for 'Je te Veux' features a Bass Trombone and a Piano. The Bass Trombone part begins with a half note G4, followed by a half note A4, and then a half note B4, all marked *p*. The Piano part consists of two staves. The right hand has whole rests for the first four measures, followed by a half note G4 in the fifth measure, marked *p*. The left hand has whole rests for the first four measures, followed by a half note G3 in the fifth measure, marked *p*. A long slur covers the final two measures of the system, indicating a sustained or tied note.

12

The third system of the musical score for 'Je te Veux' features a Bass Trombone and a Piano. The Bass Trombone part begins with a half note G4, followed by a half note A4, and then a half note B4, all marked *p*. The Piano part consists of two staves. The right hand has whole rests for the first four measures, followed by a half note G4 in the fifth measure, marked *p*. The left hand has whole rests for the first four measures, followed by a half note G3 in the fifth measure, marked *p*. A long slur covers the final two measures of the system, indicating a sustained or tied note.

18

The fourth system of the musical score for 'Je te Veux' features a Bass Trombone and a Piano. The Bass Trombone part begins with a half note G4, followed by a half note A4, and then a half note B4, all marked *p*. The Piano part consists of two staves. The right hand has whole rests for the first four measures, followed by a half note G4 in the fifth measure, marked *p*. The left hand has whole rests for the first four measures, followed by a half note G3 in the fifth measure, marked *p*. A long slur covers the final two measures of the system, indicating a sustained or tied note.

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Measures 24-29 of the musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measure 24 features a half note in the bass staff and a whole note chord in the grand staff. Measures 25-28 show a melodic line in the bass staff and sustained chords in the grand staff. Measure 29 concludes with a half note in the bass staff and a whole note chord in the grand staff.

Measures 30-35 of the musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measures 30-34 feature a continuous melodic line in the bass staff and sustained chords in the grand staff. Measure 35 concludes with a half note in the bass staff and a whole note chord in the grand staff.

Measures 36-41 of the musical score. The system consists of three staves: a single bass 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. Measures 36-37 feature a melodic line in the bass staff and sustained chords in the grand staff. Measures 38-41 show a melodic line in the bass staff and sustained chords in the grand staff. A piano (*p*) dynamic marking is present in measure 38.

Measures 42-47 of the musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). Measures 42-43 feature a melodic line in the bass staff and sustained chords in the grand staff. Measures 44-47 show a melodic line in the bass staff and sustained chords in the grand staff. A piano (*p*) dynamic marking is present in measure 42.

Measures 48-53 of a musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The bass staff features 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 double bar line.

Measures 54-59 of a musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The bass staff features 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 double bar line.

Measures 60-65 of a musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The bass staff features 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 double bar line.

Measures 66-71 of a musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The bass staff features 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 double bar line.

72

Musical score for measures 72-76. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measure 72 features a long melodic line in the bass staff, starting with a half note and followed by quarter notes, tied across measures. The grand staff provides harmonic support with chords and single notes. A *pp* (pianissimo) dynamic marking is present in measure 75.

77 C

Musical score for measures 77-82. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat. Measure 77 begins with a *pp* (pianissimo) dynamic marking. The bass staff has a melodic line with a long slur. The grand staff continues with harmonic accompaniment.

83

Musical score for measures 83-88. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat. Measure 83 features a *très lié* (very legato) instruction. The bass staff has a melodic line with a long slur. The grand staff provides harmonic support with chords.

89

Musical score for measures 89-93. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat. Measure 89 features a *p* (piano) dynamic marking. The bass staff has a melodic line with a long slur. The grand staff provides harmonic support with chords.

Measures 95-100 of a musical score. The system includes a single bass staff and a grand staff (treble and bass). The bass staff contains a melodic line with a long slur spanning measures 95-100. The grand staff features a piano accompaniment with chords and single notes, including a crescendo in measure 96 and a decrescendo in measure 99.

101

Measures 101-106 of a musical score. The system includes a single bass staff and a grand staff. The bass staff has a melodic line with a long slur. The grand staff continues the piano accompaniment with various chords and single notes, featuring a decrescendo in measure 103 and a crescendo in measure 105.

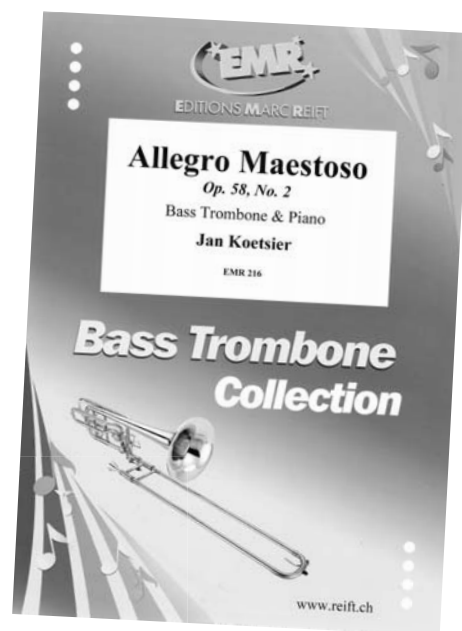
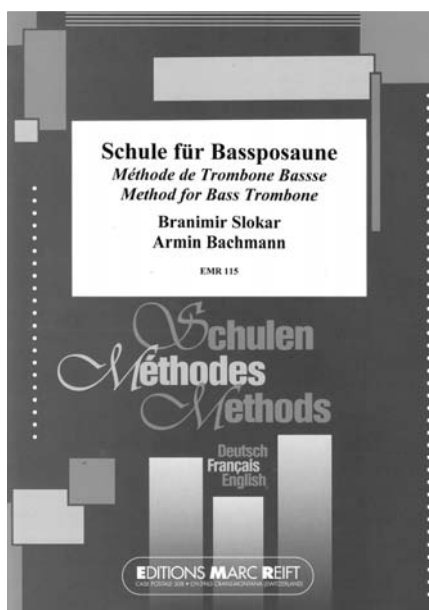
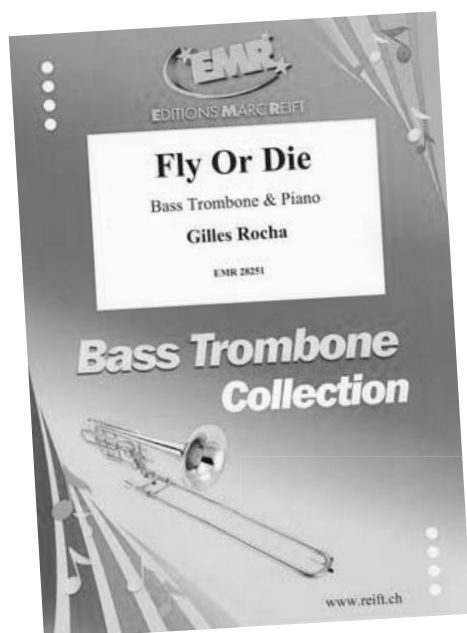
107

Measures 107-112 of a musical score. The system includes a single bass staff and a grand staff. The bass staff has a melodic line with a long slur. The grand staff continues the piano accompaniment, with a decrescendo in measure 109 and a crescendo in measure 111. A dynamic marking *p* (piano) is present in measure 112.

113 **D**

Measures 113-118 of a musical score. The system includes a single bass staff and a grand staff. The bass staff is mostly empty, with a few notes in measure 118. The grand staff features a piano accompaniment with chords and single notes, including a decrescendo in measure 115.

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