

Je te Veux

Viola & Piano

Arr.: Colette Mourey

Érik Satie

EMR 97256

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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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VIOLA

Je te Veux

Érik Satie

(1866-1925)

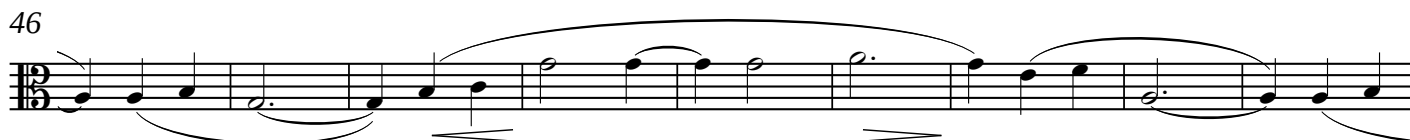
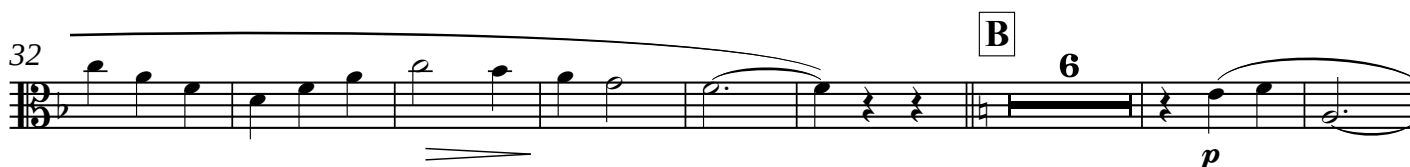
Arr.: Colette Mourey

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

Viola

Piano

p

pp espress.

Valse ♩ = 60 (♩ = 180)

6 **A**

12

très lié

18

p

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Measures 24-29 of the musical score. The system consists of three staves: a soprano staff in alto clef (C4-C5), a piano right-hand staff in treble clef, and a piano left-hand staff in bass clef. The key signature has one flat (Bb). The soprano staff features a melodic line with a long slur spanning measures 24-29. The piano right hand plays chords, with a crescendo hairpin in measures 27-28. The piano left hand plays a steady eighth-note accompaniment.

Measures 30-35 of the musical score. The system consists of three staves: a soprano staff in alto clef, a piano right-hand staff in treble clef, and a piano left-hand staff in bass clef. The key signature has one flat (Bb). The soprano staff continues the melodic line with a slur. The piano right hand plays chords, with a crescendo hairpin in measures 33-34. The piano left hand plays a steady eighth-note accompaniment.

B

Measures 36-41 of the musical score. The system consists of three staves: a soprano staff in alto clef, a piano right-hand staff in treble clef, and a piano left-hand staff in bass clef. The key signature changes to two sharps (F# and C#) at measure 36. The soprano staff has a whole rest for measures 36-41. The piano right hand plays chords, with a piano (*p*) dynamic marking at measure 36 and a slur spanning measures 36-41. The piano left hand plays a steady eighth-note accompaniment.

Measures 42-47 of the musical score. The system consists of three staves: a soprano staff in alto clef, a piano right-hand staff in treble clef, and a piano left-hand staff in bass clef. The key signature has two sharps (F# and C#). The soprano staff has a whole rest for measures 42-43, followed by a melodic line starting at measure 44 with a slur. The piano right hand plays chords, with a piano (*p*) dynamic marking at measure 42 and a slur spanning measures 42-47. The piano left hand plays a steady eighth-note accompaniment.

Measures 48-53 of a musical score. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with a long slur spanning measures 48-53. The bottom staff is in bass clef and contains a harmonic accompaniment with chords and single notes. The music is in 4/4 time.

Measures 54-59 of a musical score. The top staff continues the melodic line with a slur. The bottom staff continues the harmonic accompaniment. The music is in 4/4 time.

Measures 60-65 of a musical score. The top staff continues the melodic line with a slur. The bottom staff continues the harmonic accompaniment. The music is in 4/4 time.

Measures 66-71 of a musical score. The top staff continues the melodic line with a slur. The bottom staff continues the harmonic accompaniment. The music is in 4/4 time.

Musical score for measures 72-76. The system consists of three staves: a soprano staff in alto clef (C4-C5), a piano right-hand staff in treble clef, and a piano left-hand staff in bass clef. The key signature has one flat (B-flat). Measure 72 features a long melodic line in the soprano staff and chords in the piano hands. Measure 73 continues the melodic line. Measure 74 has a crescendo hairpin. Measure 75 has a decrescendo hairpin and the dynamic marking *pp*. Measure 76 concludes the system with a double bar line.

Musical score for measures 77-82. The system consists of three staves: a soprano staff in alto clef, a piano right-hand staff in treble clef, and a piano left-hand staff in bass clef. The key signature has one flat. Measure 77 has a decrescendo hairpin and the dynamic marking *pp*. Measure 78 continues the melodic line in the soprano staff. Measure 79 has a long melodic line in the soprano staff. Measure 80 has a decrescendo hairpin. Measure 81 has a decrescendo hairpin. Measure 82 concludes the system with a double bar line.

Musical score for measures 83-88. The system consists of three staves: a soprano staff in alto clef, a piano right-hand staff in treble clef, and a piano left-hand staff in bass clef. The key signature has one flat. Measure 83 has a decrescendo hairpin. Measure 84 continues the melodic line in the soprano staff. Measure 85 has a decrescendo hairpin. Measure 86 has a decrescendo hairpin. Measure 87 has a decrescendo hairpin and the dynamic marking *très lié*. Measure 88 concludes the system with a double bar line.

Musical score for measures 89-93. The system consists of three staves: a soprano staff in alto clef, a piano right-hand staff in treble clef, and a piano left-hand staff in bass clef. The key signature has one flat. Measure 89 has a decrescendo hairpin. Measure 90 continues the melodic line in the soprano staff. Measure 91 has a decrescendo hairpin and the dynamic marking *p*. Measure 92 has a decrescendo hairpin. Measure 93 concludes the system with a double bar line.

Measures 95-100. The score is in 3/4 time with a key signature of one flat (B-flat). The upper staff (treble clef) features a melodic line with a long slur spanning measures 95-100. The lower staff (bass clef) provides harmonic support with chords and single notes. Dynamics include a piano (p) marking at measure 95 and a crescendo leading into measure 100.

101

Measures 101-106. The melodic line in the upper staff continues with a long slur. The lower staff maintains the harmonic accompaniment. A piano (p) marking is present at measure 101, and a crescendo is indicated for measures 103-104.

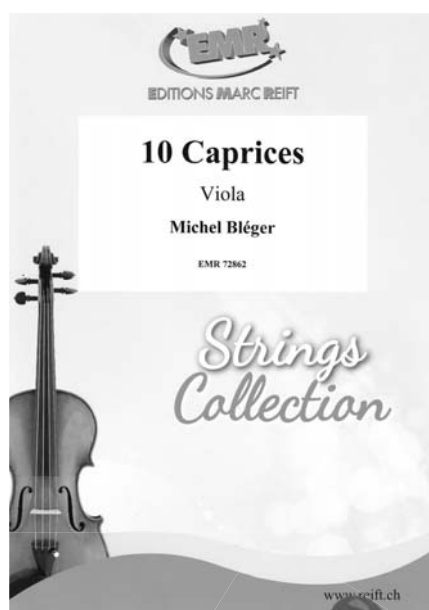
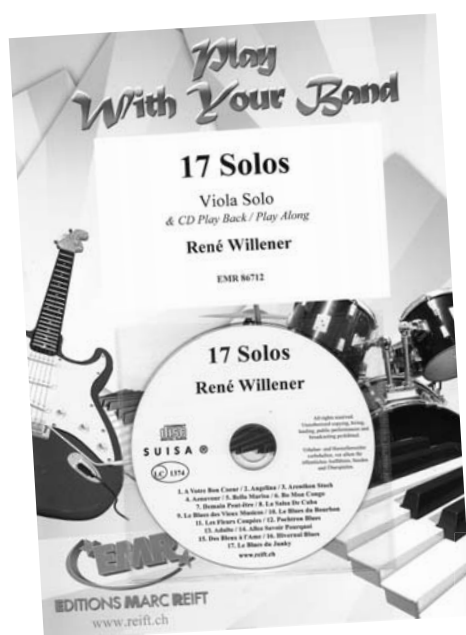
107

Measures 107-112. The melodic line in the upper staff concludes with a long slur. The lower staff continues the accompaniment. A piano (p) marking is present at measure 107, and a crescendo is indicated for measures 109-110.

113 **D**

Measures 113-118. The score begins with a double bar line and a key signature change to D major (indicated by a 'D' in a box). The upper staff features a melodic line with a long slur. The lower staff provides harmonic support. A piano (p) marking is present at measure 113, and a crescendo is indicated for measures 115-116.

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