

# Une Allée du Luxembourg

PAVANA

— Poesía de —  
**GERARDO DE NERVAL**

Comentario Musical de  
**EDUARDO AUNÓS**



Al Maestro José Luis Lloret, con mi más viva admiración por sus excelsas calidades de músico y cantante, y a su discípula Ana M.<sup>a</sup> Iriarte que tan deliciosamente interpreta esta Pavana.

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**PIANO**  
Trio de Pavana

7AUM

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests and a fermata over a measure in the upper staff.

The second system of musical notation also consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes a *tr* (trill) marking over a measure. The lower staff is in bass clef with the same key signature and time signature. The music continues with similar rhythmic patterns and includes a fermata over a measure in the upper staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "La" and "Elle" written below the staff. The lower staff is in bass clef with the same key signature and time signature. The music concludes with a fermata over a measure in the upper staff.

78  
Música - Partitura

DONACIÓN JIMÉNEZ QUIÉLEZ



vi pa — sar con ri — sa ma — na —  
a pa — ssée la jeu — ne

— ne — ra ro — sa en ma — no, mi —  
fi — lle Vi — ve et pres — te comme

— ra — da as — tral la mu —  
un oi — seau A la

—cha—cha no sé— quien e—ra  
main u—ne fleur— qui bri—lle

se fu—é can—tan— doun re—fran jo—  
a la bou—che un re—frain nou—

*meno* ----- *al tre*

—vial. Tal vez e—lla tan so—lo e—lla res—pon—  
—veau—. C'est peut—être la sev—leau mon—de dont le

*f* *p*



- der pue-dea mi-lu — sion y bri—llar co—mo nue—va es—  
 cœur au mien re—pon—drait qui ve—nant dans ma nuit pro—

*f*

- tre—lla en los ar—ca—nos de mia—mor.  
 - fon—de d'un seul re—gard l'è clair—ci — rait.

*p rit poco* *al tre*

tr

Mas mi ju-ven-  
Mais non me jeu-

p

- tud — ya pa — so — j A — dios dul — ce  
- nesse est fi — nie A — dieu doux ra —



bri — sa i — de — al !  
 you — qui m'as lui

*Mu-cha-cha can-*  
*Parfum jeu-ne*

— tar yam — bro — si — a  
 fi — lle ar — mo — nie

*A — mor sees — ca —*  
*Le bon — heur pa —*

*rit.*

— pò ya de mi y pen —  
 — ssait il m'a fui. | Et pen —

*f atez*

—sar que tan so—lo e—lla res—pon—  
—ser que peut ê—treau mon—de e—lle

*p*

—der pu—do a mi i—lu—sion y bri—llar co—mo nue—vas—  
seule mon cœur com—pren—drait Qui ve—nant dans ma nuit pro—

*f*

—tre—lla en los ser—de—ros de mia—mor  
—fon—de d'un seul re—gard l'e—clair—ci—rait....!

*rit.*

Outro, f. 12. 1. 1. 1.  
Residencia 12, Madrid.