SYNOPSIS.

Candelas, a young, very beautiful and passionate woman, has loved a wicked, jealous, and dissolute, but fascinating and cajoling gipsy. Although having led a very unhappy life with him, she has loved him intensely and mourned his loss, unable ever to forget him. Her memory of him is something like a hypnotic dream, a morbid, gruesome, and maddening spell. She is terrorised by the thought that the dead may not be entirely gone, that he may return, that he continues to love her in his fierce, shadowy, faithless and caressing way. She lets herself become a prey to her thoughts of the past, as if under the influence of a spectre; yet she is young, strong, and vivacious. Spring returns and, with it, love, in the shape of Carmelo.

Carmelo, a handsome youth, enamoured and gallant, makes love to her. Candelas, not unwilling to be won, almost unconsciously returns his love, but the obsession of her past weighs against her present inclination. When Carmelo approaches her and endeavours to make her share in his passion, the Spectre returns and terrifies Candelas, whom he separates from her lover. They cannot exchange the kiss of perfect love.

Carmelo being gone, Candelas languishes and droops; she feels as if bewitched, and her past loves seems to flutter heavily round her like malevolent and foreboding bats. But this evil spell has to be broken, and Carmelo believes to have found a remedy. He has once been the comrade of the gipsy whose spectre haunts Candelas. He knows that the dead lover was the typical faithless and jealous Andalusian gallant. Since he appears to retain, even after death, his taste for beautiful women, he must be taken by his weak side and thus diverted from his posthumous jealousy, in order that Carmelo may exchange with Candelas the perfect kiss against which the sorcery of love cannot prevail.

Carmelo persuades Lucia, a young and enchantingly pretty gipsy girl, the friend of Candelas, to simulate acceptance of the spectre’s addresses. Lucia, out of love for Candelas and from feminine curiosity, agrees. The idea of a flirtation with a ghost seems to her attractive and novel. And then, the dead man was so mirthful in life! Lucia takes up the sentinel’s post. Carmelo returns to make love to Candelas, and the Spectre intervenes.... but he finds the charming little gipsy, and neither can nor will resist the temptation, not being experienced in withstanding the allurements of a pretty face. He makes love to Lucia, coaxing and imploring her, and the coquettish young gipsy almost brings him to despair. In the meantime, Carmelo succeeds in convincing Candelas of his love, and life triumphs over death and over the past. The lovers at last exchange the kiss that defeats the evil influence of the Spectre, who perishes, definitely conquered by love.
J. W. C. 41.
Ob.
Fag.
1. Cor. in Fā.
2.
Trc. 1. 2. in Si b

Vl. 1
Vl. 2
Viole.
Vlc.
Cb.

Fl.
Peno.
1. Clar. in La.
Fag.
1. Cor. in Fā.
2.
Trc. 1. 2. in Si b

Trem. sul tasto
sempre con sord.

Vl. 1
Vl. 2
Viole.
Vlc.
Cb.

J. W. C. 41.
Chanson du chagrin d'amour.

Canción del amor dolido.

Allegro. (\textit{J.\,160})

Flauti. 2.

Oboe.

1. Clarinetti. in La.
2.

Fagotto.

1. Corni. in Fa.
2.

Timpani.

Piano.

Voce.

Allegro. (\textit{J.\,160})

Violini 1.

Violini 2.

Viole.

Violincelli.

Contrabassi.

J. W. C. 41.
Yo no sé qué siento, ni sé qué me

(con dolor)
Più mosso.

Cuan-do el fuego... 
Cuan-do el río... 
Siel agua somática...
A miel penaréme con-

J. W. C. 41.
rit. colla voce a tempo

rit. a tempo

dena! A mi e'que rermem venena! A mi me ma-tan las panas!

rit. colla voce a tempo
[18] Poco più vivo.

Fl.1.  
Picc.  
Ob.   
1. Clar. in Si b.  
2.  
Fag.  
1. Cor. in Fa.  
2.  
Tr. 1, 2. in Si b.  
Timp.  
Piano.  

Poco più vivo.

VI.  
VI.  
Viole.  
Vlc.  
Cbs.  

J. W. C. 41.
Danse rituelle du Feu.  
(Pour chasser les mauvais esprits.)

Allegro ma non troppo e pesante.

Flauto 1.
Piccolo.
Oboe.

1. Clarinetti in Si b.
2.

Fagotto.

1. Corni in Fa.
2

Trambe 1.2 in Si b.

Timpani.

Piano.

Allegro ma non troppo e pesante.

Violini 1.
Violini 2.

Viole.

Violoncelli.

Contrabassi.
Poco a poco affrettando, ma non troppo.
Vivo, ma giusto.
fà tuo, lo... mis... mi... tos e... que... rère... Lo mi...
J. W. C. 41.
-le y amas y echaa cor-

F. 1.

Clar in La.

1.

Cor. in Fa.

2.

Piano

Voece.

VI. 1.

VI. 2.

Viol.

Vic.

Cb.

J. W. C. 41.
Mal-ha-ya los o-jos ne-gros que le al-can-zar-on
negros que le al - tan - za - rom a ver - tris - te - que en
colla voce

su lla-ma-qui-siar-del Lo mis-mo que-rue-go fa-tuo se des va-ne-ce er que

poco rit. morendo

J.W.C.41.
poco rit. a tempo

Solo

(con Sord.)

poco rit. a tempo

pizz.

Tutti, pos. nat.

p marc.
La musique imprimée en petites notes doit remplacer la partie vocale dans l'exécution au concert.

J.W.C. 41.
Quién lo ha bía de decir que otra la vendrías.
55
Poco meno mosso che \( \frac{4}{4} \) (\( \text{d} = 76 \))

**coro inglés**

**voz**

Soy la voz de tu destiño! ¡Soy el fuego en que teabrañas! Soy el viento en que suspiras!

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Poco meno mosso che \( \frac{4}{4} \) (\( \text{d} = 76 \))

**violín 1**

**violín 2**

**violín**

**violonchelo**

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poco rit.  Tempo

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Soy la mar en que naufraga! ¡Soy la mar en que naufraga!
Poco più mosso che  \( \frac{1}{4} \) (\( \frac{1}{4} \) - 60)
Fl. 1
Fl. 2
Ob.
1. Clar.
in La.
2.
Pfg.
1.
Cor.
in Fa.
2.
Tú 1. 2.
in La.
Timp.

Piano.

Voce.

Vl. 1
Vl. 2.
Vlc.
Cb.

stacc. sempre

tá des-pu-tan-do el día!
Can-
tad,
cam-

J. W. C. 41.
1. Fl.
2. Ob.
Clar. in La.
2. Fag.
1. Cor. in Fa.
2. Tr. 1. 2. in La.
Timp.
Piano.
Vc.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.

J. W. C. 41.