

Koveri

EL AMOR BRUJO

Manuel de Falla. Work written in 1915 at white heat. First performance presented by the famous and beautiful gypsy Pastora Imperio and her family. The small ensemble had less than six players in order to accommodate the limited space in the *Teatro Lara* in Madrid.

Falla enjoyed composing this work immensely because Pastora was one of the best Andalucian dancers of the time and despite no training had a flawless voice to match. Her dancing was authentic and deeply serious. The work captures the essence of Andalucia – fatalism – and exudes all the elements associated with the Andalucian Gypsies, magic, mysticism, conjurations and witchcraft.

TEMPOS

With regard to tempos the uppermost thing to remember is that they have to be able to be danced. Time must be given for the intricate hand and arm movements and foot movements that are a part of the dance. Every note in the score represent something in the dance. There are no fillers. When even a small phrase begins to take the right shape and can be heard in its proper authentic context it starts to have meaning and its own life.

Also with respect to tempo indications. Although Falla may have indicated a furious allegro often he also penciled in, at a moderate tempo thus accommodating the dance element. In the opening scene, the furious allegro pertains to an emotion or atmosphere intended to set it up. It is my humble opinion that since we have serious conflict throughout between our heroine and the spectre, this would be the effect or atmosphere Falla wanted.

PRIMITIVE ELEMENTS EMPLOYED BY FALLA

Modal passages abound particularly the gypsy mode which wanders between flattened or sharpened notes and their natural forms. Provides the sinuous element when sound is correctly interpreted meaning that we try to get a bit louder on the lower sound and soften when sound moves up. Associated also with incantation used in ritual worship as well as snake worship. Subtle they do reveal themselves over several passages.

Strong rhythm was essential to the trance like states that were induced as part of the ritual worship provided atmosphere and was used to conjure up

the duende that unseen mysterious force unique only to Andalusia. The duende will not be shy about making itself known if it likes what we do. Especially if the atmospheric elements are all in place and authentically presented.

Instruments that Falla imitated were the guitar, drums and tambourine. In some parts of the work, these are fairly clear. Staccato is not generally sharp and short as in some European work it is more like the pluck of a guitar string.

Accents are most important and must be adhered to as Falla has written them in. Sometimes in one voice or hand and not in the other, this is not a mistake it is intentional. Has to do with the rhythms of the dance.

The dotted eighth followed by a sixteenth the last note is not too short has to be counted a full 4 and louder part of the sound is given to this note less to the upper note.

Crescendos and decrescendos are generally reversed as to what we know and learn in European music.

The cante jondo sound triplet followed by one note accent is on the first note immediately this is followed by soft and last note is accented. Follows the flamenco way of singing.

Long trills mark the appearance of the duende. Not necessary to play them as fast as you can or get in as many notes as you can. More important is the sound should be a humming always making lower notes where trill changes and its possible loud. The lower sound is the dominant one. Conjures up spells the duende should have a mysterious quality to it and be spine tingling.

ELEMENTS OF CANTE JONDO IN EL AMOR BRUJO

The original Andalusian songs in *El amor brujo* provide a lyrical climate and portray a lonely and anonymous wasteland for the soul that must plod along its path (destiny) to its tragic end.

Falla chose the Andalusian gypsy as the embodiment of the soul and set it in a hostile atmosphere where there would be a lot of conflict (found in most of the scenes) no compassion to speak of except from Candela's friend, Lucia and no appeal as to its condition. (Even dancing the powerful fire dance was not successful in freeing Candela from the Spectre's power).

Guided only by its instincts, the impoverished soul is always encountering opposition. Falla describes this through opposing nuances in the music, accents, etc. The three main songs betray chaos and violence and these are also expressed through various primitive and medieval musical elements.

The soul's quest for life (portrayed by Candela) is acted out against the dark and negative powers of the duende (portrayed by the spectre) on a symbolic landscape of hostility that translates into a profound expression of tragedy known as *pena negra*.

Pena negra is one of the forces that is at the heart of *cante jondo*. It is impossible to define yet it is a visible symbol in the music. It will never be found in the aesthetic perfection or formal excellence of the presented art. It is only ever found in the passion and intensity with which it is authentically performed.

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A GYPSY TALE

El amor brujo

THE STORY

The story of *el amor brujo* is about the tragic love between the Spectre of a Murdered Gypsy and a beautiful gypsy woman named Candelas. The fatality of that love, its catastrophic results and inevitable outcome are shrouded in a cloak of magic and witchcraft.

Scene I *Introduccion*

There has been a *reyerta*, a deadly knife fight between two gypsies over the gypsy woman, Candelas. One of them has tried to steal her from the other through a passionate declaration of love.

Jealous rage has erupted and now one of the lovers is mortally wounded. As his blood seeps into the earth, Candelas comes to him. He tells her to kneel down and grabs hold of her arm. With his last agonizing breath he whispers to her that she will never be free from him.

Interpretation – the two pianos depict the jealous rage and the knife fight between the gypsy men. At bar 16 the knife of one of them finds its mark. At bars 17-20 the murdered gypsy falls to the earth where his blood slowly seeps into the ground and reminds Candelas that he will never let her go even in death.

Score Indications – downward arrow with an 8va – play indicated notes in octaves an octave lower than written in the score.

Broken chords with wavy line – imitates guitar technique called *rasgeudo*. Attack viciously.

Pause important feature in Spanish music. Hold for double the usual time (in $\frac{3}{4}$ time pause is held for count of 6).

Scene 2 Night in the Cave of the Gypsies

Fate
Conflict
Murmuring post from
sacred, ritual

Situated somewhere in the wild terrain of the Andalucian countryside, there is a cave known only to the old crones and witches of the clan of Candelas. An air of witchcraft and mystery fill the cave. Magic potions and special herbs are being prepared. One of the old gypsy crones starts to sing as she prepares her potion. Her song is ancient and filled with the melancholy and sadness of life.

Outside the cave dark clouds pass over the moon. Suddenly the moon appears free from the black shroud that has hidden her and lights up the entrance to the cave. Her silvery light reveals the beautiful gypsy woman, Candelas, seated on the ground. She is dealing out some cards in order to read her fortune. Some of the other old gypsy women are murmuring spells. An unseen force creeps through the cave permeating it with an atmosphere of sorcery and witchcraft.

Candelas gets up from where she has been reading the cards. They are not good. She goes deep inside the cave and starts to sing Song of Anguished Love. The song depicts the conflict of her love stricken heart. The Spectre has cast a spell of love over her. Under his power she is forced to love him while he has no intention of returning that love. His object is to keep her from loving anyone else. Tragically, Candelas knows that unless she can break the spell of love he has cast over her, she will never be free to love another.

ATMOSPHERE – cloaked in the supernatural, muffled, foreboding, the occult, mysterious.

INTERPRETATION – tremolo must be played ppp and in the lower register of the keyboard as indicated in the score. ~~Otherwise the foreboding aspect~~ of the atmosphere is lost. The tremolo represents the sinister unseen force of the murdered gypsy as it creeps through the cave like a fog, murky, obscure.

guitar

Middle register where notes of tremolo appear in single form represents the murmuring spells of the old gypsy women while the viola part represents the ancient song that the old crone sings.

For the Song, Falla carefully noted the emotions he wanted for most of the lines.

modality - primitive

> sobbing
sorrow



dynamic
shadings
(intensity)

Manuscript of Song of Anguished Love

Motif: fate
fear, anguish

Aaay! (with anguish)

I don't know what I feel

I don't know what's wrong with me

m. 9. motif in the
backward aes.

When he's manly I need that gypsy...(approach the candle)

Ay! (with fear)



Candle that burns...(with wrath)

Hell burns more hotly

Burns my blood

Searing with jealousy!

Ay! (with anguish)

When the river speaks

What does it say (with bitterness)

For want of another

He forgets about me !

Ay! (raving)

When the fire sears...

When the river speaks...(with anger)

If the water kills not the fire

My sorrows will kill me!

My sorrow condemns me!

My desire poisons me!

Escena – The Spectre and Dance of Terror

Some time has passed. It is now Spring and with its return, love, in the person of Carmelo. Carmelo is a handsome young gypsy, totally enamoured by Candelas and very gallant. He makes love to her but she cannot return his love because the obsession of her past still weighs heavily on her mind. Her memory of the wicked, jealous gypsy and the very unhappy life she had with him still haunts her. It is like a hypnotic dream, in which she is caught in his morbid, gruesome and maddening spell. Also, she is terrified that perhaps he really is not dead and that he may return. In spite of Carmelo's endeavours to have her share his passion he is unsuccessful.

Candelas has returned to the Cave where she languishes and droops. She feels bewitched and her past love flutters heavily around her like malevolent and foreboding bats. Suddenly the cave is filled with a mysterious light and the Spectre appears.

He tells her that he knows about Carmelo and he will never allow them to exchange the kiss of perfect love. He will keep her separated from her lover and continue to love her in his fierce, shadowy and faithless way. He begins to terrorize her by chasing her all around the Cave.

Atmosphere muffled. Black keyed glissando suggests the spectre appearing. Falla's use of the black keys in this manner as well as in other ways was to denote the presence of the duende. In this case, the spectre is represented by the glissando which is a true glissando and should be played in the manner of a glissando on white keys if possible (running the fingers over the keys). Otherwise it can be played by the fingers individually on the keys. For the two pianos the opening theme of the Spectre is mostly on the black keys again signifying the presence of the duende through the Spectre and is developed in the Dance of Terror that follows.

Atmosphere for the dance - spasmodic to express the terror of Candelas as she is being chased around the cave by the spectre. Careful attention should be given to the accented notes and the short phrases as well as the staccato notes. The downward crescendo (notes descending get louder) is also very effective in certain passages.

The Fisherman's Ballad

After the Spectre leaves, Candelas realizes that his evil spell has to be broken. She decides that she will try with magic spells, sorcery and witchcraft with which she is well acquainted, to free herself from this dissolute influence. While she begins her preparations she hums an old gypsy tune that is in reality, an incantation. Evocative and mysterious it calms her mind as she makes ready, the ritualistic rites she must follow if she wishes to break the cursed spell of the murdered gypsy.

Los Sortilegios

It is now midnight. In the distance a village clock strikes twelve. Some gypsy women are coming down the path to the cave. They are coming to carry out the midnight rites with Candelas. The women are carrying oil lamps, small cauldrons and tambourines.

Candelas begins the ritual of the Fire Dance by throwing a handful of magic herbs and incense on the flames. She goes into a trance and falls to the ground. In her transcended state she sees an ancient Iberian high priestess rise from the smoke as it billows towards the top of the cave. As she dances before the Fire god Candelas sees herself as the high priestess who also through the ritual of the dance must break the spell of evil lest it destroy the tribe and her power. She hears the voices of the past calling to her luring her to a realm that reveals her tragic life and the effect her actions have had on others. Finally the ritual dance ends and Candelas revives to find herself alone in the cave.

The Spectre returns with some bad spirits called Will o' wisps. Like the serpent that slithers along the ground seeking out his prey, he confronts Candelas and they have a terrible argument. He reminds her that she is not free of his spell and will never be free of him. He commands the will o' wisps to terrorize her which they do. Suddenly the moon illuminates the inside of the cave making the Spectre and the will o' wisps disappear instantly.

ESCENA BETWEEN CANDELAS AND THE SPECTRE AND WILL O' WISPS

Following the Ritual Fire Dance, the Spectre returns to the Cave accompanied by mischievous Andalucian sprites called Will o' Wisps. The Spectre continues to tell Candelas that she is in his power and to confirm this, he calls down the Will o' Wisps who surround her and begin to harass her. A poignant passage follows in which Candelas expresses her despair and the hopelessness of her situation. The Spectre reappears and suddenly the moon fills the Cave with its light causing the Spectre and the Will o' Wisps to disappear.

MAIN MOTIF – CONFRONTATION WITH DEATH

The Spectre is signified through the serpentine like construction of the solo passage for the viola. Oriental musical influences support this. The passage should be played with great flexibility, continually gravitating back to the F# Indicative of the Spectre drawing Candelas deeper into his web of enchantment by reminding her of his power over her. Hypnotic idea needs delicate shaded dynamics and use of the flexible.

At Bar 6 the Will o' Wisps surround Candelas to harass her. At the command of the Spectre they stop. This section is followed by a poignant passage that expresses Candelas's despair and hopelessness of her situation. Should be played freely and with great expression.

The Spectre reappears and as the scene ends the moon suddenly fills the Cave. Its ominous appearance causes the Spectre and Will o' Wisps to disappear. The last note should be played with an ominous sound.

MYSTICAL SYMBOLOLOGY

The Spectre in the guise of the snake continues to cause conflict in the Soul casting doubt and insinuation.

The moon means Death its presence indicates that death is at hand. Has strong meaning for the Gypsy.

LA NOCHE EN LA CUEVA

Main motifs are Fate and Conflict. Candelas has gone to the secret cave known only to a few and is reading the cards to determine her what her Fate will be. She is still in terrible conflict see notes on scene 2.

Specific ancient musical element Falla uses is the murmurando. Associated with sorcery and secret rituals it was used for imagery and its role is to provide a trembling background that evokes the forces of darkness, destiny and the duende that were all such a part of ancient Andalucian cante andaluz and pertained to another of Falla's main motifs, Fate. It was actually played on the guitar and that is the sound he wanted guitar and trembling.

Downward turn of melody at ends of phrases –sobbing represents mystically the human sorrow and the soul that is lost (Candelas lost in her conflict of emotions between still loving the murdered gypsy and his spell over her).

Another primitive element is its modality gives an archaic flavour to the sound adds mystery and allows primitive exotic elements to inform its earthiness.

Viola is asked to play on the heel of the bow for the pizzicato passages. According to Falla, this indication was seldom carried out.

Piano II has the biggest challenge because the sound has to be so ominous, barely perceptible., ppp. Here also the delicate shadings that Falla indicated need to be considered. For eg between bars 1 to 4 the harmonic resonance of the A flat is established the sound drops to the sol and is a shade more intense comes back to the A flat and becomes less intense as it moves on to the B flat. It returns to the original dynamic again for the A flat.

Because the dynamic shading is so subtle it all indicates the presence of death. Spectre of the murdered gypsy.

DANZA DEL TERROR

Dance of Terror was inspired by an ancient gypsy dance whose rhythm is almost forgotten. The dance symbolizes the overwhelming brute force of the ghost power of the former gypsy lover and its confrontation with Candelas. It is likened to the bullfight where the brute force is symbolized by the bull and the confrontation is between the animal and the bullfighter. As with the bullfighter, Candelas must face death head on since this is part of the Andalucian mystical belief system. Only as one can face death and confront it as a reality of life can one find the inner courage to live and accept one's destiny. The experience can be as it was for Candelas and some bullfighters, one of sheer terror hence the name given to the dance.

MAIN MOTIF – CONFRONTATION WITH DEATH.

Elements of the Duende and its dark forces.

ATMOSPHERE – AGITATION AND FEAR

Using the musical dialect of ancient *cante andaluz* offbeat rhythm and accents, Falla conveys the terror Candelas feels in the Cave as she is being chased by the Spectre of the murdered gypsy. Her greatest fear is rooted in another ancient Andalucian mystical belief system that goes back to Paleolithic times. Then as with her own reality, the fear was that when someone had died naturally or not, they would return and take vengeance on the living either because there was an outstanding revenge issue or the dead person was not happy with the burial arrangements. During the rituals for the dead the earth that covered the burial place was stamped upon to make sure they couldn't come back and that the spirit of the dead person stayed in the ground.

As in *Cave*, the viola is exhorted to play on the heel of the bow to produce a feeling of morbidity and the macabre where there is the indication of staccato passages.

There are 3 musical motifs all taken from ancient *cante andaluz*. They will appear in their natural form, transposed or transposed and expanded or as a fragment of the original.

The hypnotic, rhythmic motif heard at the beginning in the viola and enriched by the two pianos represents the Spectre's ghost power. Its quality is obsessive and dates back to ancient ritualistic practices when a particular sound or rhythm was repeated over and over and was often assigned to an instrument which was thought to be a spirit good or bad depending on the circumstances. It invoked fear. Viola take interpretive liberty to obtain sound needed.

The trill heard notably at Bars 73-76 and again at bars 81-84 in the viola part also indicates the presence of Death in the form of the Spectre.

MUSICAL MOTIFS IN THE INSTRUMENTS

Piano I

Motif (a) Bars 6 - 8 heard in part

Bars 13-16

Motif (b) Bars 37-40 transposed

Motif (a) Bars 69-72 outlined

Bars 73-74 transposed

Bars 77-80 outlined

Bars 81-85 transposed and expanded
Motif (c) Bars 85-96
Motif (b) Bars 97-100
Coda new material

Piano II

Motif (a) Bars 5-8 part of
Bars 9-11 transposed
Bars 17-20 transposed and expanded
Motif (b) Bars 21-24

Motif (b) Bars 29-32
Bars 37-40 transposed
Bars 45-49 transposed
Bars 52-55 part of motif
Motif (a) Bars 67-73 with appoggiatura
Bars 77-81
Bars 81-85 transposed
Motif (b) Bars 97-100 transposed
Bars 105-108 transposed

Coda new material

ADDITIONS TO SCORE

Viola

Bar 6 add an accent

Bar 22 note should be staccato

Bar 26 long accent mark _

SONG OF ANGUISHED LOVE

MAIN MOTIF – FATE

ELEMENTS OF CONFLICT

ATMOSPHERE – FEAR AND ANGUISH

PRIMITIVE ELEMENTS FALLA USES

- Rasgeudo
- Shaded dynamics
- Parallel fifths
- Opposing nuances
- Subtle rhythmic motif depicting presence of death (the allusion to the murdered gypsy in the song)
- 9ths
- Modality

Motif I begins with piano I in bar 1 and goes to bar 22. Characteristics are the rasgueado effect given to the chords in both hands with special attention to playing R.H. chord with a staccato and L/H. with a legato touch.

Motif II starts in bar 3 and is first heard in the viola. O/s characteristic is the accented note followed by unaccented note which should be shaded with some level of p.

Motif III begins in bar 1 with Piano II sets up the atmosphere of fear. O/s characteristics are the parallel 5ths going to sixths. Should open in bar 1 softly and fearfully. Staccato on these intervals when they appear in either R.H or L.H. feeling of heart beating when afraid. Between bars 2 and 7 delicately shaded dynamics of the interval changes. Demonstrate. Death motif appears in the L.H. with subtle appearance of legato rhythmic figure played legato and with intensity again dynamic p followed exactly by rests. A touch of pedal may enhance the nuance but is not necessary if beat is held for full value in the L.H. Motif III can be heard at bar 9 in the viola.

Motif IV is first heard in the viola at bar 5. Best interpretation is the backward crescendo starting with *f* and moving up to a *p* for top note reverse coming down. Rhythm is triplets.

Motif V starts at bar 27- 30 and is heard in Piano II. Continual shading from *f* to *pp* and back to *f* relates to passion and rage Candelas is feeling over her situation.

Voice part reflects Falla's modal element which he favoured over tonal because it was more flexible. Same dynamic shading is preferable using the backward cresc as described above. Other cante jondo indications are inflection of the little melismas (demonstrate) and the downward turn at end of phrase, last note is always sung louder than preceding note. Earthy, sensual sound and emotional expression at singer's liberty.

BREAKDOWN OF MOTIFS

PIANO I

Bars 1-22 motif 1
Bars 27-28 motif IV
Bars 29-34 combination of motifs II and IV
Bars 35-43 combination of motifs III and II
Bars 44-50 shades of V and motif II
Bars 51-61 recalls motif V

PIANO II

Bars 1 - 10 motif III
Bars 11-17 motifs II and III
Bars 18-22 motifs III and IV
Bars 27-43 motif V
Bars 44-60 motif III and shades of it

Viola

Bars 3-5 motif II
Bars 5-6 motif IV
Bars 7-8 shades of I and II

Viola motifs continued

- Bars 9-18 motif III
- Bars 19-21 motif II
- Bars 23-25 shades of motif III
- Bars 27-35 motif III
- Bars 37-43 combination of II and IV
- Bars 44-47 echoes death theme in piano II
- Bars 53-60 recalls motif III

CANCION DEL FUEGO FATUO

After their fierce argument and the mysterious disappearance of the Spectre Candelas languishes in the Cave. She feels the bewitchment of the Spectre's spell overcoming her. She begins to imagine past loves hovering around her like malevolent will o' wisps and thoughts that take the form of foreboding bats flying around into the darkness of the cave. Her friend Lucia comes to find her. When she sees how upset Candelas is, she tries to comfort her. Lucia also brings good news. Carmelo, Candelas's current lover, believes that he has found a way to break the Spectre's evil spell over Candelas.

Carmelo was once the close comrade of the murdered gypsy. He remembers how faithless and jealous the dead gypsy was. And he remembers the Spectre's fondness for beautiful women. He could never resist them. It has come to Carmelo that perhaps the Spectre might still retain his taste for beauty even in his death state.

Carmelo has revealed his plot to Lucia and has persuaded Candelas's young and enchanting friend to be part of it. Carmelo's plot is to somehow divert the jealous attentions of the dead gypsy away from Candelas so that she may exchange the perfect kiss with Carmelo against which his Spectral sorcery cannot prevail.

Lucia is eager to help her friend. Out of the love she has for her friend and pure feminine curiosity, she agrees to have a flirtation with the ghost. Although she knows that she is putting herself at great risk, since the Spectre could in a twinkling of an eye cast his spell over her, the idea of a flirtation with a ghost is appealing and attractive to her. Aye ee ! he was such a mirthful fellow in life, revenge would be so sweet!

PANTOMIMA

Pantomima is based on the Cadiz tango which further substantiates the tie of the legend to Cadiz. Its opening bars recall the theme heard in the introductory scene. Its outstanding characteristic is its 7/8 time.

The Cadiz legend says that in a last attempt to free herself from the spell of the Spectre, Candelas decides to dance for him. In the Andalucian culture especially amongst the gypsies dance was a way of life and was used to express every facet of life. It influenced beliefs, attitudes, customs and philosophies. Involvement is total, emotionally and physically.

In her dance, Candelas expresses her despondency and despair over the mess she is in. She expresses her profound melancholy that comes when one has been acquainted with tragedy such as she has known.

Associated with the philosophical and mystical beliefs of the Andalucian gypsies is the element of seduction. To the gypsies, seduction is the elemental truth that the sum total of life is birth, mating and death. Seduction is the embodiment of the teasing, the first flirtation and the final fatal impact when one succumbs to overwhelming desire. It is the climb to passion and the plunge to destruction.

In Candelas's dance of seduction for the Spectre her feet pray with consuming desire. The knees bend, the hips sway under the surge of passion. Arms reach out seeking, undulating. Fingertips beg for sanctuary. Teeth and eyes flash, shoulders entice.

DANZA DEL JUEGO DE AMOR

Unfortunately for Candelas, her seductive bid for freedom fails. She is reminded in the closing bars that she will never be free to love another.

Meantime, the plot in place, Carmelo asks Candelas, now beside herself with despair, to meet him in their special place in the Cave. Lucia takes Candelas's place where the lovers usually met and as expected, the ghost of the dead gypsy appears, having learned of the secret tryst.

Finding the charming little gypsy girl instead of Candelas, the Spectre knows he will not let this opportunity pass by. Unable to resist temptation in life or death and unable to withstand Lucia's alluringly beautiful face, the Spectre begins his conquest. He is no match for Lucia. In spite of all his coaxing and implorings, her coquettishness drives him to despair and forgetfulness. While Lucia is fending off the Spectre's advances, Candelas goes to meet Carmelo in their other trysting place deep in the Cave. Carmelo finally convinces her that he truly loves her with all his heart and that he is not like the other dead gypsy lover who was little more than a jealous gallant.

Revii

RITUAL FIRE DANCE

Candelas as the incarnation of the High Priestess. She is caught in a web of jealous and passionate love with the Spectre of a murdered gypsy who has her in his control. She decides to dance to the Fire god who is the mysterious Andalucian force known as the duende, in an effort to exorcise the Spectre's control over her and end the conflict between them so that she can experience the true love she has found with another gypsy.

Her dance is earthy and primitive. She is so desperate that she is going to use magic even though she knows that this is not really the right thing to do. The fire for her is symbolic of purification and cleansing that she seeks for a love affair that has gotten out of control. It will burn away the dross, impurities and conflict. Her offerings to the firegod are magic herbs and potions that have been prepared by the older wiser witches of the clan and her dancing with which she hopes to find favour with the firegod. The potions she throws on the fire create billows of smoke that rise to the top of the cave and are like the incense a sensor gives off in the church and are intended to purify and set her free from the Spectre.

The High Priestess also dances before a Firegod and just as the spectre is Candelas's lover so the firegod is the high priestess lover. The high priestess represents the ancient tribe but is not of the tribe. The dance is the ritual. It is meant to placate the Firegod and to exorcise the misdeeds and faults the tribe has committed and to resolve any conflicts the tribe might have with the Firegod, living or dead.

The snake she uses in the dance brings all the components air, earth, fire and water together. In its many mediums the snake can swim, jump from tree to tree, slither along the earth and go through fire. It is the important go between in the ritual. The snake is also, like the duende, dangerous and would kill the High Priestess through its poisonous bite. She knows this yet she dances without fear.

Her dance too is earthy and primitive. The snake like movements of body and arms and hands are meant to please the Firegod, her lover. If she can summon the Firegod and please him she can save the tribe from annihilation. She may have to be the sacrifice but she knows this and accepts it. She also knows magic and will use it to intercede for the tribe.

Fire for her has a cleansing power. It burns away the dross and like the
sensor in the Church it purifies.

LAS CAMPANAS

As the lovers at last exchange the kiss of perfect love, the Bells of Dawn ring out. The evil influence of the Spectre has been defeated and Candelas has been victorious against his sorcery. All has been conquered by Love.

Just as dawn starts to break the lovers leave the Cave where they had decided to meet and walk along the path that leads to the entrance. Sunlight floods their path as the bells peal out joyfully. Love has triumphed not only over Death but also over the Past.

LAS CAMPANAS

In the center of the Labyrinth of Life, death lurks everywhere, ready to swallow the soul in its climate of mysterious signs and premonitions. Yet a light glows. In spite of the intensity of the suffering the soul has had to undergo there is a momentary glimpse of a realm where life mingles with death and the soul can embrace its fate with dignity. It is in that place where the terror of the night gives way to the dawn that returns to illumine the sorrowing earth. In the silence of the hour at the crossroads of life and death, the distant, ageless song can still be heard through the bells.