

# **El testament de n'Amèlia**

**“Amelia’s Testament”**

a sardana dance from Catalunya

from an original arrangement for cobla band by

**JOAN LAMOTE DE GRIGNON**

and arranged for orchestra

by

**JOHN MORRISON**

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**“Amelia’s Testament”**

by  
**JOAN LAMOTE DE GRIGNON**

**arranged for orchestra**  
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## Instrumentation

Piccolo, pairs of flutes, oboes, clarinets, bassoons and horns, tambori (or small drum or side drum without snares), string section.

## Notes by the arranger

This version is arranged from maestro Joan Lamote de Grignon’s version for cobla band, in turn inspired by the traditional Catalan song “El testament de n’Amèlia” (Amelia’s Testament), more well-known as an arrangement for guitar by Miguel Llobet. My arrangement follows the harmony and form of the cobla version, and the intention is to match its spirit with carefully chosen instrumentation and restrained orchestration. No trumpets, trombones or timpani are asked for, and there are parts for a quartet of soloists from the strings.

The introduction, played here by the piccolo, was written for the cobla band’s *flabiol*. This *introit* should be played slowly and very freely, in the manner of the song, terminated by a pause, after which the player goes briskly into the sardana tempo, ending on a trill and a drum tap which signals the start of the sardana dance.

The *tambori* ideally should be that small drum played by the *flibiolist* in the cobla band. It could be played on a side drum without snares, or better on a suitable little drum to produce a high “popping” sound.

Following the usual form of the sardana, the dance consists of an introduction followed by two sections called *curts* and *llargs*, each of which is repeated, followed by both played without repeat. The composer himself wrote the *introit*, unusual because it is usually a characteristic invention of the performing cobla. In the *llargs* the ternary rhythm of the song (3/4) is developed most originally and impressively alongside the dactyls (2/4) of the sardana.

According to Jordí Leon, director of the Cobla Sant Jordí, Barcelona, Joan Lamote de Grignon’s version for cobla was written in 1907. The score was lost but restored in 1931 when the composer wrote a version performed by the Municipal Band of Barcelona.

*John Morrison  
Richmond, Surrey, UK, 8 May 2020*

# EL TESTAMENT DE N'AMÈLIA

Joan Lamote de Grignon

(Barcelona, 1907)

arranged for orchestra by John Morrison

## INTROIT

Lento Solo, freely

The musical score for the Introit section consists of six staves. From top to bottom: Piccolo (solo part), Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2 in Bb, Bassoons 1 & 2, and Horns 1 & 2 in F. The Piccolo staff begins with a melodic line in 6/8 time, marked *mf*. The other instruments provide harmonic support with sustained notes. The score then transitions to a new section.

## INTROIT

Lento

The musical score for the second Introit section consists of five staves. From top to bottom: Violin I, Violin II, Viola, Violoncello, and Contrabasso. All instruments play sustained notes in 6/8 time. The score concludes with a final section.

Musical score for orchestra and choir in 6/8 time, key signature B-flat major. The score includes parts for Pic (Piccolo), Fls (Flute), Obs (Oboe), Cls (Clarinet), Bns (Bassoon), Hns (Horn), Tmb. (Timpani), Vn I (Violin I), Vn II (Violin II), Va (Viola), Vc (Cello), and Cb (Double Bass). The score consists of two systems of music. The first system ends with a fermata over the bassoon part. The second system begins with a dynamic *a tempo*. The timpani part in the second system includes a dynamic marking *mf*.

Instrumentation: Pic, Fls, Obs, Cls, Bns, Hns, Tmb., Vn I, Vn II, Va, Vc, Cb.

Time Signature: 6/8

Key Signature: B-flat major

Dynamic: *a tempo*

Performance Instructions: *mf*

**SARDANA**  
**Allegro vivo**

12

**SARDANA**  
**Allegro vivo**

Tmb.

Vn I

Vn II

div. f

Va

f

Vc

Cb

## El testament de n'Amèlia

17

Pic  
Fls  
Obs  
Cls  
Bns  
Hns  
Tmb.

Vn I  
Vn II  
Va  
Vc  
Cb

*f*  
*a 2.*  
*f*  
*f*  
*1.*  
*1.*  
*f*  
*f*  
*div.*  
*f*  
*f*  
*mf*  
*mf*

23

**A**

Pic  
Fls  
Obs  
Cls  
Bns  
Hns  
Tmb.

Vn I  
Vn II  
Va  
Vc  
Cb

29

A musical score for orchestra and choir. The top section shows parts for Pic (Piccolo), Fls (Flute), Obs (Oboe), Cls (Clarinet), Bns (Bassoon), Hns (Horn), and Tmb (Tambourine). The bottom section shows parts for Vn I (Violin I), Vn II (Violin II), Va (Viola), Vc (Cello), and Cb (Double Bass). The score consists of seven staves, each with a different instrument. Measure 29 begins with a rest for most instruments. The woodwind section (Obs, Fls, Pic) has a melodic line with eighth-note patterns. The brass section (Bns, Hns) provides harmonic support with sustained notes and chords. The percussion (Tmb) adds rhythmic complexity with sixteenth-note patterns. The strings (Vn I, Vn II, Va, Vc, Cb) provide harmonic and rhythmic support with sustained notes and eighth-note patterns.

**B**

Musical score for orchestra and strings, page 7, section B.

The score consists of two systems of music. The top system features woodwind instruments (Piccolo, Flute, Oboe, Clarinet, Bassoon) and brass/timpani (Horn, Tambourine). The bottom system features string instruments (Violin I, Violin II, Viola, Cello, Double Bass).

**Top System (Measures 36-41):**

- Pic., Fls., Obs., Cls., Bns.:** Rests throughout the first five measures. In measure 6, the Oboe has a melodic line with dynamics *mf* and *pp*. The Clarinet has a melodic line with dynamic *pp*. The Bassoon has a melodic line with dynamic *pp*.
- Hns., Tmb.:** Rests throughout the first five measures. In measure 6, the Horn has a melodic line with dynamics *sffz* and *pp*. The Tambourine has a rhythmic pattern with dynamic *p*.

**Bottom System (Measures 36-41):**

- Vn I, Vn II, Va, Vc, Cb:** Rests throughout the first five measures. In measure 6, the Violin II has a melodic line with eighth-note patterns. The Viola has a melodic line with sixteenth-note patterns and dynamic *pp*. The Cello has a melodic line with sixteenth-note patterns and dynamic *pp*. The Double Bass has a melodic line with sixteenth-note patterns.

**Bottom System (Measures 42-47):**

- Vn I, Vn II, Va, Vc, Cb:** Rests throughout the entire section.

**Section End:** The section ends with a repeat sign and the letter **B** below the staff.

43

Pic

Fls

Obs

Clz

Bns

Hns

Tmb.

Vn I

Vn II

Va

Vc

Cb

50

Pic.

Fls. *risoluto*

Obs. 2. *risoluto*

Clz. *risoluto*

Bns. *risoluto*

Hns. 1. *p* 1. *pp*

Tmb.

1. *p* 1. *pp*

Vn I *p*

Vn II *p*

Va *div.* *p*

Vc *p*

Cb

58

C

Pic

Fls

Obs

Cls

Bns

Hns

Tmb.

**C 1 Solo Violin**

Vn I

Vn II

Va

div. pizz.

Vc

div. pizz.

Cb

pizz.

**C**

Detailed description: This is a page from a musical score. The top half shows parts for Pic (Piccolo), Fls (Flute), Obs (Oboe), Cls (Clarinet), Bns (Bassoon), Hns (Horn), and Tmb. (Timpani). The bottom half shows parts for Vn I (Violin I), Vn II (Violin II), Va (Viola), Vc (Cello), and Cb (Double Bass). Measure 58 begins with rests for most instruments. The woodwind section (Obs, Cls, Bns) has melodic lines with grace notes and slurs. The brass section (Hns) has a sustained note. The timpani (Tmb.) plays a rhythmic pattern marked 'p'. The strings section starts with rests, followed by 'div. pizz.' patterns for Violas and Cellos, and a 'pizz.' pattern for Double Bass. The Solo Violin (Vn I) has a melodic line marked 'p molto legato' with a grace note and a slur. The page concludes with a final 'C' at the bottom center.

66

Pic

Fls

Obs

Clz

Bns

Hns

Tmb.

Vn I

Vn II

Va

Vc

Cb

1.

*mf*

1. Solo

*p*

1. Solo

*p*

*pizz.*

*p*

74

**D**

Pic

Fls

Obs

Cls

Bns

Hns

Tmb.

Vn I

Vn II

Va

Vc

Cb

**D**

**Tutti**

**D**

**D**

82

E

This musical score page shows two systems of music. The top system, starting at measure 82, includes parts for Pic (Piccolo), Fls (Flute), Obs (Oboe), Cls (Clarinet), Bns (Bassoon), Hns (Horn), and Tmb (Timpani). The bottom system continues with Vn I (Violin I), Vn II (Violin II), Va (Viola), Vc (Cello), and Cb (Double Bass). The score features various dynamics like *p* (piano) and *f* (forte), and performance instructions such as grace notes and slurs. Measure 82 ends with a dynamic *p* and the letter *E*. The second system begins with a dynamic *p* and the letter *E*, followed by entries for 1 Solo Violin, 1 Solo Viola, and 1 Solo Cello.

Pic

Fls

Obs

Clsl

Bns

Hns

Tmb.

Vn I

Vn II

Va

Vc

Cb

**E**

**1 Solo Violin**

**1 Solo Viola**

**1 Solo Cello**

**p**

**E**

90

Pic - - - - -

Fls - - - - -

Obs - - - - -

Clsl - - - - -

Bns - - - - -

Hns 1. - - - - -

Tmb. - - - - -

Vn I - - - - -

Vn II - - - - -

Va - - - - -

Vc Solo - - - - -

Cb - - - - -

**F**

**F**



104

Picc.

Fls.

Obs.

Clsl.

Bns.

Hns.

Tmb.

Vn I

Vn II

Va.

Vcl.

Cb.

**H**

**f**

**a 2.**

**p**

**arco**

**f**

**arco**

**f**

**f**

**f**

**H** **f**

112

John Morrison, April 2020