

**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**

# El testament de n'Amèlia

## “Amelia’s Testament”

by  
**JOAN LAMOTE DE GRIGNON**

arranged for orchestra  
by  
**JOHN MORRISON**

### 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 sprit 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 *flabiolist* 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 Jordi Leon, director of the Cobla Sant Jordi, 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

Piccolo *mf*

Flutes 1 & 2

Oboes 1 & 2

Clarinets 1 & 2 in Bb

Bassoons 1 & 2

Horns 1 & 2 in F

Tambori  
or side drum without snares

## INTROIT

**Lento**

Violin I

Violin II

Viola

Violoncello

Contrabasso

The musical score is for the second page of 'El testament de n'Amèlia'. It features a Piccolo part with a melodic line starting at measure 6, marked 'a tempo'. The rest of the orchestra (Flutes, Oboes, Clarinets, Bassoons, Horns, Trombones, Violins I & II, Viola, Violoncello, and Contrabass) is mostly silent, with some instruments playing sustained notes. The score includes dynamic markings like *mf* and *tr* (trill). The key signature has two flats, and the time signature is 3/4.

**Pic** *a tempo* *tr*

**Fls**

**Obs**

**Cls**

**Bns**

**Hns**

**Tmb.** *mf*

**Vn I** *a tempo*

**Vn II**

**Va**

**Vc**

**Cb**

SARDANA  
Allegro vivo

Musical score for woodwinds and percussion. The score includes parts for Piccolo (Pic), Flute (Fls), Oboe (Obs), Clarinet (Cls), Bassoon (Bns), Horns (Hns), and Tympani (Tmb.). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Allegro vivo'. The score begins with a measure number of 12. Dynamics range from *f* (forte) to *p* (piano). The woodwinds play melodic lines with various ornaments and articulations, while the bassoon and horns provide harmonic support. The tympani part features a rhythmic pattern of quarter notes and rests.

SARDANA  
Allegro vivo

Musical score for strings. The score includes parts for Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Contrabasso (Cb). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Allegro vivo'. Dynamics range from *f* (forte) to *p* (piano). The string parts provide harmonic support and rhythmic accompaniment. The Viola part includes a 'div.' (divisi) marking. The Violin parts play melodic lines with various ornaments and articulations. The Violoncello and Contrabasso parts provide harmonic support.

Musical score for measures 17-22. The score is for the following instruments: Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns, Trombone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has two flats, and the time signature is 3/4. Measure 17 begins with a dynamic of *f*. The Flute and Clarinet parts have a first ending (1.) and a second ending (a 2.) marked with *f*. The Trombone part has a dynamic of *f*. The Viola part has a dynamic of *f* and a *div.* marking. The Violoncello and Contrabass parts have a dynamic of *f*. The Horns part has a dynamic of *f*. The Violin I part has a dynamic of *f*. The Violin II part has a dynamic of *f*. The Oboe part has a dynamic of *f*. The Piccolo part has a dynamic of *f*. The score ends in measure 22 with dynamics of *mf* for the Violoncello and Contrabass, and *f* for the Trombone. The Flute and Clarinet parts end with a dynamic of *f*.

23 A

Pic *p*

Fls *p* 1.

Obs *p* 1 Solo. *mf*

Cls *p* 1.

Bns *p* *mf* *p*

Hns *p*

Tmb. *p*

Vn I *p* A

Vn II *p*

Va *p* *p* *p*

Vc *p* *pizz.* *p*

Cb *p* *pizz.* *p* A

29

Pic

Fls

Obs

Cls

Bns

Hns

Tmb.

Vn I

Vn II

Va

Vc

Cb



36 **B**

Pic

Fls

Obs 1 Solo. *mf*

Cls *sfz* *pp* *pp*

Bns *pp* *pp*

Hns 2. *sfz* *pp* 1. *p*

Tmb. *p*

**B**

Vn I

Vn II

Va *pp*

Vc arco *pp*

Cb *p*

**B**



50

Pic

Fls

Obs

Cls

Bns

Hns

Tmb.

Vn I

Vn II

Va

Vc

Cb

*risoluto*

*risoluto*

*risoluto*

*risoluto*

*risoluto*

*risoluto*

1. Solo

*mf*

1.

*p*

1.

*pp*

1.

*p*

*pp*

*p*

*p*

div.

*p*

*p*



66

Pic

Fls 1. *mf*

Obs 1. Solo *p*

Cls *p*

Bns

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

Tmb.

Vn I

Vn II pizz. *p*

Va

Vc

Cb

74 **D**

Pic

Fls 1. Solo *mf*

Obs 1. *mf*

Cls *p* *mf*

Bns *p* *mf*

Hns *mf*

Tmb. *p*

Vn I *mf* Tutti **D**

Vn II *mf* arco

Va arco *pp* *mf* div.

Vc arco *pp* *p* *mf*

Cb *pp* *mf*

**D**



90 **F**

Pic

Fls

Obs

Cls

Bns

Hns

Tmb.

Vn I

Vn II

Va

Vc

Cb

*pp*

*p*

*F*

*p*

*Solo*

*p*

**F**







