

# EL TESTAMENT DE N'AMÈLIA

Joan Lamote de Grignon

arranged for orchestra by John Morrison

## INTROIT

Lento

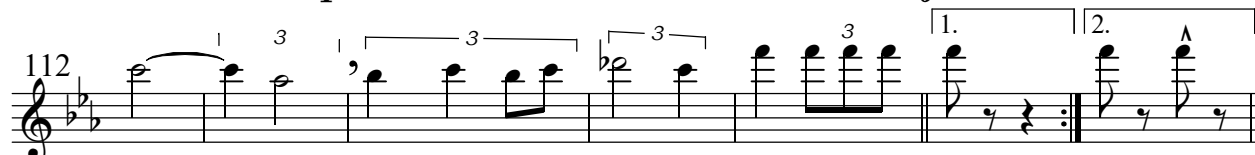
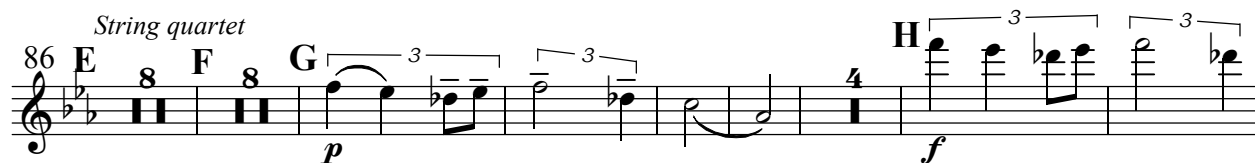
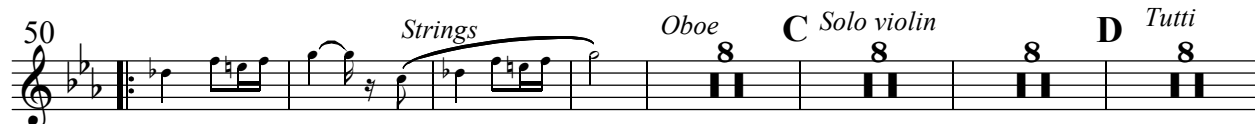
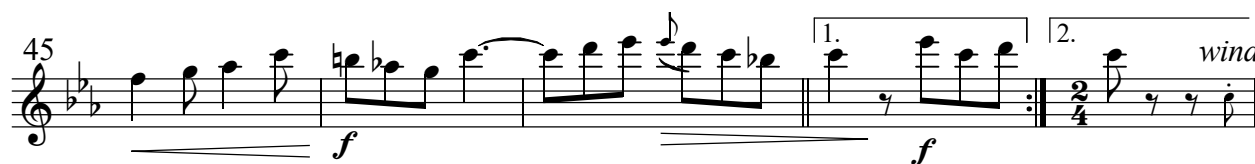
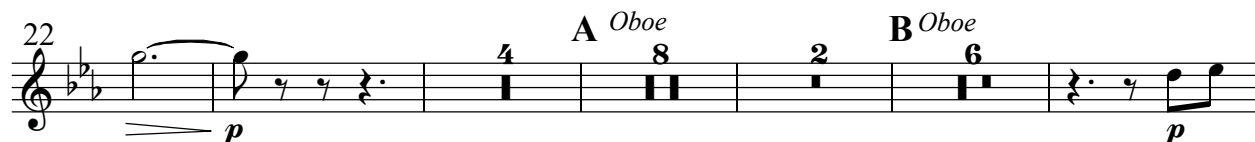
Solo, freely

Piccolo



## SARDANA

Allegro vivo



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**INTROIT**  
**Lento** *Piccolo* **a tempo**

Flute 1

**SARDANA**  
**Allegro vivo**

12 *f* *p*

17 *f*

22 *p* **A Oboe** 8 **B Oboe** 2 6

44 *p* *f* *f* 1. 2. *f*

50 *risoluto* *mf* **Oboe** 2 8 **C Solo Violin** 4

70 *mf* *mf* **D** 3 3

82 *p* *pp* **E Solo Violin** 6 3 **F** 6

100 *pp* *p* *f* **G** **H** 3 3

112 *f* 1. 2.

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## INTROIT

Lento

Piccolo

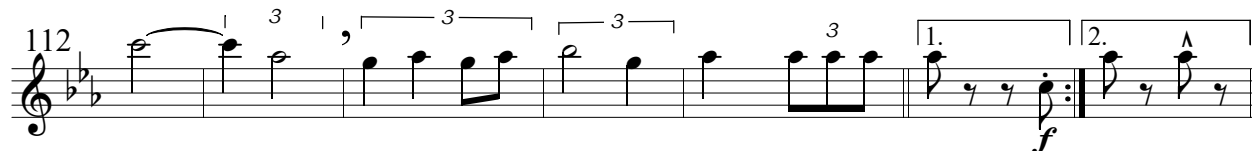
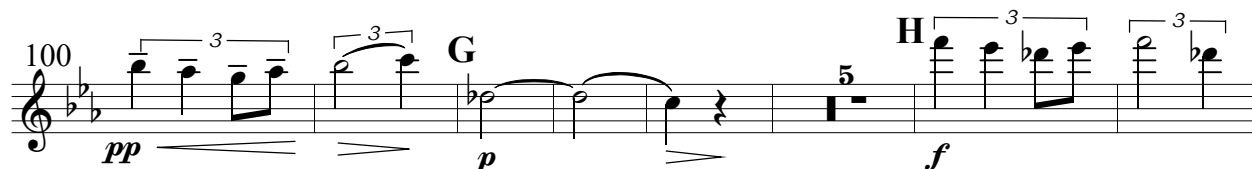
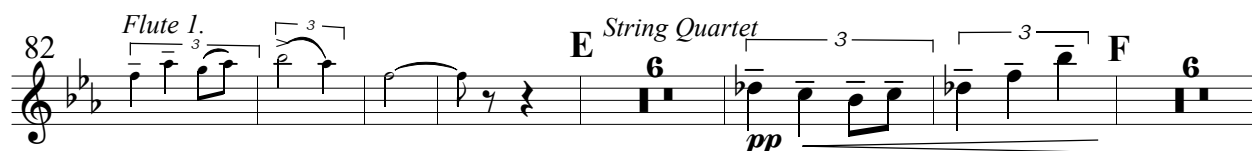
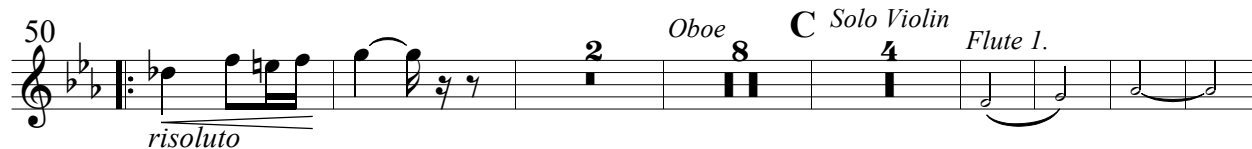
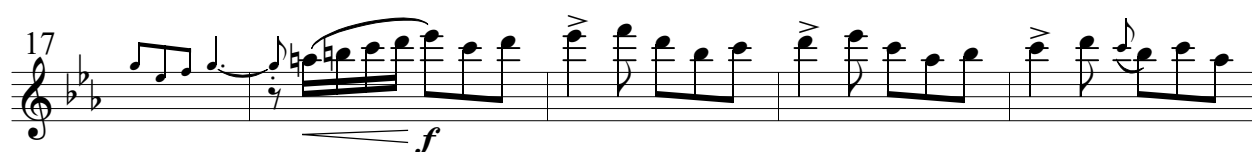
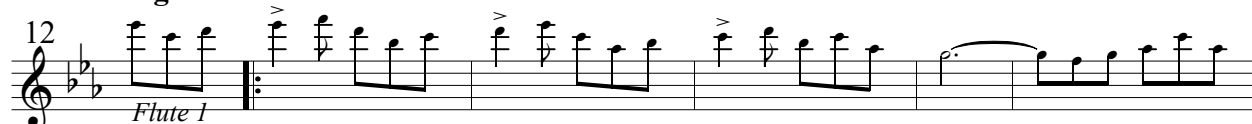
a tempo

Flute 2



## SARDANA

Allegro vivo



# EL TESTAMENT DE N'AMÈLIA

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**INTROIT**  
**Lento** *Piccolo* **a tempo**

Oboe 1



**SARDANA**  
**Allegro vivo**

12



17

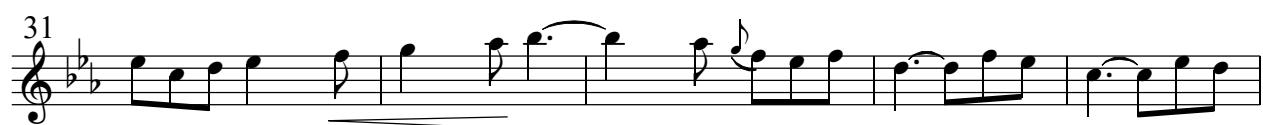


23

Solo. A



31



36

Solo. B



42

1. 2. Oboe 2



50 (Oboe 2.) *risoluto* Solo *mf*

58 *p*

78 **D** *mf* *p* **E** String Qtet Wind 6 2

94 **F** String Qtet 6 *pp* *p* **G**

106 *f* **H**

112 1. (Ob.2.) 2. *f*

Detailed description: This is a musical score for Oboe 1, spanning measures 50 to 112. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is written on a single staff. Measure 50 begins with a double bar line and the instruction '(Oboe 2.)' above the staff, followed by a triplet of eighth notes and a quarter note, marked 'risoluto'. A 'Solo' section begins in measure 52 with a half note, marked 'mf'. Measures 53-57 contain triplet eighth notes and quarter notes. Measure 58 starts with a half note, marked 'p', followed by triplet eighth notes and quarter notes. Measure 59 contains a half note and a quarter rest. Measure 60 begins with a half note, marked 'p', followed by triplet eighth notes and quarter notes. Measure 61 contains a half note and a quarter rest. Measure 62 begins with a half note, marked 'p', followed by triplet eighth notes and quarter notes. Measure 63 contains a half note and a quarter rest. Measure 64 begins with a half note, marked 'p', followed by triplet eighth notes and quarter notes. Measure 65 contains a half note and a quarter rest. Measure 66 begins with a half note, marked 'p', followed by triplet eighth notes and quarter notes. Measure 67 contains a half note and a quarter rest. Measure 68 begins with a half note, marked 'p', followed by triplet eighth notes and quarter notes. Measure 69 contains a half note and a quarter rest. Measure 70 begins with a half note, marked 'p', followed by triplet eighth notes and quarter notes. Measure 71 contains a half note and a quarter rest. Measure 72 begins with a half note, marked 'p', followed by triplet eighth notes and quarter notes. Measure 73 contains a half note and a quarter rest. Measure 74 begins with a half note, marked 'p', followed by triplet eighth notes and quarter notes. Measure 75 contains a half note and a quarter rest. Measure 76 begins with a half note, marked 'p', followed by triplet eighth notes and quarter notes. Measure 77 contains a half note and a quarter rest. Measure 78 begins with a half note, marked 'mf', followed by triplet eighth notes and quarter notes. Measure 79 contains a half note and a quarter rest. Measure 80 begins with a half note, marked 'p', followed by triplet eighth notes and quarter notes. Measure 81 contains a half note and a quarter rest. Measure 82 begins with a half note, marked 'p', followed by triplet eighth notes and quarter notes. Measure 83 contains a half note and a quarter rest. Measure 84 begins with a half note, marked 'p', followed by triplet eighth notes and quarter notes. Measure 85 contains a half note and a quarter rest. Measure 86 begins with a half note, marked 'p', followed by triplet eighth notes and quarter notes. Measure 87 contains a half note and a quarter rest. Measure 88 begins with a half note, marked 'p', followed by triplet eighth notes and quarter notes. Measure 89 contains a half note and a quarter rest. Measure 90 begins with a half note, marked 'p', followed by triplet eighth notes and quarter notes. Measure 91 contains a half note and a quarter rest. Measure 92 begins with a half note, marked 'p', followed by triplet eighth notes and quarter notes. Measure 93 contains a half note and a quarter rest. Measure 94 begins with a half note, marked 'pp', followed by triplet eighth notes and quarter notes. Measure 95 contains a half note and a quarter rest. Measure 96 begins with a half note, marked 'p', followed by triplet eighth notes and quarter notes. Measure 97 contains a half note and a quarter rest. Measure 98 begins with a half note, marked 'p', followed by triplet eighth notes and quarter notes. Measure 99 contains a half note and a quarter rest. Measure 100 begins with a half note, marked 'p', followed by triplet eighth notes and quarter notes. Measure 101 contains a half note and a quarter rest. Measure 102 begins with a half note, marked 'p', followed by triplet eighth notes and quarter notes. Measure 103 contains a half note and a quarter rest. Measure 104 begins with a half note, marked 'p', followed by triplet eighth notes and quarter notes. Measure 105 contains a half note and a quarter rest. Measure 106 begins with a half note, marked 'f', followed by triplet eighth notes and quarter notes. Measure 107 contains a half note and a quarter rest. Measure 108 begins with a half note, marked 'f', followed by triplet eighth notes and quarter notes. Measure 109 contains a half note and a quarter rest. Measure 110 begins with a half note, marked 'f', followed by triplet eighth notes and quarter notes. Measure 111 contains a half note and a quarter rest. Measure 112 begins with a half note, marked 'f', followed by triplet eighth notes and quarter notes. The score ends with a double bar line.

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**INTROIT**  
**Lento** *Piccolo* **a tempo**

Oboe 2

**SARDANA**  
**Allegro vivo**  
Oboe 1.

12

18 *f* **A** Oboe 1. 5 8

36 **B** Oboe 1. 2

44 *p* *f* *f* 1. Oboe 1. 2. *f* *f*

50 *risoluto* *Oboe 1.* **C** Solo Violin 8 8 8

78 **D** Oboe 1. **E** String Quartet 8

94 **F** 6 *pp* *p* **G** 3

106 *f* **H** 3

112 3 1. 2. *f*

# EL TESTAMENT DE N'AMÈLIA

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**Clarinet 1 in Bb**

**INTROIT**  
*Lento* *Piccolo* *a tempo*



**SARDANA**  
*Allegro vivo*

12 *f*



18 *f*



23 *p*

**A** *Oboe*



29



36 **B**

*sfz* *pp* *pp* *p*



45 *f*

1. 2.



50  
*risoluto*  
*p*

62 *Solo Violin*  
*p*

78 *Fls, Vns*  
*mf*  
*p*

86 *E* *6* *3* *3* *F* *6* *3* *3* *G* *3*  
*pp* *pp* *p*

103 *3* *3* *3* *3* *H*  
*p* *f*

112 *3* *3* *3* *3* 1. 2.  
*f*



# EL TESTAMENT DE N'AMÈLIA

Joan Lamote de Grignon

arranged for orchestra by John Morrison

**INTROIT**  
**Lento** *Piccolo* **a tempo**

**Clarinet 2 in Bb**

**SARDANA**  
**Allegro vivo**

12 *f* *p*

18 *f*

24 *Oboe* *A* *sfz* *pp* *f*

35 *B* *pp* *pp*

44 *p* *f* *f*

50 *risoluto* *Clarinet 1*

62 *C* *Solo Violin* *p* *p* *D*

79 *mf* *Clarinet 1* *String Qtet.* *E* *pp*

94 *F* *Violin* *pp* *p* *G*

104 *p* *f* *H*

112 *f*

# EL TESTAMENT DE N'AMÈLIA

Joan Lamote de Grignon

INTROIT

arranged for orchestra by John Morrison

Lento

Piccolo

a tempo

## Bassoon 1

**SARDANA**  
12 **Allegro vivo**

*f* *p* *f*

19 *p* *mf*

27 **A** *p*

32

37 **B** *pp* *pp*

45 *p* *f* *f* *f*

50 *risoluto* *pp*

62 **C** Solo Violin *p* *mf* **D**

82 *p* *pp* **E** String Qtet. *pp* **F**

100 *pp* *p* **G**

110 **H** *f* *f*

The musical score for Bassoon 1 is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo and mood are marked as 'Allegro vivo'. The score includes various dynamics such as *f* (forte), *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). It also features articulation marks like accents and slurs, as well as section markers labeled A, B, C, D, E, F, G, and H. The score is divided into measures, with some measures containing multiple notes and rests. The final measure of the score is marked with a double bar line and a repeat sign.

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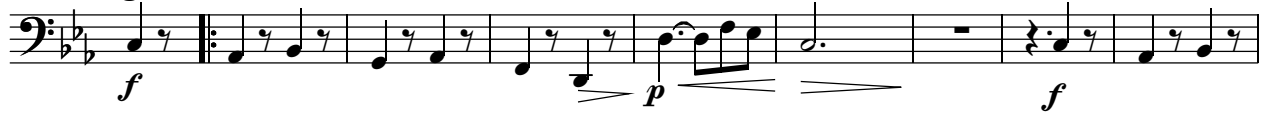
**Bassoon 2**

**INTROIT**  
*Lento* *Piccolo* *a tempo*



## SARDANA

12 *Allegro vivo*



20



27 **A**



32



38 **B**



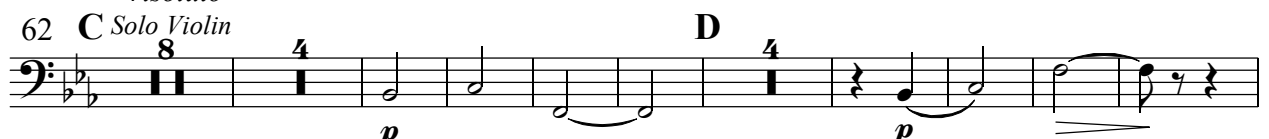
45



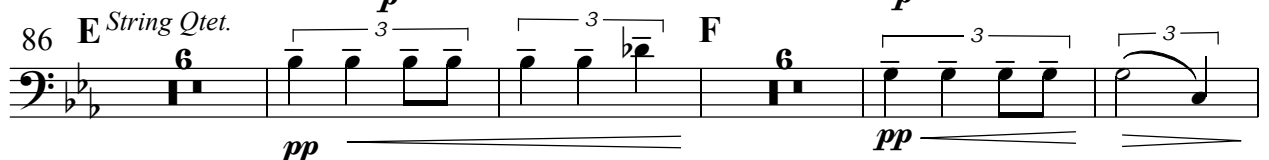
50



62 **C** *Solo Violin*



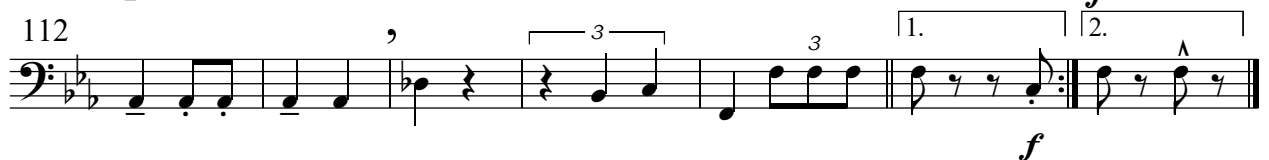
86 **E** *String Qtet.*



102 **G**



112



# EL TESTAMENT DE N'AMÈLIA

Joan Lamote de Grignon

arranged for orchestra by John Morrison

**INTROIT** *Piccolo*  
**Lento** *a tempo*

Horns 1 & 2 in F

**SARDANA**  
**Allegro vivo**

12 *f* *p*

16 *f*

22 *p* *A* *Oboe* *sfz*

32 *sfz*

38 **B** *pp* *p* 1. 2.

45 *p* *f* 1. 2. *f*

The musical score is written for Horns 1 & 2 in F. It begins with the 'INTROIT' section, marked 'Lento' and 'a tempo', with a 'Piccolo' part indicated. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The first staff shows a series of chords and a melodic line. The 'SARDANA' section follows, marked 'Allegro vivo'. It consists of six staves of music. The first staff of the Sardana section starts at measure 12 and includes dynamics 'f' and 'p'. The second staff starts at measure 16 and includes 'f'. The third staff starts at measure 22 and includes 'p', 'A', 'Oboe', and 'sfz'. The fourth staff starts at measure 32 and includes 'sfz'. The fifth staff starts at measure 38 and includes 'B', 'pp', 'p', and first/second endings. The sixth staff starts at measure 45 and includes 'p', 'f', and first/second endings. The score ends with a double bar line.

Woodwind

Strings

50 *p* *pp* 1.

58 *C* Solo Violin *pp* 1.

70 1. Solo *p* 3 3

78 *D* *mf* *E* String Quartet 3 6

92 *F* String Qtet *pp* 6 3 *G* 1. Solo *p* 3

105 *H* *p* *f* 3 3 3

112 3 1. 2.

Detailed description: This is a musical score for Horns 1 & 2, spanning measures 50 to 112. The score is written in a single staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The music features various dynamics including *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *f* (forte). It includes several musical markings such as *Woodwind*, *Strings*, *C* (Cello), *Solo Violin*, *String Quartet*, and *String Qtet*. The score is divided into measures by bar lines, with measure numbers 50, 58, 70, 78, 92, 105, and 112 clearly marked. There are also first and second endings indicated by '1.' and '2.' with repeat signs. The notation includes various note values, rests, and articulation marks like slurs and accents.

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## Tambori\*

\* small drum,  
or side drum  
without snares

## INTROIT

*Lento*

*cue Piccolo solo*



## SARDANA

*Allegro vivo*

12 *f*

20 *Flute and Clar.*

28 **A**

34 **B** *p*

41 *f* 1. 2.

50 *Oboe* 4 3 3 3

60 **C** *p*

68 2 *p*

78 **D** *Tutti* 8 **E** *String quartet* 6 *+wind* 2 **F** *String quartet* 6 *+wind* 2

102 **G** *p*

110 **H** 2 *Tutti* *f* 3 1. 2. *Λ*

# EL TESTAMENT DE N'AMÈLIA

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## INTROIT

*Lento*

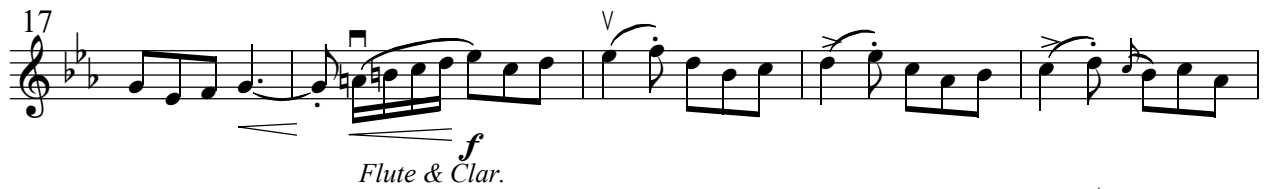
*Piccolo solo*

Violin I



## SARDANA

*Allegro vivo*



50 (Wind) *p* Viola, Cello

62 C 1 Solo Violin *p* molto legato

70

78 D Tutti *mf*

86 E 1 Solo Violin *p*

94 F *p* Tutti G *p*

103 H *f*

112 div. *Wind*

Detailed description of the musical score: The score is for Violin I, measures 50 to 112. It is in G minor (three flats) and 4/4 time. The key signature is G minor. The score includes various musical notations such as triplets, slurs, and dynamic markings. Key sections are labeled with letters C through H. The score includes parts for Wind, Viola, Cello, and Solo Violin. The dynamics range from *p* (piano) to *f* (forte). The score includes a section for the Wind instrument at measure 50, a section for the Solo Violin at measure 62, a section for Tutti at measure 78, a section for the Solo Violin at measure 86, a section for Tutti at measure 94, a section for Tutti at measure 103, and a section for the Wind instrument at measure 112. The score includes a section for the Solo Violin at measure 62, a section for Tutti at measure 78, a section for the Solo Violin at measure 86, a section for Tutti at measure 94, a section for Tutti at measure 103, and a section for the Wind instrument at measure 112.



# EL TESTAMENT DE N'AMÈLIA

Joan Lamote de Grignon

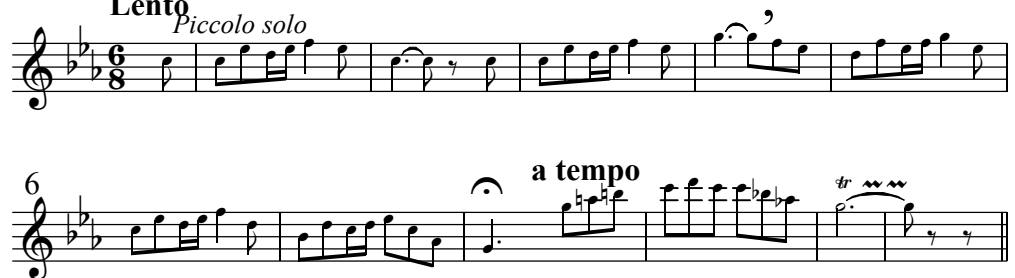
arranged for orchestra by John Morrison

## INTROIT

*Lento*

*Piccolo solo*

Violin II



## SARDANA

*Allegro vivo*



Violin II score for "El testament de n'Amelia". The score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music, each starting with a measure number. The key signature is G major (one sharp). The score includes various musical notations such as triplets, slurs, and dynamic markings.

50 *Solo 1st violin* C *p*

64 pizz. *p*

74 *Darco* *mf*

82 E 1 Solo Violin *p*

89 *solo 1st vn.* (1 Solo) F *p*

97 G *Tutti* *p*

104 H *f*

112 div. *p* 1. 2.

# EL TESTAMENT DE N'AMÈLIA

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## INTROIT

Lento

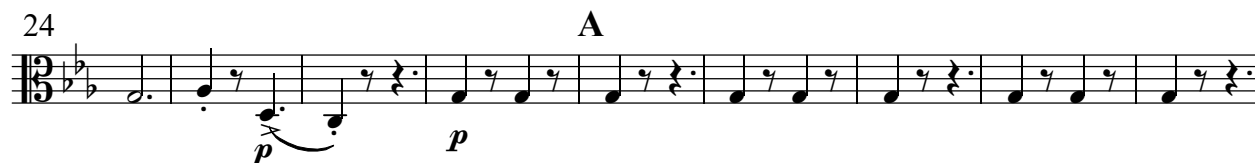
*Piccolo solo*

Viola



## SARDANA

Allegro vivo



50 (Wind) *p* *div. pizz.* *p*

62 **C**

70 *arco* *pp*

77 *div.* *mf*

86 **E** 1 Solo Viola *p* *p*

94 **F** *p*

102 **G** Tutti, pizz. *pp subito* *arco*

108 **H** *f*

114 *3* *3* *3* 1. 2.

# EL TESTAMENT DE N'AMÈLIA

Joan Lamote de Grignon

arranged for orchestra by John Morrison

**INTROIT**  
**Lento**  
*Piccolo solo*

**Violoncello**

6 **a tempo**

**SARDANA**  
**Allegro vivo**

12 **f** **p**

17 **f** **mf** **p**

24 **A pizz.** **p**

32 **arco**

38 **B** **pp**

44 **p** **f** **f**

1. 2. **f** **2/4**

The musical score is written for a Violoncello. It begins with an 'INTROIT' section marked 'Lento' and 'Piccolo solo'. The first staff shows a series of eighth and sixteenth notes, with a fermata over a half note. The second staff continues with similar rhythmic patterns, including a trill. The 'SARDANA' section follows, marked 'Allegro vivo'. It starts at measure 12 with a forte (f) dynamic and a repeat sign. The melody is primarily eighth notes. Dynamics fluctuate between forte (f), mezzo-forte (mf), and piano (p). At measure 24, the section is marked 'A pizz.' (pizzicato), and the dynamics drop to piano (p). At measure 32, it returns to 'arco' (arco). The section concludes at measure 38 with a 'B' section, marked 'pp' (pianissimo). The final staff, starting at measure 44, features a first ending (1.) and a second ending (2.) in 2/4 time, both marked 'f' (forte).

50 *wind* *Oboe* *p* *3* *3*

58 *div, pizz.* *C* *p* *3* *3*

65

73 *arco* *D* *pp* *p* *mf* *3* *3*

82 *1 Solo Cello* *E*

90 *F* *p*

100 *Tutti* *G pizz.* *p subito* *p*

107 *arco* *H* *f* *3* *3*

113 *div.* *3* *V 3* *1.* *2.* *A*

The image shows a page of a musical score for the Violoncello part of 'El testament de n'Amelia'. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of eight staves of music, numbered 50 to 113. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Specific performance instructions are written above the staves, including 'wind', 'Oboe', 'div, pizz.', 'arco', 'Tutti', and '1 Solo Cello'. Chord symbols C, D, E, F, G, and H are placed above the notes. There are also triplet markings (3) and a 'p subito' instruction. The score ends with a double bar line and a repeat sign, followed by two endings labeled '1.' and '2.'.

# EL TESTAMENT DE N'AMÈLIA

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## INTROIT

Lento

*Piccolo solo*

Contrabasso



## SARDANA

Allegro vivo

12



17



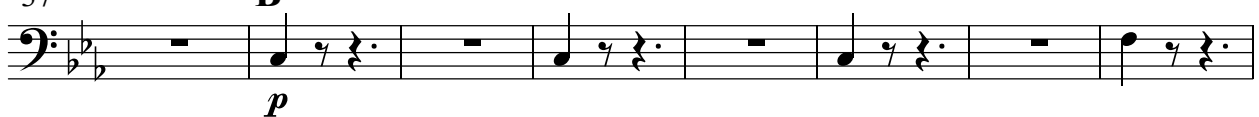
23



31



37



45



50 *Strings* *Oboe* 3 3

58 3 pizz. *p* C

66

75 D arco 3 3 *mf*

82 E 7 *p*

94 F *Violin Solo* 3 3 3 pizz. *p* G *pp*

103 H *f*

112 , arco 3 pizz. 1. 2. ^