
Afilador

for orchestra

Andrea Casarrubios

***Afilador* for orchestra (2022, rev. 2023)**
by Andrea Casarrubios (b. 1988)

We all keep certain sounds that decorate our childhood. Whether it is the jingle of an ice cream truck — or, in my case, the whistle of an *afilador* — they resound perennially fresh in our memory. Those in Spanish-speaking countries are well acquainted with the immediately recognizable scales of an *afilador*. Playing a whistle or flute called a *chiflo*, the *afilador* bikes from town to town with their equipment attached to the handlebars, attending to the dull knives and razors of the residents.

I was born in a small village in the Tiétar Valley, surrounded by a mountain range in Spain called Sierra de Gredos. Until I was seven, I used to hear the sound of the knife sharpener every week. Although this profession has been disappearing, the *afilador* was for many generations part of the natural sound world of all of the villages in the valley. I have been living in the United States for almost half of my life now, but last year I was finally able to spend a whole month in my hometown. During a walk, I heard the *chiflo* of the knife sharpener in the distance. I hadn't heard one in twenty years. I found myself following the music through the streets, radiating with a sensation of intactness, a wholeness which now exists for me only in flashes of scent and sound.

In this work the music begins with a breath of fresh air, seeking to float above everything earthbound, gathering perspective from a bird's eye. The piccolo flute then starts imitating the distant melismas of a sharpener's whistle. The flute and the clarinet respond, getting closer and closer. The *afilador* as a musical idea is intended to appear as a call to come back to presence; to snap out of our mental noise, and from there, perhaps, to be ushered immediately into memory and meaning. After the first iteration of the *afilador* theme, the music becomes almost like a mantra played by the strings and soon joined by woodwinds, brass, and percussion. Drifting through an intense ice storm where all the elements eventually align, we hear the sound of bells — typically played in small villages when someone passes away. The ending returns to the abundant color of the valley, and represents a transformation; turning tragedy and hardship into as much beauty and warmth as possible.

— Andrea Casarrubios

Orchestration

1 Piccolo Flute
1 Flute
1 Oboe
2 Clarinets
1 Bassoon

1 Horn
1 Trumpet
1 Tuba
1 Trombone

1 Timpani
Percussion (2 players):
Tubular Bells
Snare Drum

Strings
Preferable count:
6-8 Violins I
6-8 Violins II
6-8 violas
6 celli
4 bass

Minimum count:
4 violins I
4 violins II
4 violas
4 celli
2 bass

Afilador

for orchestra

Commissioned by the Chicago Symphony Orchestra Association for MusicNOW

Riccardo Muti, Zell Music Director

Jessie Montgomery, Mead Composer-in-Residence

Andrea Casarrubios (*1988)

$\text{♩} = \text{ca. } 60$

Piccolo (off-stage)

Flute

Oboe

Clarinet 1 (A)

Clarinet 2 (A)

Bassoon

Horn (F)

Trumpet (B \flat)

Trombone

Tuba

Timpani

Tubular Bells

Snare Drum

Violin I

Violin II

Viola

Violoncello

Double Bass

pp *unfold* *p* *mp*

p espress. *mp*

pp *p* *p* *mp*

9 $\text{♩} = 70$

Fl. *pp*

Ob. *mp espressivo*

Cl. 1 (A) *pp*

Bsn. *pp*

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *warm* *mf* *mf espressivo* *pp*

Vc. *mp* *mf espressivo*

Db. *mp* *pp*



16 **rall.** **a tempo**

Fl. *p* *p floating*

Ob. *abundant*

Cl. 1 (A) *p* *mp* *p*

Cl. 2 (A) *p* *p*

Bsn. *p*

Vln. I *p* *mf espressivo* *p floating with a shimmering sound*

Vln. II *p* *mf espressivo* *p floating with a shimmering sound*

Vla. *div.* *unis.* *p cantabile*

Vc. *abundant* *div.* *unis.* *div.* *unis.* *p*

Db. *p* *mf* *p*

23

Fl.

Cl. 1 (A)

Cl. 2 (A)

Bsn.

Vln. I

Vln. II

Vla.

Vc. div. unis. *espressivo*

Db. div.

Detailed description: This system contains measures 23 through 28. The Flute part has a melodic line with slurs and ties. The Clarinet 1 and 2 parts play a rhythmic eighth-note pattern. The Bassoon part has a melodic line with slurs and ties, marked *espressivo*. The Violin I and II parts have a melodic line with slurs and ties. The Viola part has a melodic line with slurs and ties. The Violoncello part has a melodic line with slurs and ties, marked *espressivo*. The Double Bass part has a melodic line with slurs and ties. The time signature changes from 3/4 to 2/4 and back to 3/4.



29

Fl.

Ob.

Cl. 1 (A)

Cl. 2 (A)

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

mp warm

mp warm

3

3

unis.

Detailed description: This system contains measures 29 through 34. The Flute part has a melodic line with slurs and ties. The Oboe part has a melodic line with slurs and ties, marked *pp*. The Clarinet 1 and 2 parts play a rhythmic eighth-note pattern. The Bassoon part has a melodic line with slurs and ties, marked *pp*. The Violin I and II parts have a melodic line with slurs and ties, marked *mp warm*. The Viola part has a melodic line with slurs and ties. The Violoncello part has a melodic line with slurs and ties, marked *mp warm*. The Double Bass part has a melodic line with slurs and ties, marked *mp warm*. The time signature changes from 3/4 to 2/4 and back to 3/4.

$\text{♩} = \text{ca. } 80$
free, imitating the melismas of an afilador's flute

Picc. (o.-s.)
Fl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Db.

pp
from a distance

espress. > pp

$\text{♩} = \text{ca. } 80$

pp
pp
mp > espressivo
p > pp
p > pp



free, imitating the melismas of an afilador's flute

Fl.
Vc.
Db.

p
from a distance



free, imitating the melismas of an afilador's flute

Cl. I (A)
Vc.
Db.

p
from a distance

51 $\text{♩} = 60$ to Clarinet 1 (B \flat)

Cl. I (A)

Vln. I pp mp sonoro

Vln. II pp

Vla. pp

Vc. pp div.

Db. pp



58 poco a poco accel.

Cl. I (B \flat) pp p

Vln. I poco a poco accel. with urgency mp espress.

Vln. II pp with urgency mp espress. div.

Vla. mp sonoro cresc. molto

Vc. unis. div. p unis. cresc. molto

Db. p cresc. molto

64

Fl. *p*

Ob. *p*

Cl. 1 (Bb) *mp* *mf* 3 7

Cl. 2 (Bb) *mf* 7

Bsn. *p*

Vln. I *mf* *f* *cresc.*

Vln. II *mf* *f* *cresc.*

Vla. *unis.* *f* *div.*

Vc. *f*

Db. *f*

69 rit. ♩ = 60

Fl. *p* singing the top line 3 3

Ob.

Cl. 1 (Bb) *mp* *p* floating, searching

Bsn.

70 rit. ♩ = 60

Hn. (F) *mp* searching, solemn 3 3

Vln. I *pp* *mf* singing the top line 3 3

Vln. II *pp*

Vla. *pp*

Vc. *pp* *mf* searching, solemn 3 3

Db.

74

Fl. *pp*

Ob. *mp*

Cl. 1 (Bb) *espressivo mp*

Cl. 2 (Bb) *pp*

Hn. (F) *pp*

Vln. I *pp*

Vln. II

Vla.

Vc.

Measures 74-78: Flute and Violin I play a rapid sixteenth-note passage with triplets. Clarinet 1 plays a melodic line with a *espressivo* marking. Clarinet 2 and Horn play a rhythmic accompaniment. Oboe and Violin II play sustained notes.

79

$\text{♩} = 70$

Fl. *f*

Ob. *f vibrant*

Cl. 1 (Bb) *f*

Cl. 2 (Bb) *f*

Bsn. *f vibrant*

Measures 79-83: Flute, Oboe, Clarinets, and Bassoon play a complex, fast sixteenth-note passage with *f* dynamics and vibrato. Clarinet 2 has a 7-measure rest and a 3-measure rest. Bassoon has a 7-measure rest and a 3-measure rest.

$\text{♩} = 70$

Hn. (F) *mf*

Tpt. (Bb) *mf*

Tbn. *mf*

Tba. *mf*

Measures 84-88: Horn, Trumpet, Trombone, and Tuba play a rhythmic accompaniment of eighth notes with *mf* dynamics.

$\text{♩} = 70$

Vln. I *f vibrant*

Vln. II *f vibrant*

Vla. *ff*

Vc. *f* *div.*

Db. *f* *div.*

Measures 89-93: Violin I and II play a rhythmic accompaniment of eighth notes with *f* dynamics and vibrato. Viola plays a rhythmic accompaniment of eighth notes with *ff* dynamics. Violoncello and Double Bass play a rhythmic accompaniment of eighth notes with *f* dynamics and *div.* (divisi) markings.

84

Fl. *ff*

Ob. *ff*

Cl. 1 (Bb) *ff*

Cl. 2 (Bb) *ff*

Bsn. *ff*

Hn. (F) *cresc.*

Tpt. (Bb) *ff*

Tbn. *f*

Tba. *f* *cresc.*

Vln. I *div.* *unis.* *ff*

Vln. II *div.* *unis.* *ff*

Vla. *div.*

Vc. *ff* *unis.*

Db. *ff* *unis.*

93 ♩ = 80

Fl. *f*

Ob. *f*

Cl. 2 (Bb) *f*

Timp. *mf* *tr* *3* *tr* *3* *tr* *3* *tr*

S. D. *mp* *mf* *mp* *mp* *mp*

Vln. I *f* *div. unis.* *sim. div.* *3*

Vln. II *f* *div. unis.* *sim. div.* *3*

Vla. *f* *unis.* *3*

Vc. *f* *unis. div.* *sim. div.* *3*

Db. *f* *3*

97

Cl. 1 (Bb) *angular*

Timp. *3* *tr* *3* *tr* *3* *tr*

S. D. *mp*

Vln. I *3*

Vln. II *3*

Vla. *3*

Vc. *3*

Db. *3*

100

Fl. *ff*

Ob. *mf*

Cl. 1 (B \flat) *ff*

Cl. 2 (B \flat) *ff*

Bsn. *mf*

Timp. *f*

S. D. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

103

Fl. *f*

Ob. *f* monumental

Cl. 1 (Bb) *f*

Cl. 2 (Bb) *resounding*

Bsn. *f*

Hn. (F) *f* monumental

Timp. *mf*

S. D. *mf*

Vln. I *f*

Vln. II *f*

Vla. *monumental*

Vc. *f* div.

Db. *f*

109

Hn. (F) *resounding*

Tpt. (Bb) *resounding*

Tbn.

Tba.

Timp. *f* *tr* *mf*

Tub. B.

S. D. *mf*

Vln. I *ff* *resounding*

Vln. II *resounding*

Vla. *resounding* *div.*

Vc. *unis.* *tempestuous*

Db.

Detailed description: This page of a musical score contains measures 109, 110, and 111. The score is for a full orchestra. The instruments and their parts are: Horn in F (Hn. (F)), Trumpet in B-flat (Tpt. (Bb)), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Snare Drum (S. D.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The score includes various dynamics such as *f*, *mf*, and *ff*, and performance instructions like *resounding*, *tr* (trill), *div.* (divisi), and *tempestuous*. The timpani part features a rhythmic pattern of eighth notes with trills and accents. The snare drum part has a similar rhythmic pattern with accents. The strings play sustained notes with some tremolos in the cello and double bass parts.

112

Musical score for measures 112-116. The score includes parts for Horn (F), Trumpet (Bb), Trombone, Tuba, Timpani, Snare Drum, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Horn part has an *intense* marking. The Snare Drum part has an *mf* marking. The Tuba part has *p* and *cresc.* markings. The Violin I part has *intense* and *div.* markings. The Viola part has *unis.* and *p* markings. The Violoncello part has *div.* markings.

Musical score for measures 117-121. The score includes parts for Flute, Clarinet 1 (Bb), Horn (F), Tuba, Violin I, Violin II, Viola, and Violoncello. The Flute and Clarinet 1 parts have an *f* marking. The Tuba part has *f* and *p* markings. The Violin I part has *f* and *div.* markings. The Violin II part has *unis.* markings.

121

Fl. *mf*

Cl. 1 (Bb) *mp*

Vln. I *f* *mf*

Vln. II *mf* div. unis.

Vla. *f* *mf*

Vc. *mf*

Detailed description: This system contains measures 121 through 125. The Flute and Clarinet 1 (Bb) parts feature a complex rhythmic pattern with a '7' above the notes, indicating a seven-measure rest or a specific articulation. The Violin I part starts with a forte (*f*) dynamic and transitions to mezzo-forte (*mf*) by measure 125. The Violin II part is marked mezzo-forte (*mf*) and includes 'div.' (divisi) and 'unis.' (unison) markings. The Viola and Violoncello parts provide a steady accompaniment with dynamics ranging from forte (*f*) to mezzo-forte (*mf*).



126

Cl. 1 (Bb) *p*

Vln. I *p*

Vln. II *p*

Vla. *p* div. unis.

Vc. *p*

Detailed description: This system contains measures 126 through 132. The Clarinet 1 (Bb) part has a '7' above the notes and is marked piano (*p*). The Violin I and II parts are also marked piano (*p*). The Viola part includes 'div.' and 'unis.' markings. The Violoncello part is marked piano (*p*). The music is characterized by sustained notes and a soft dynamic level.



133

Fl.

Cl. 1 (Bb) to Clarinet 1 (A)

Vln. I

Vln. II

Vla. *mf* div.

Vc. *mf*

Detailed description: This system contains measures 133 through 137. The Flute part has a '7' above the notes. The Clarinet 1 (Bb) part is marked 'to Clarinet 1 (A)'. The Violin I and II parts are marked mezzo-forte (*mf*). The Viola part includes 'div.' (divisi) markings. The Violoncello part is marked mezzo-forte (*mf*). The music features sustained notes and a mezzo-forte dynamic level.

139 rit.

Picc. (O.-S.)

Fl.

145 **a tempo**

Ob.

Cl. 1 (B \flat)

Vln. I

Vln. II

Vla.

Vc.

Db.

152 **rit.** ♩ = 75

Ob.

Cl. 1 (A)

Vln. I

Vln. II

Vla.

Vc.

Db.

157 *blossom*

Vln. I *tutti* *pp*

Vln. II

Vla. *div.* *unis.*

Vc. *1. solo* *mp private* *luminous*

Db. *p*



161 *rall.* $\text{♩} = 60$

Picc. (o.-s.) *p in the distance*

Tub. B. *mp*

Vln. I *1. solo* *pp sempre* *gli altri*

Vln. II

Vla. *div.*

Vc. *(solo)* *div.* *unis.* *div.*

Db.



164

Picc. (o.-s.) *pp* *ppp* *pppp*

Tub. B. *p*

Vc. *(solo)* *pp*