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

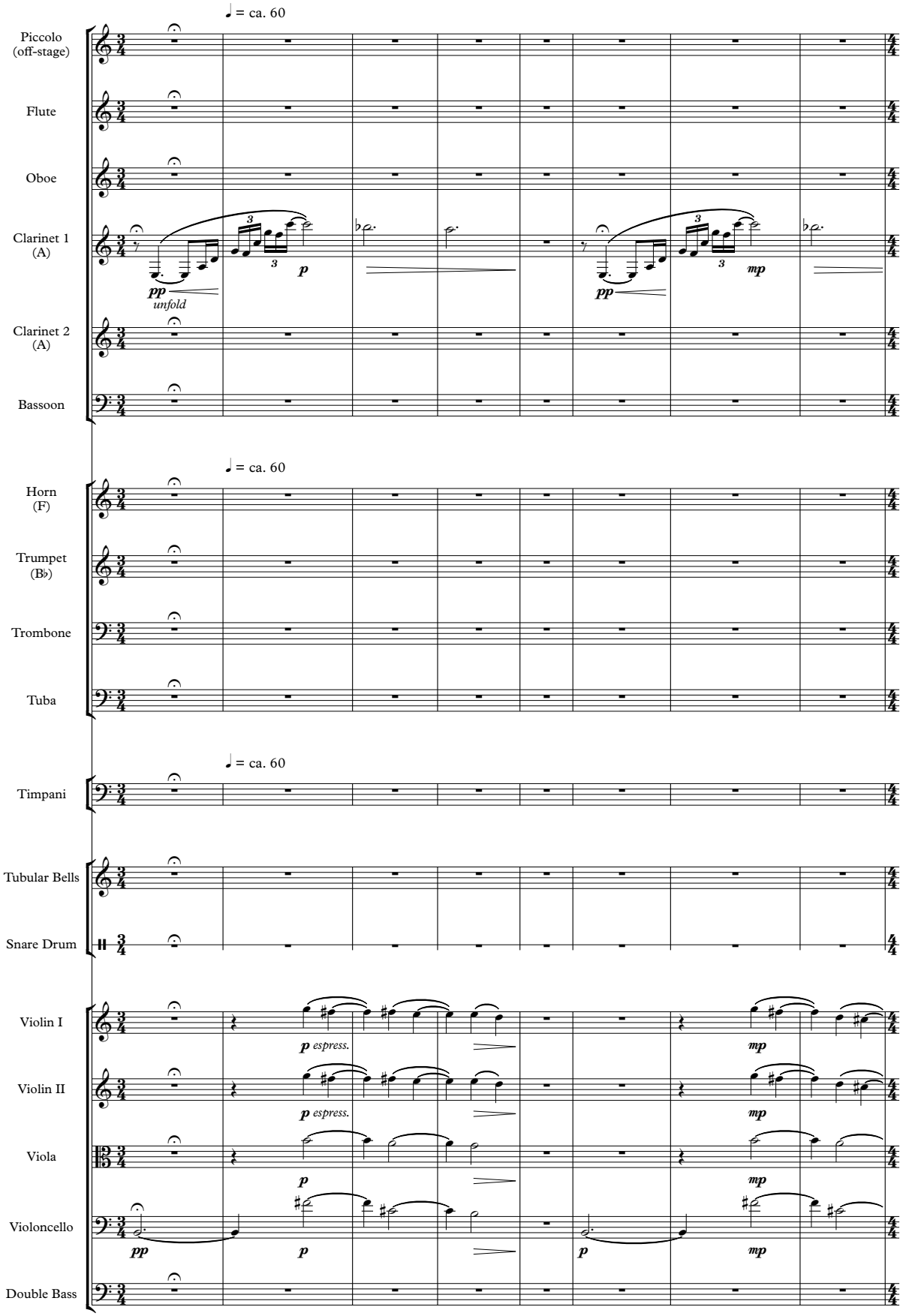
Perusal Score - Not for Performance Use

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)



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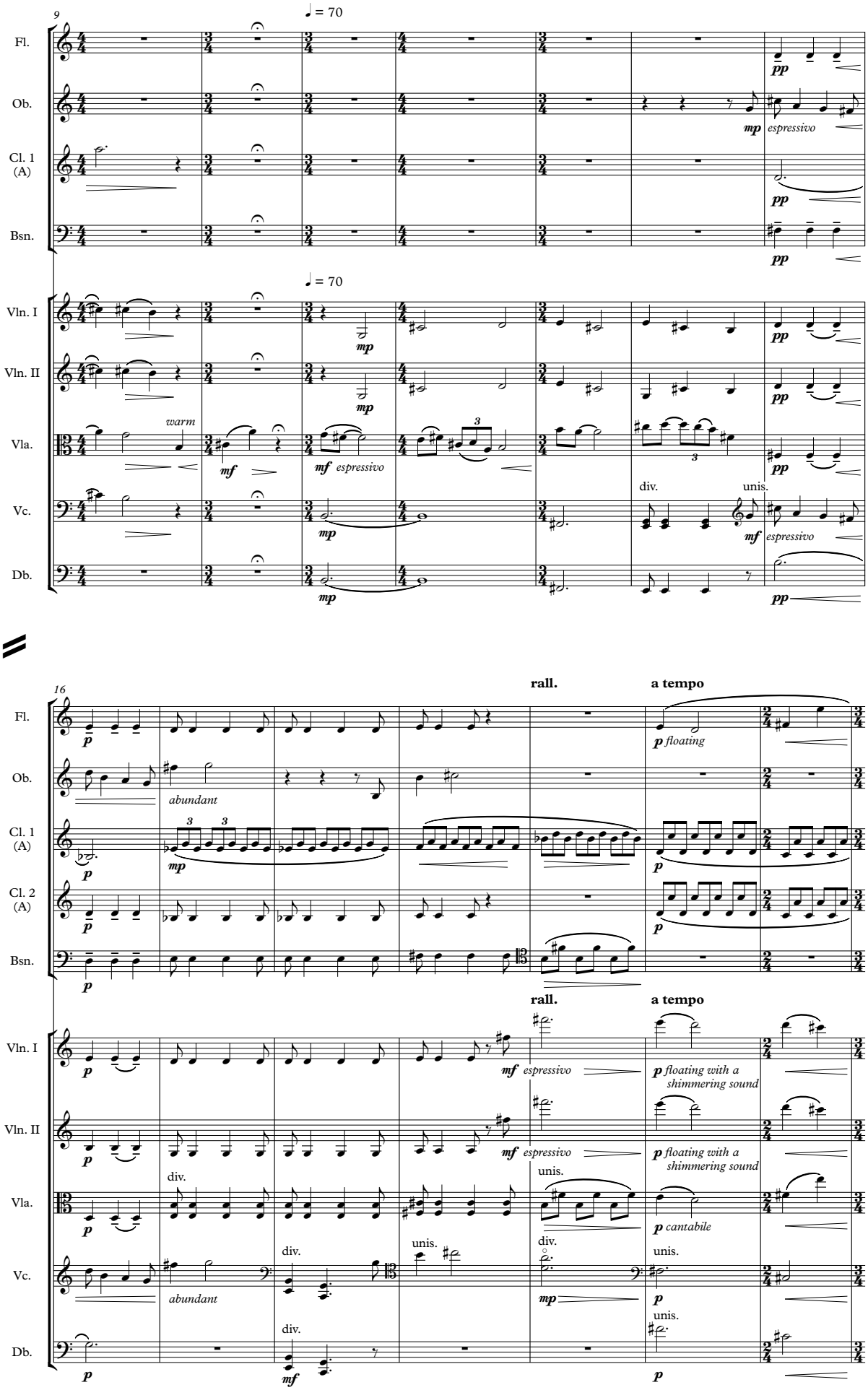
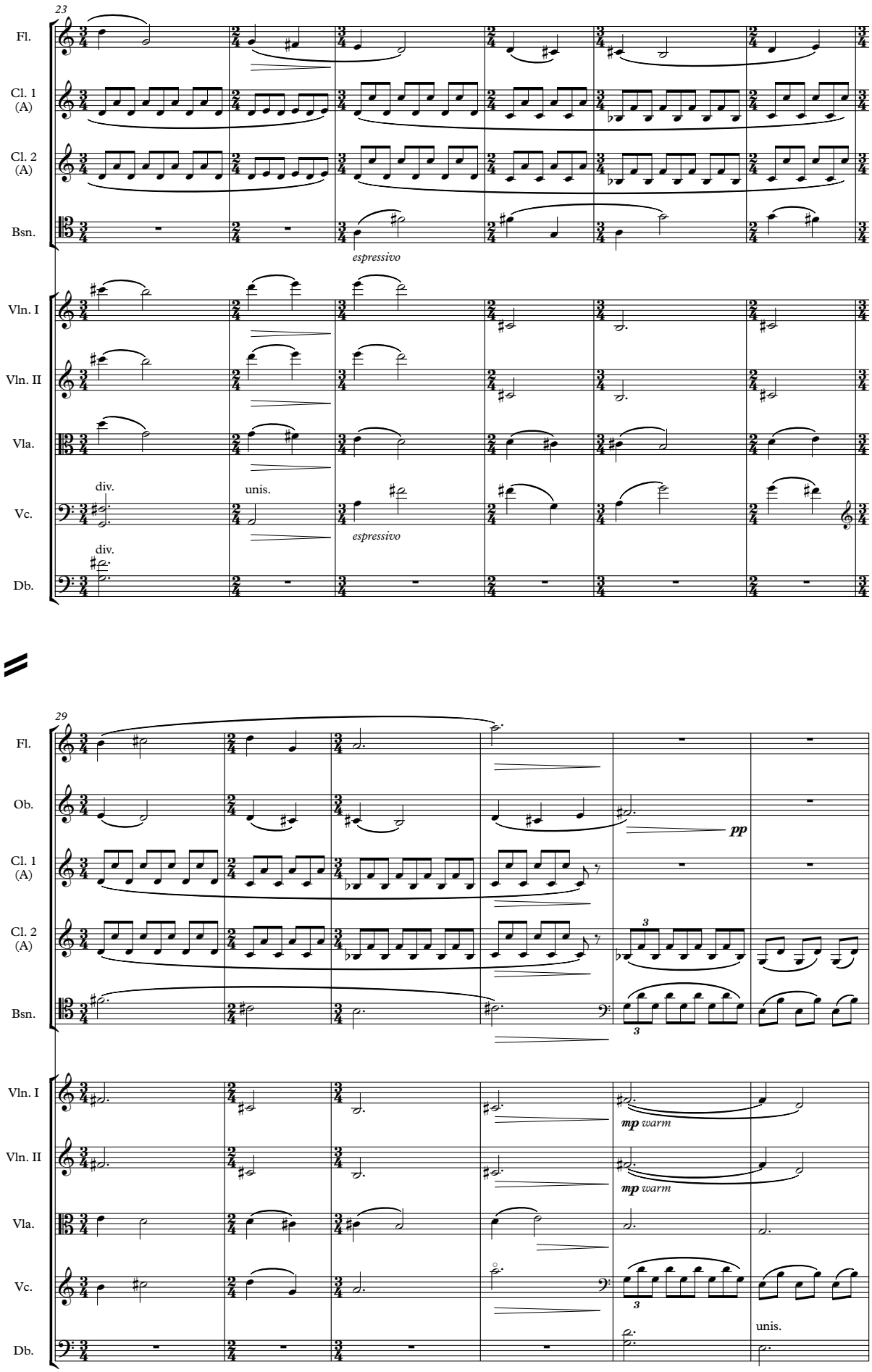
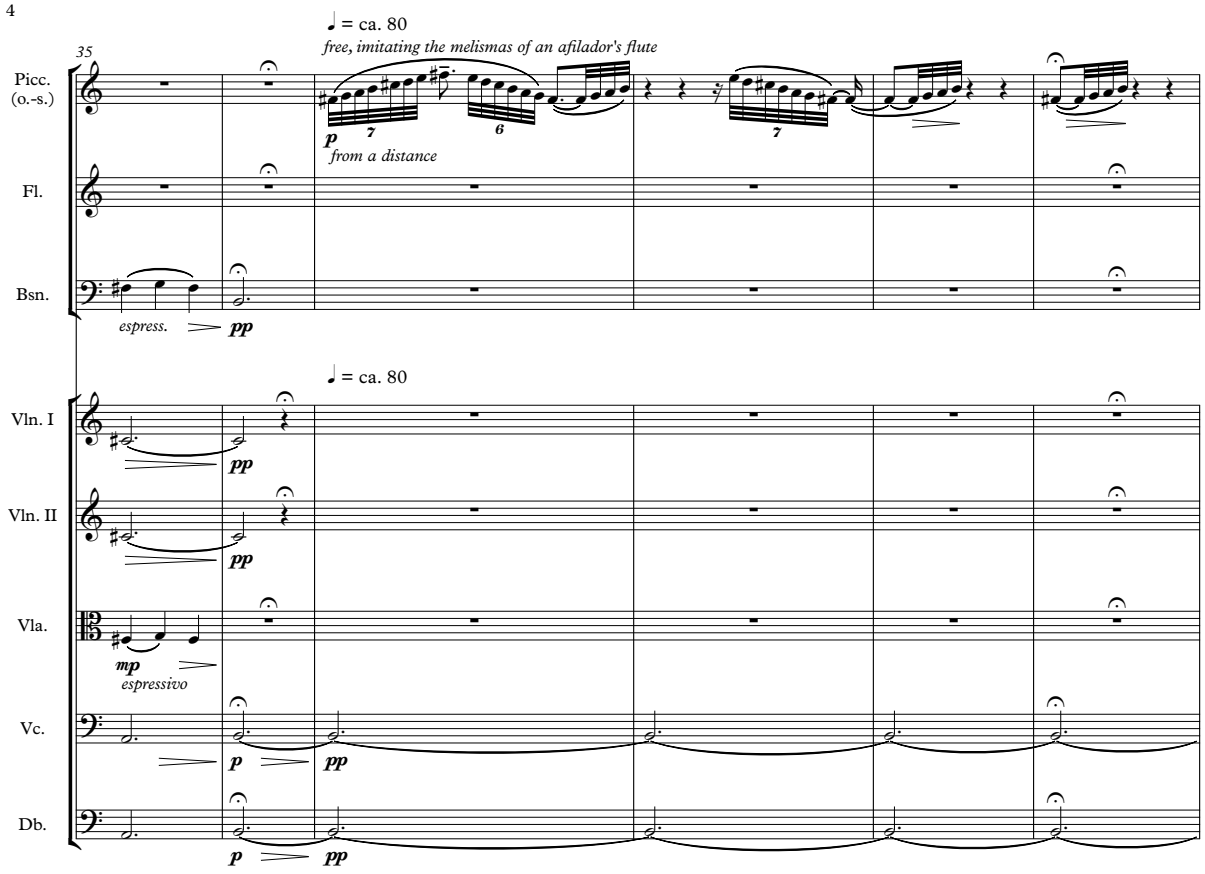
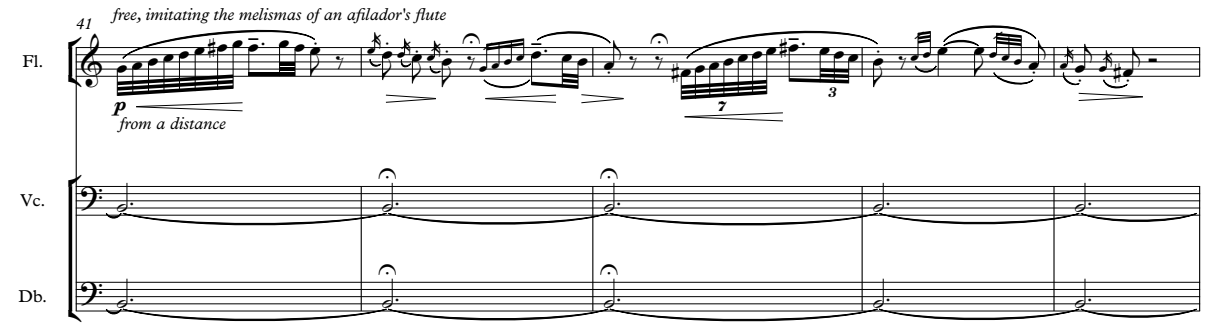
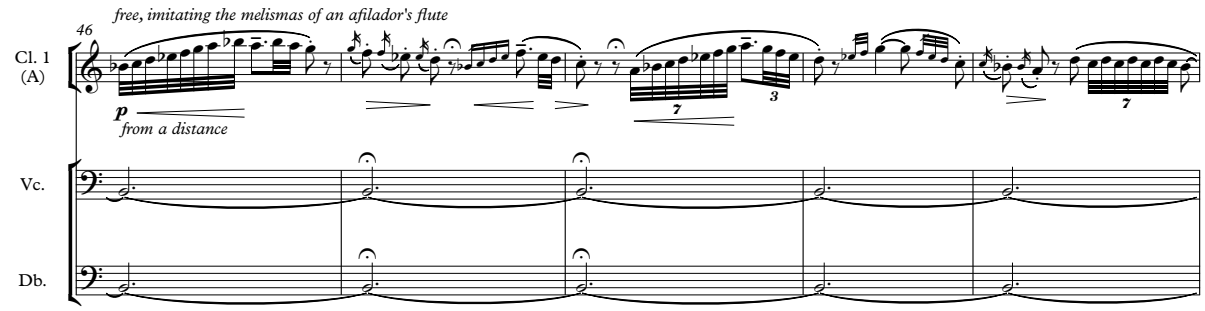
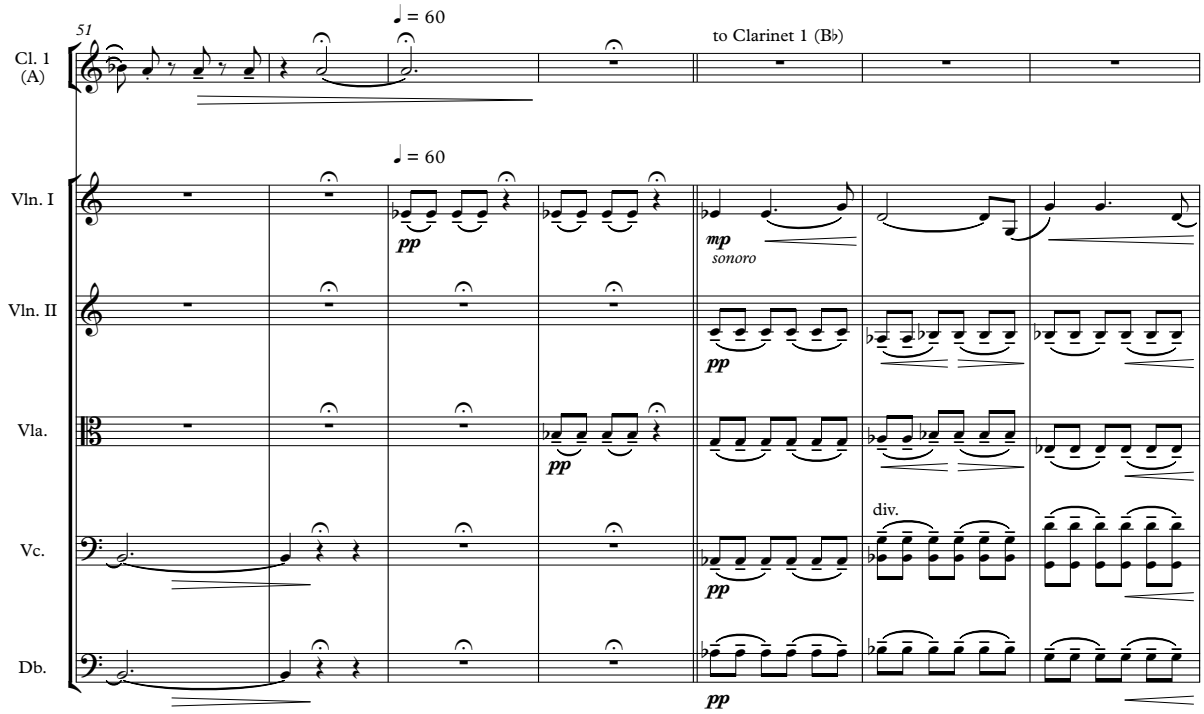

9
♩ = 70
Fl.
Ob.
Cl. 1 (A)
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Db.
pp
mp
espressivo
warm
mf
div.
unis.
16
rall.
a tempo
p floating
abundant
Cl. 2 (A)
p floating with a shimmering sound
p cantabile

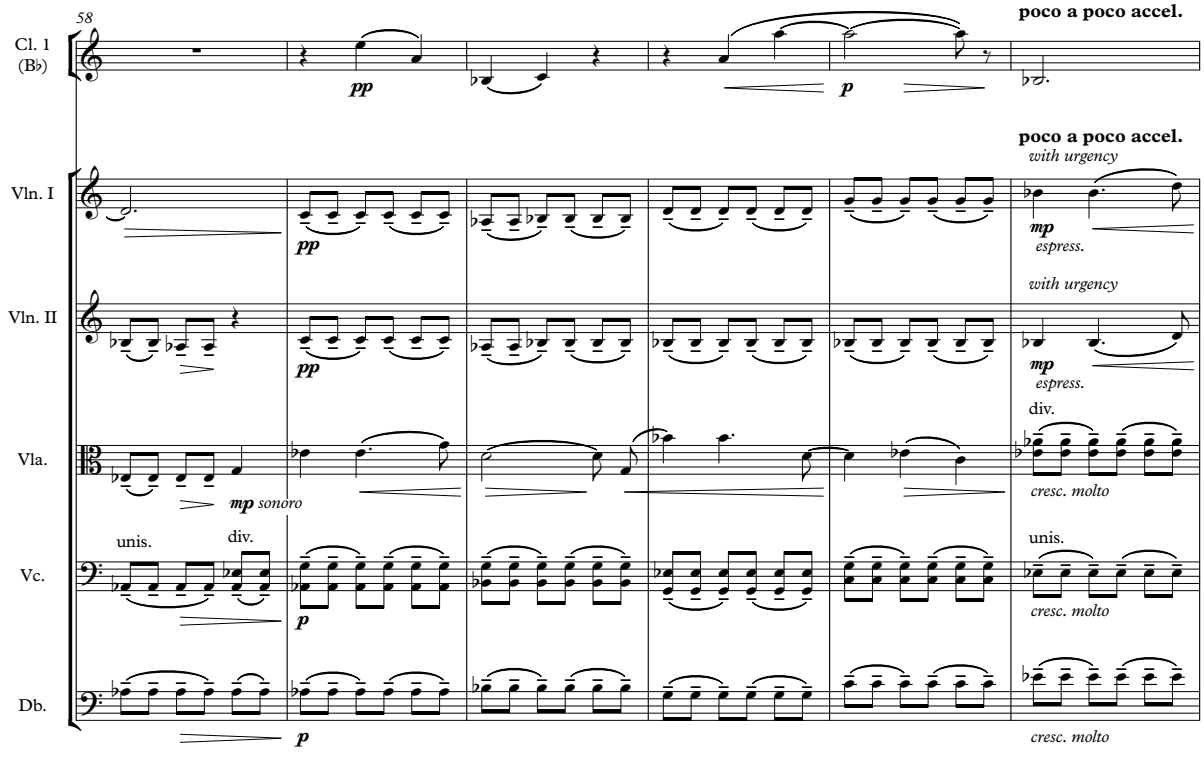

23
Fl.
Cl. 1 (A)
Cl. 2 (A)
Bsn.
espressivo
Vln. I
Vln. II
Vla.
Vc.
Db.
div.
unis.
espressivo
div.
29
Fl.
Ob.
Cl. 1 (A)
Cl. 2 (A)
Bsn.
pp
3
3
Vln. I
Vln. II
Vla.
Vc.
Db.
mp warm
mp warm
3
unis.

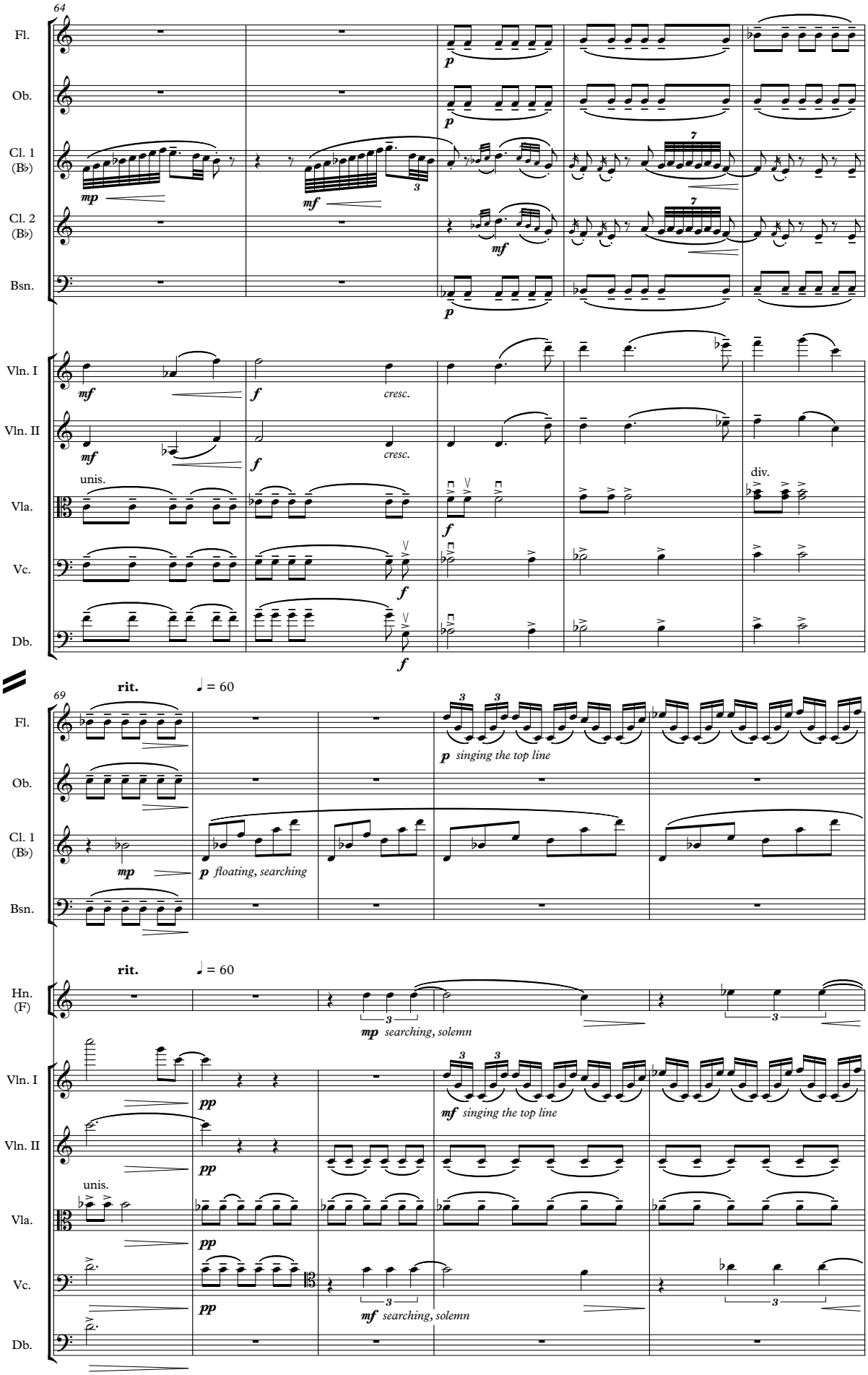

35
♩ = ca. 80
free, imitating the melismas of an afilador's flute
Picc. (o.-s.)
Fl.
Bsn.
p
from a distance
espress.
pp
♩ = ca. 80
Vln. I
Vln. II
Vla.
mp
espressivo
Vc.
Db.
p
pp

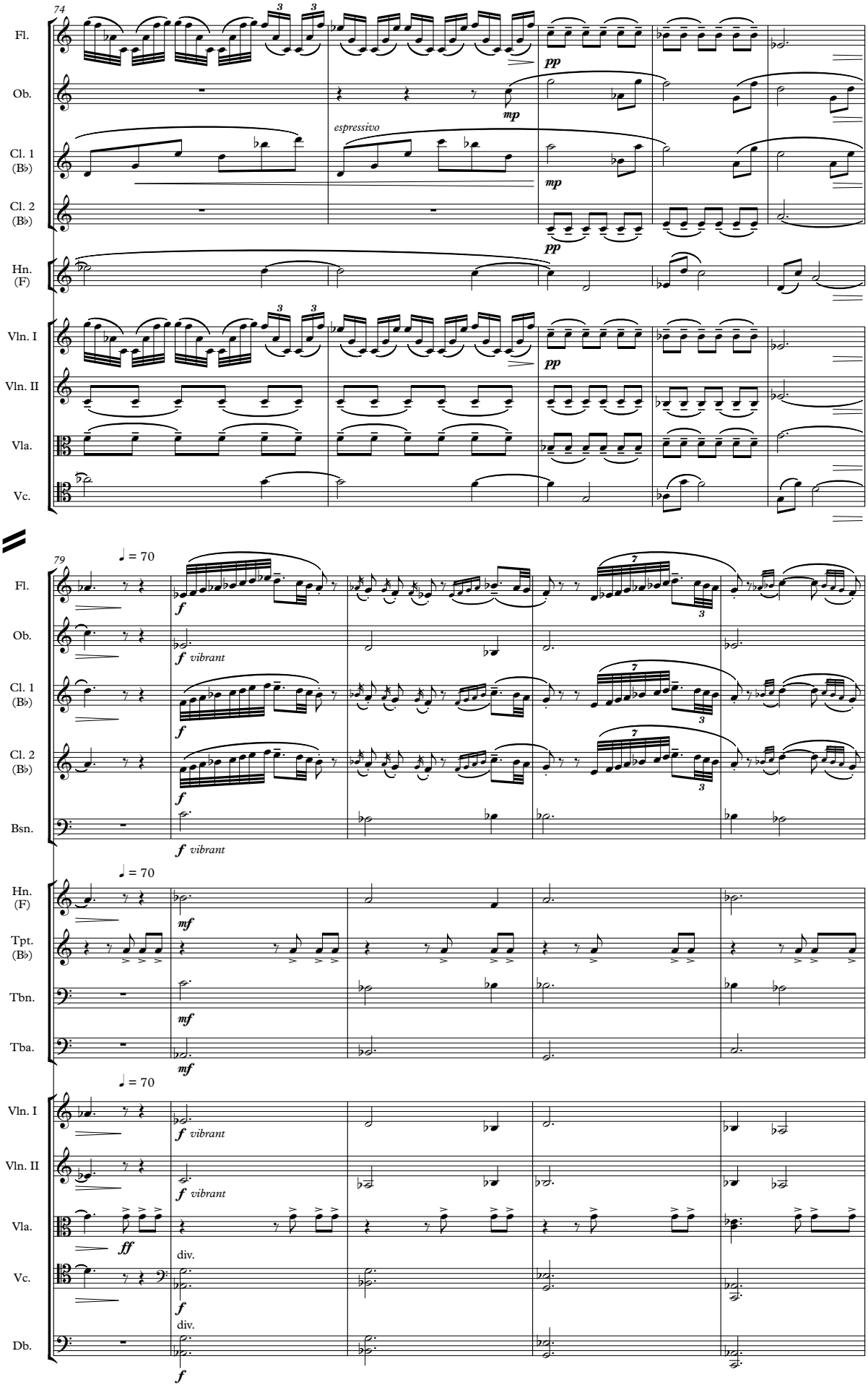

41
free, imitating the melismas of an afilador's flute
Fl.
p
from a distance
Vc.
Db.

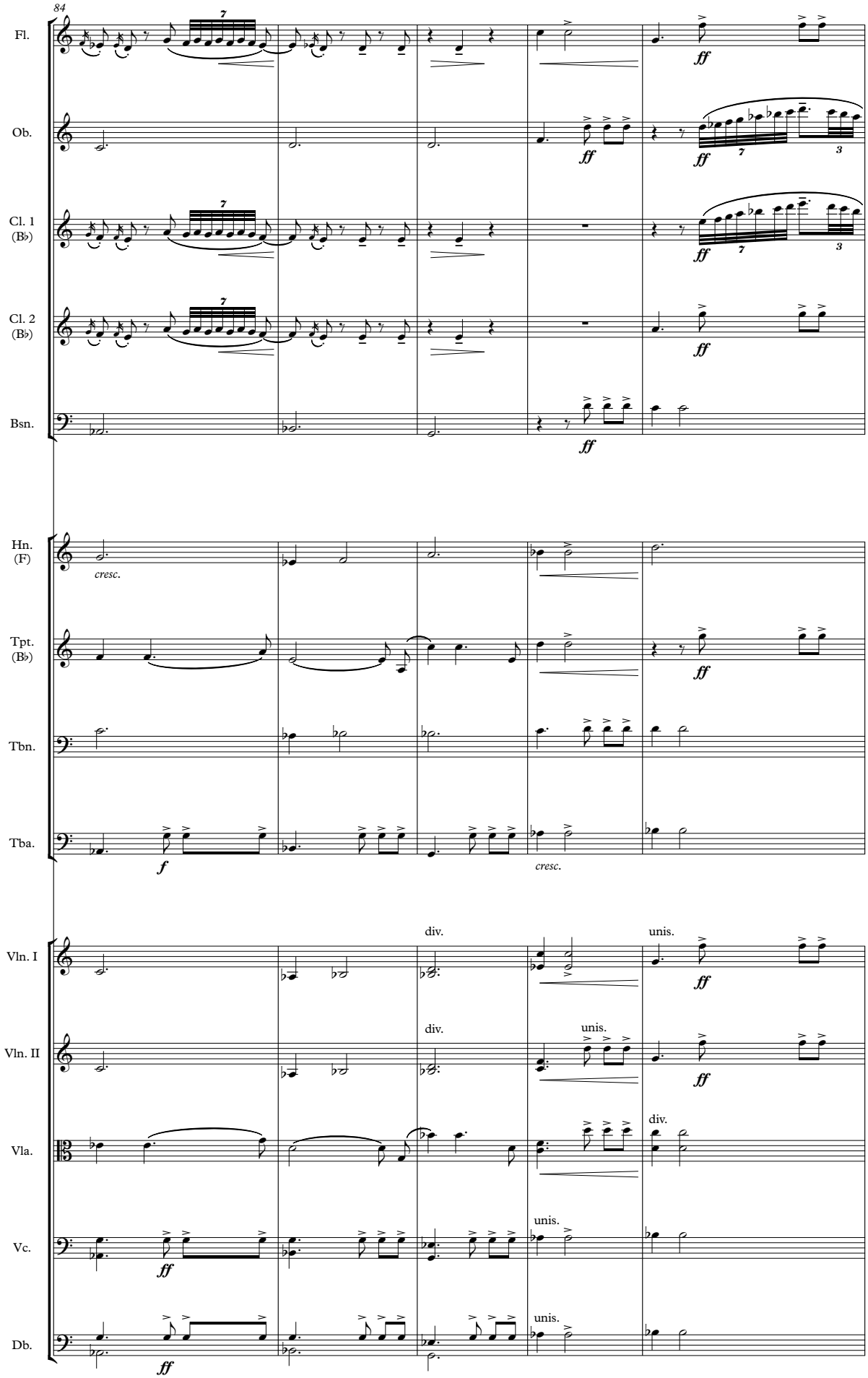

46
free, imitating the melismas of an afilador's flute
Cl. 1 (A)
p
from a distance
Vc.
Db.

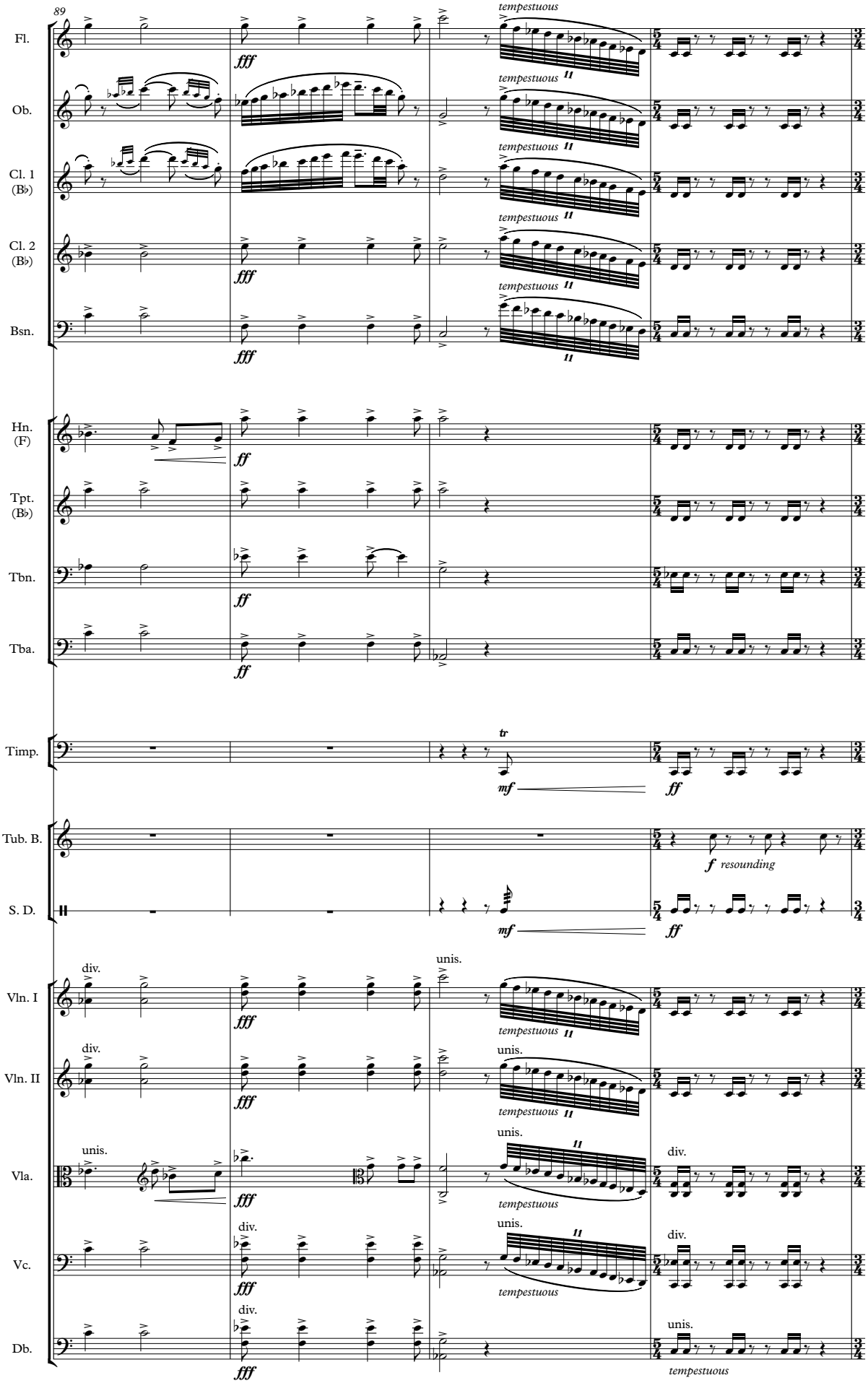

51
♩ = 60
to Clarinet 1 (B♭)
Cl. 1 (A)
Vln. I
Vln. II
Vla.
Vc.
Db.
pp
mp sonoro
div.

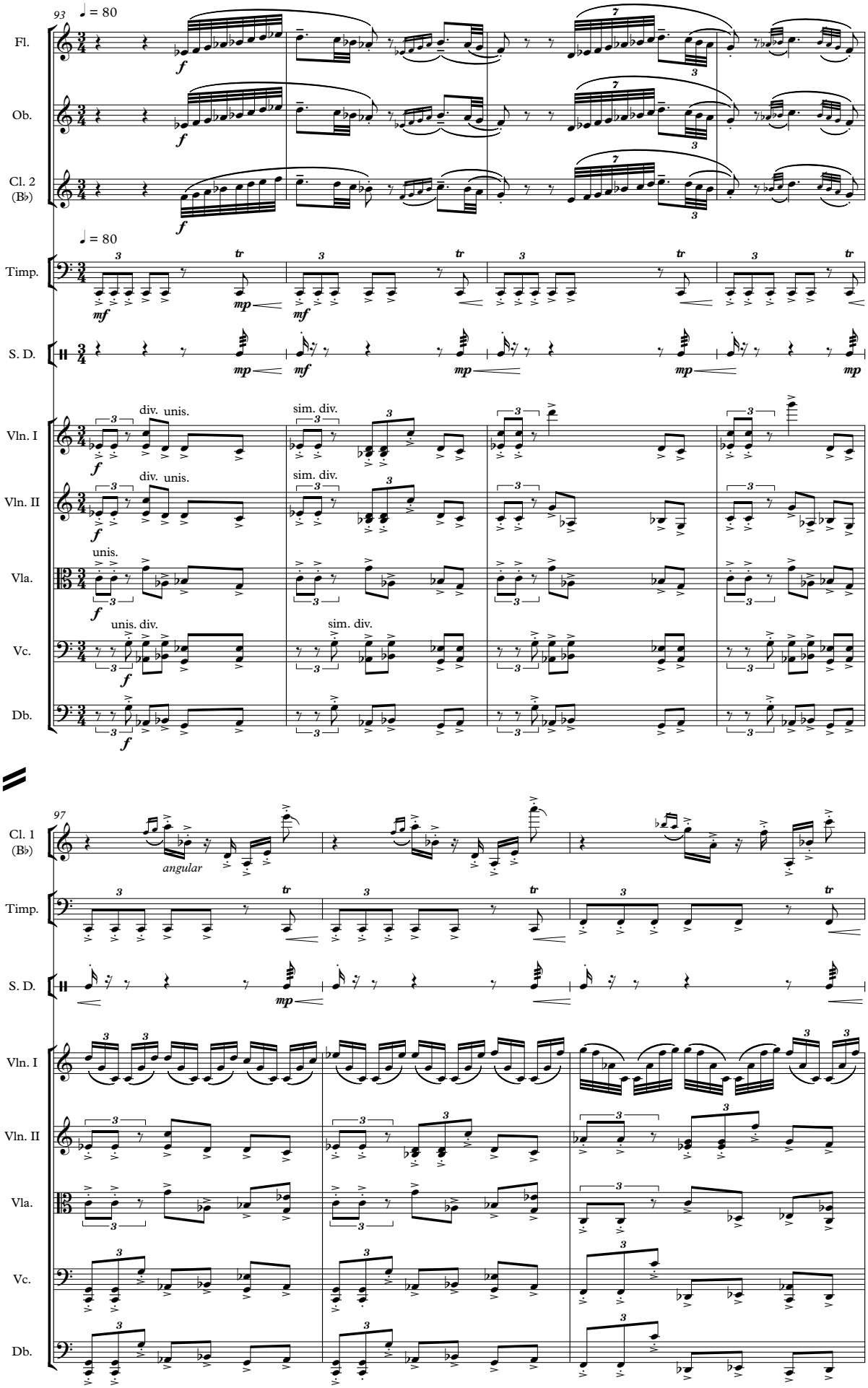

58
poco a poco accel.
Cl. 1 (B♭)
Vln. I
Vln. II
Vla.
Vc.
Db.
pp
p
mp sonoro
mp espress.
with urgency
div.
unis.
cresc. molto

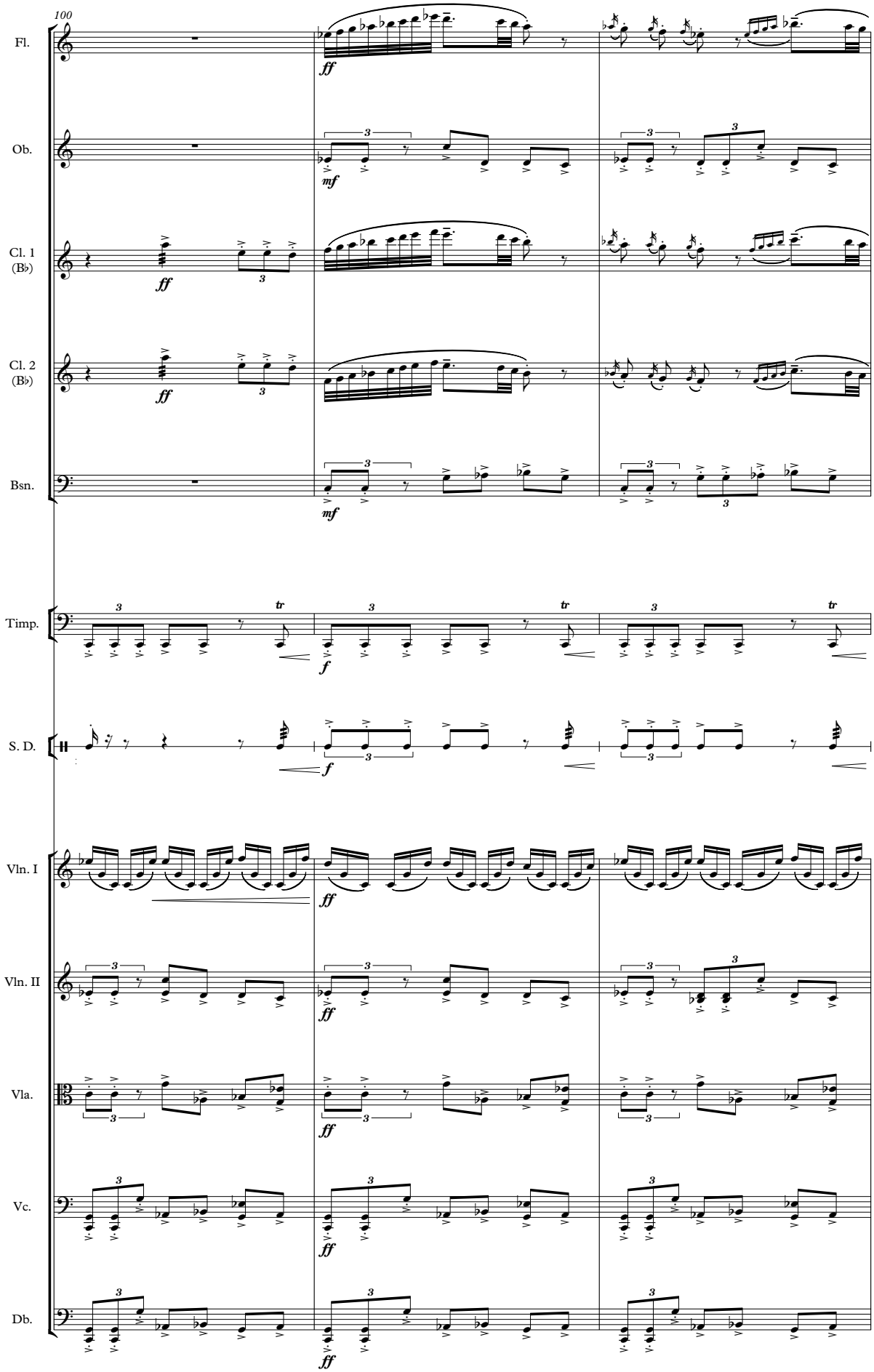

64
Fl.
Ob.
Cl. 1 (B♭)
Cl. 2 (B♭)
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
mf
p
f
cresc.
unis.
div.
69
rit.
♩ = 60
p singing the top line
p floating, searching
Hn. (F)
mp searching, solemn
pp
mf singing the top line
mf searching, solemn

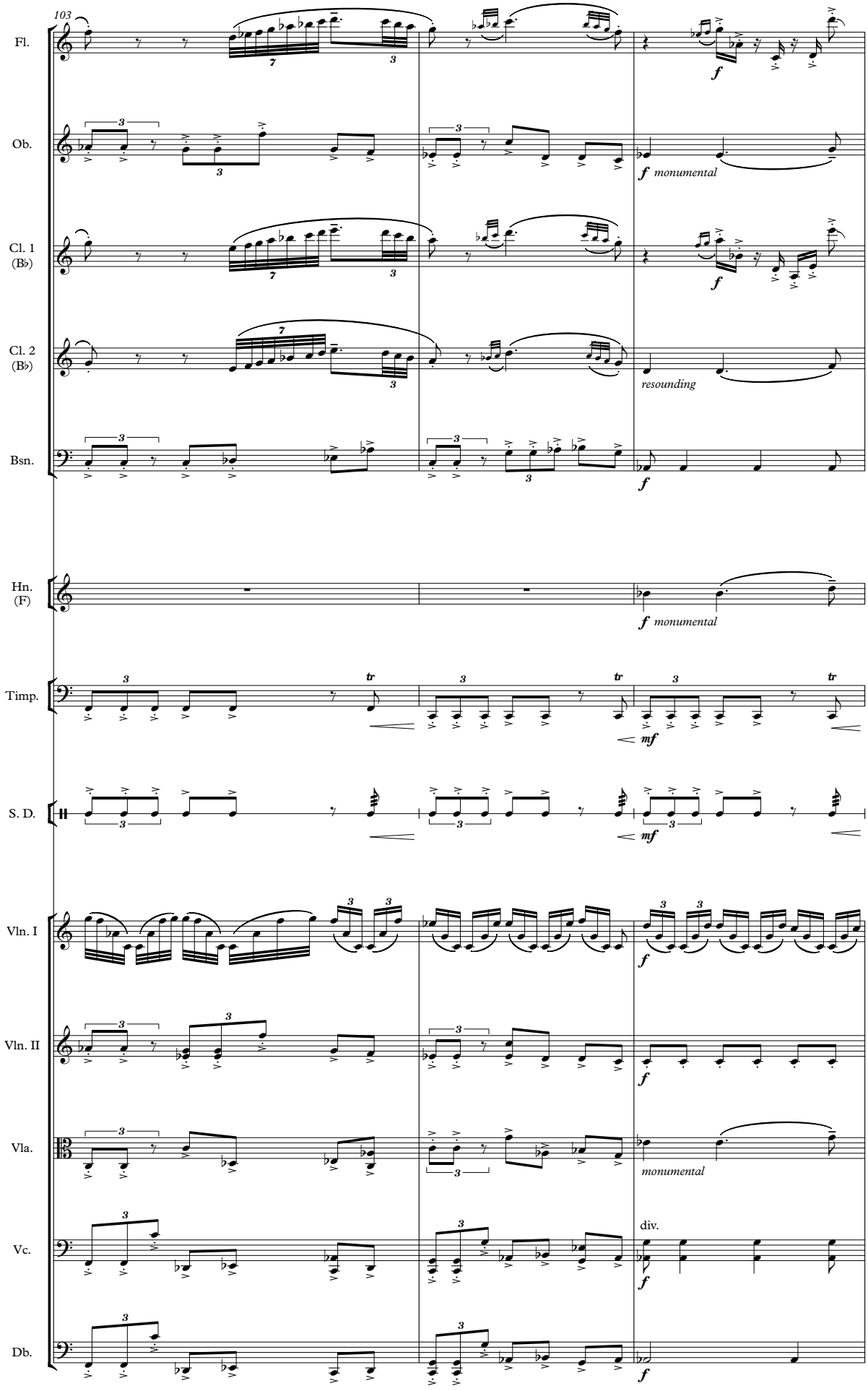

74
Fl.
Ob.
Cl. 1 (B♭)
Cl. 2 (B♭)
Hn. (F)
Vln. I
Vln. II
Vla.
Vc.
pp
mp
espressivo
79
♩ = 70
Bsn.
Tpt. (B♭)
Tbn.
Tba.
Db.
f
vibrant
mf
ff
div.

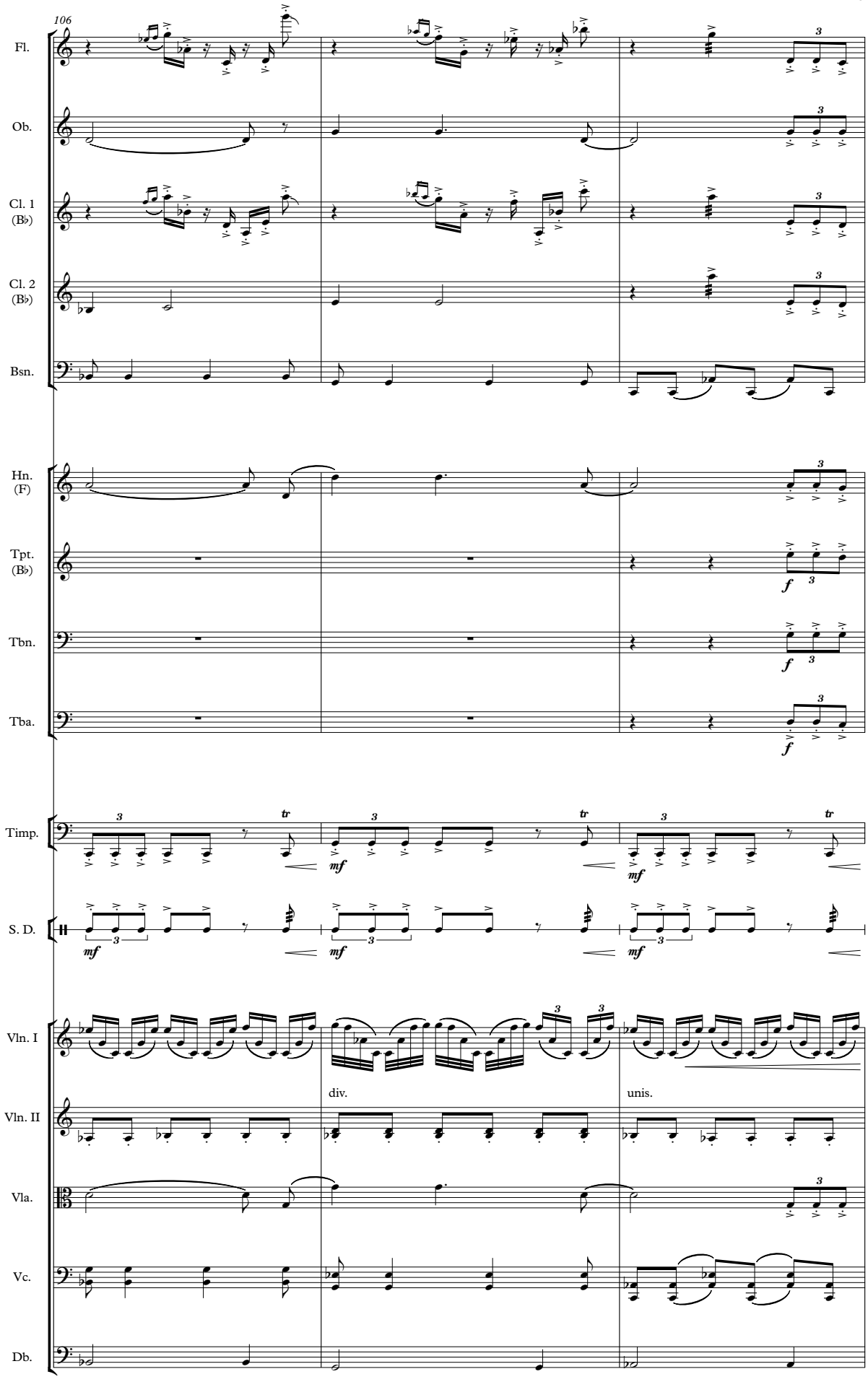

84
Fl.
Ob.
Cl. 1 (B♭)
Cl. 2 (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Tba.
Vln. I
Vln. II
Vla.
Vc.
Db.
cresc.
ff
f
div.
unis.

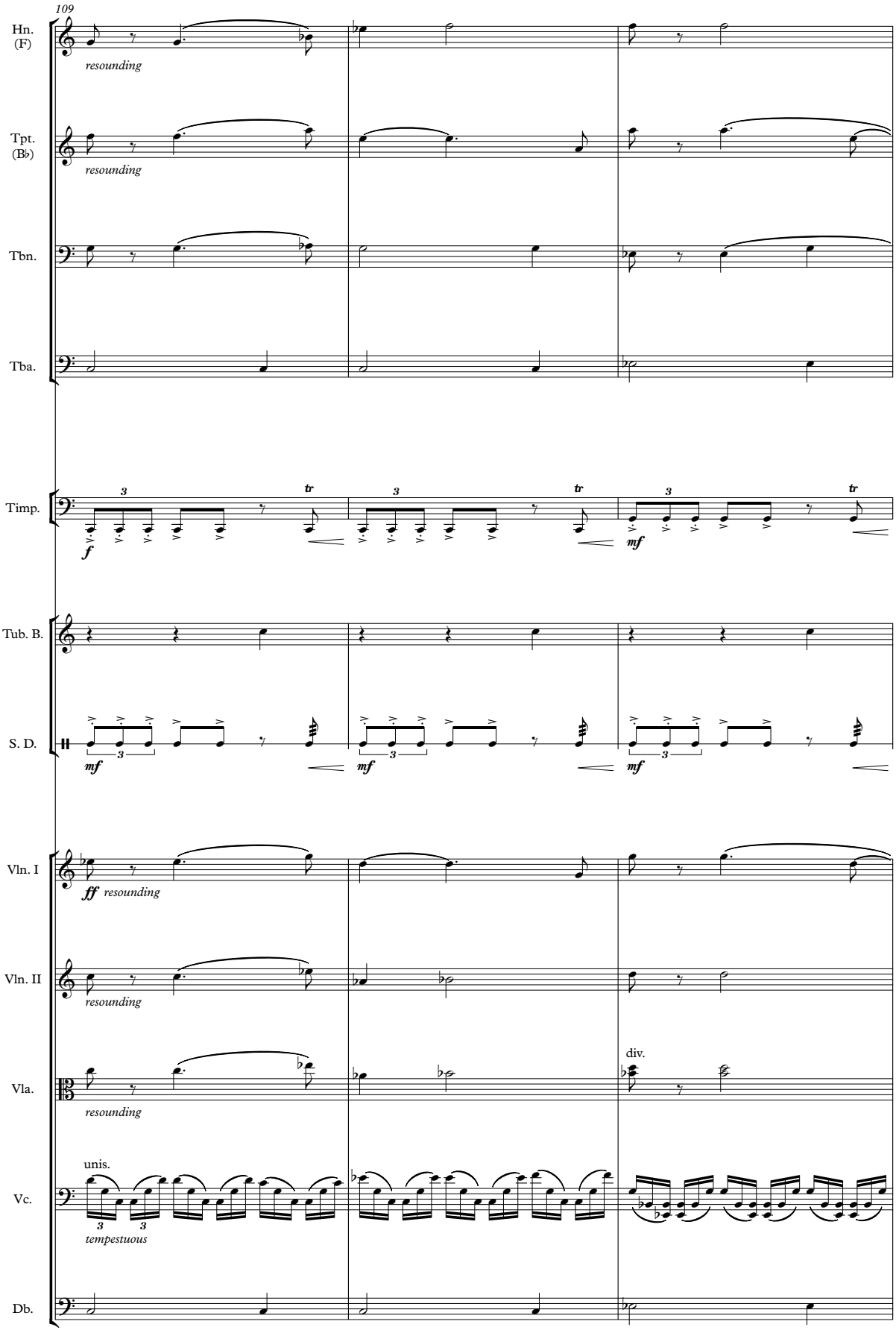

89
Fl.
Ob.
Cl. 1 (B♭)
Cl. 2 (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Tba.
Timp.
Tub. B.
S. D.
Vln. I
Vln. II
Vla.
Vc.
Db.
fff
ff
mf
f
tempestuous
resounding
div.
unis.

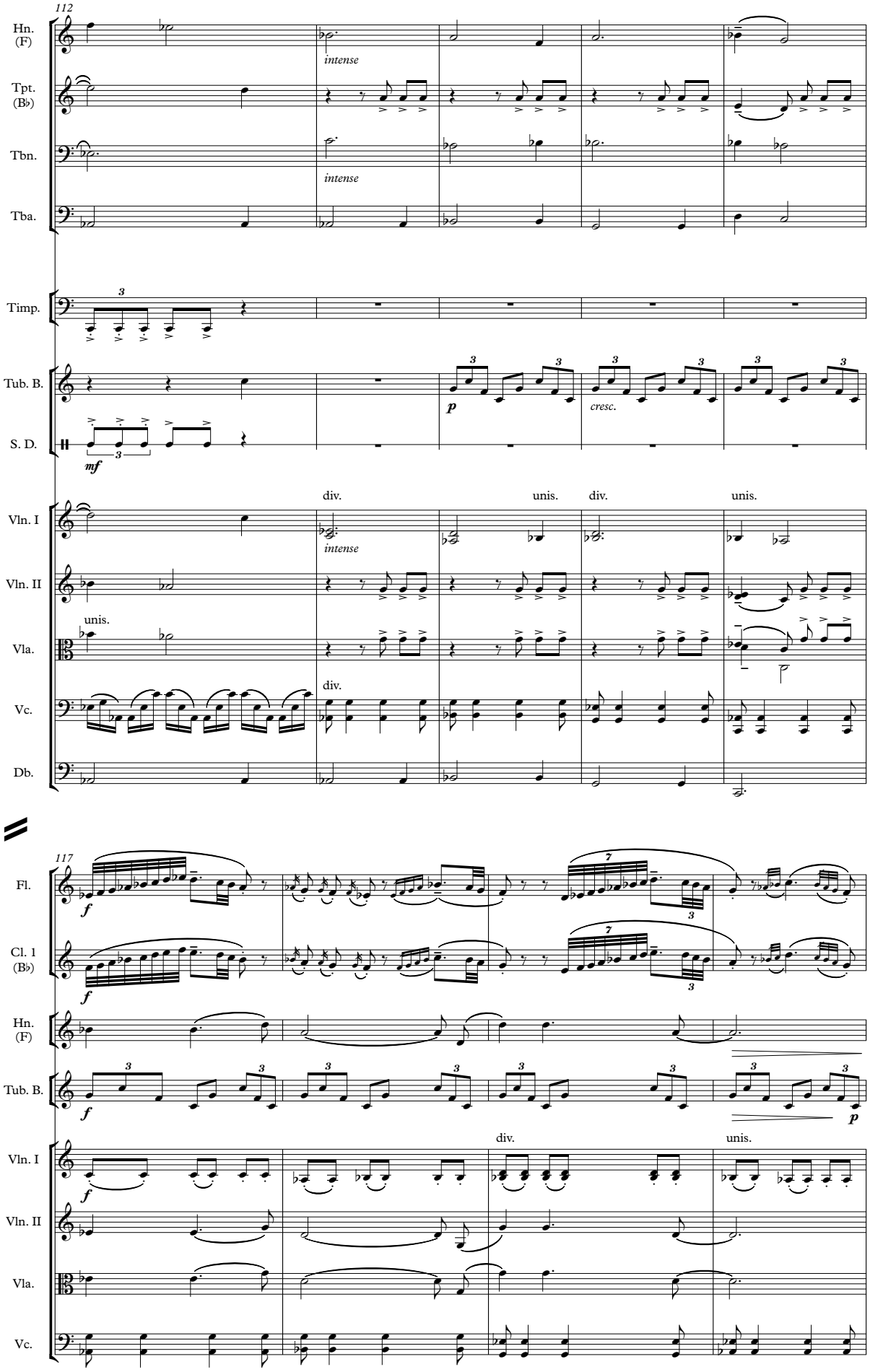

93
♩ = 80
Fl.
Ob.
Cl. 2 (B♭)
♩ = 80
Timp.
S. D.
Vln. I
Vln. II
Vla.
Vc.
Db.
div. unis.
sim. div.
unis.
unis. div.
97
Cl. 1 (B♭)
angular

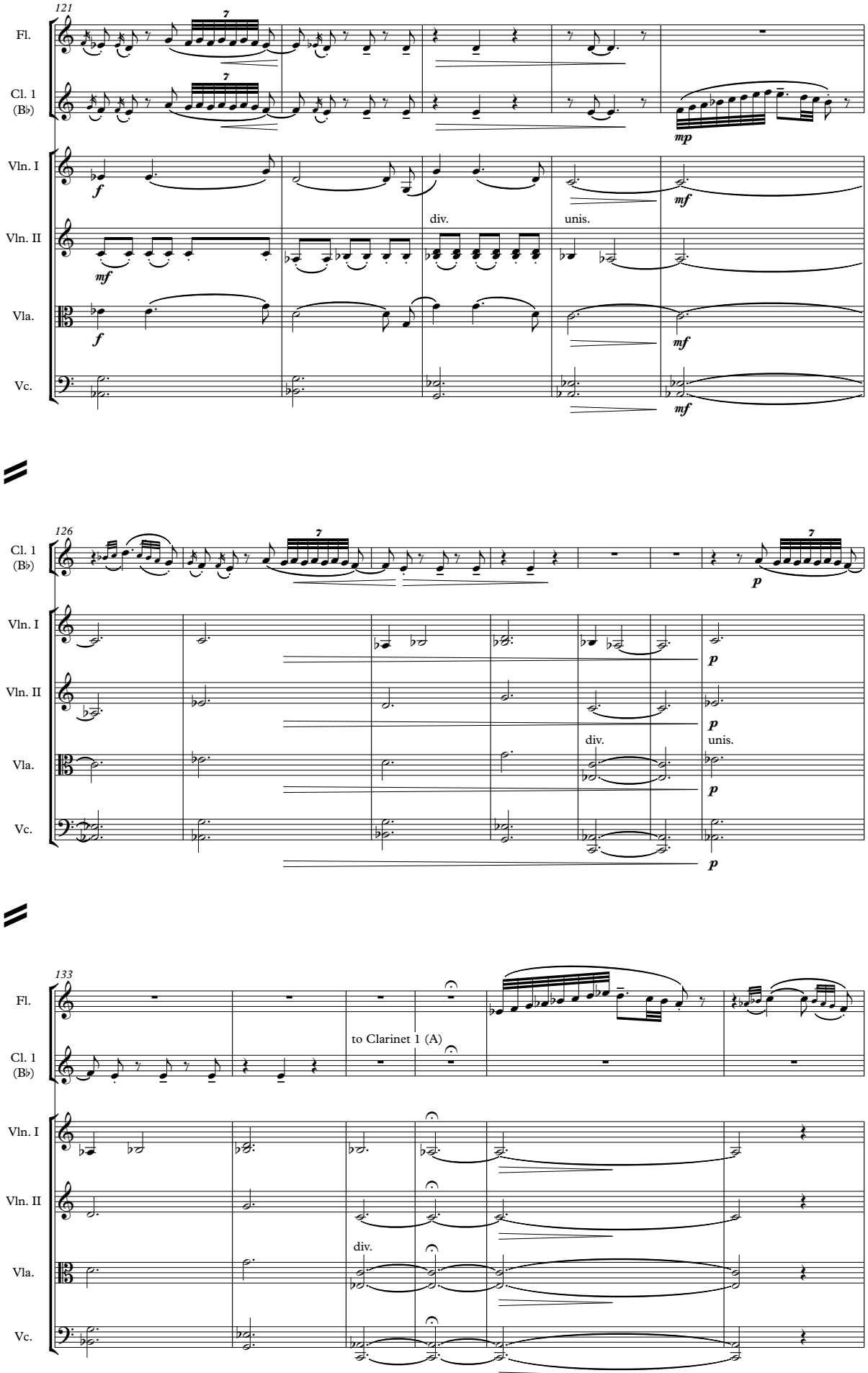

100
Fl.
Ob.
Cl. 1 (B♭)
Cl. 2 (B♭)
Bsn.
Timp.
S. D.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
mf
f
tr

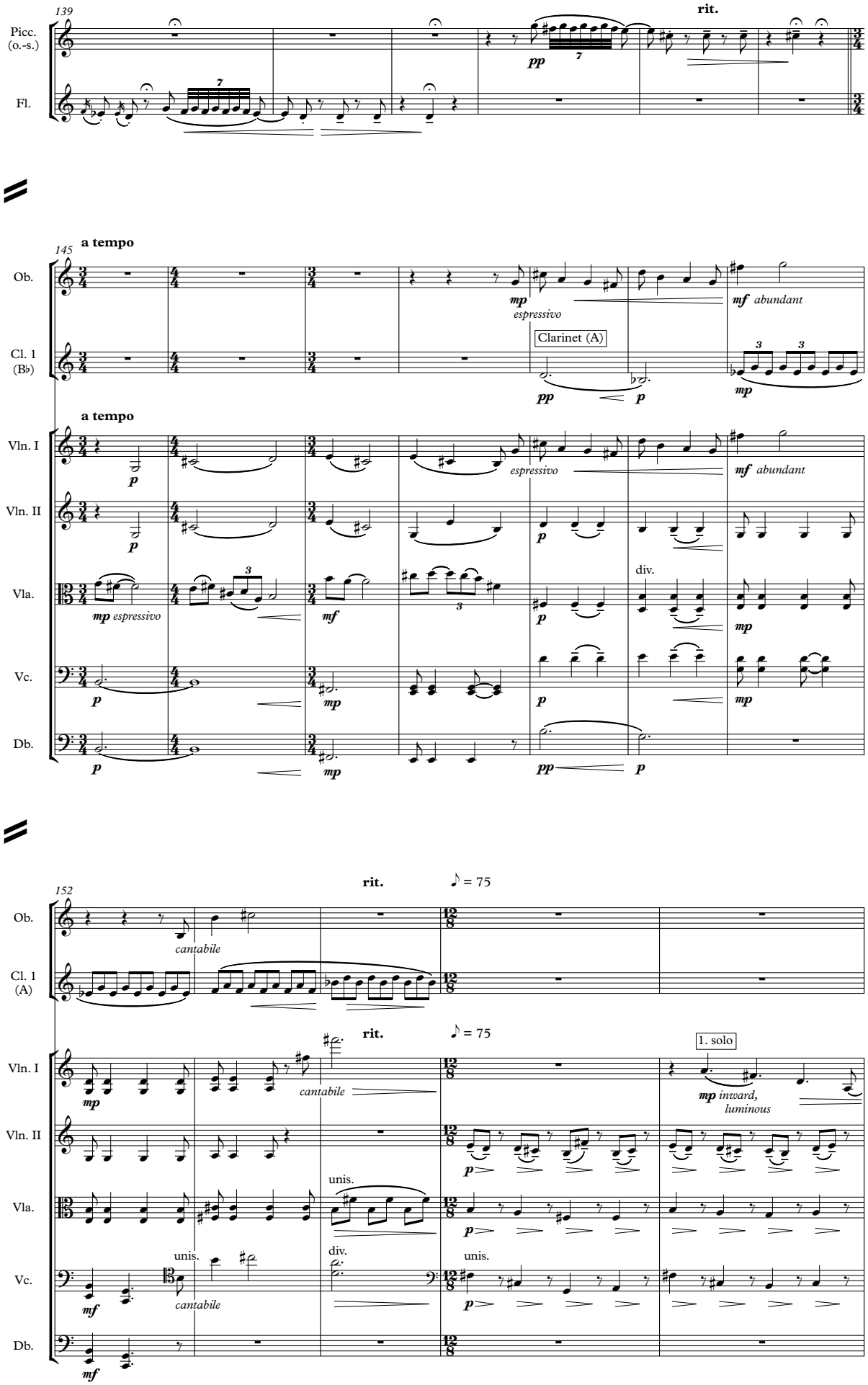

103
Fl.
Ob.
Cl. 1 (B♭)
Cl. 2 (B♭)
Bsn.
Hn. (F)
Timp.
S. D.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
monumental
resounding
mf
tr
div.

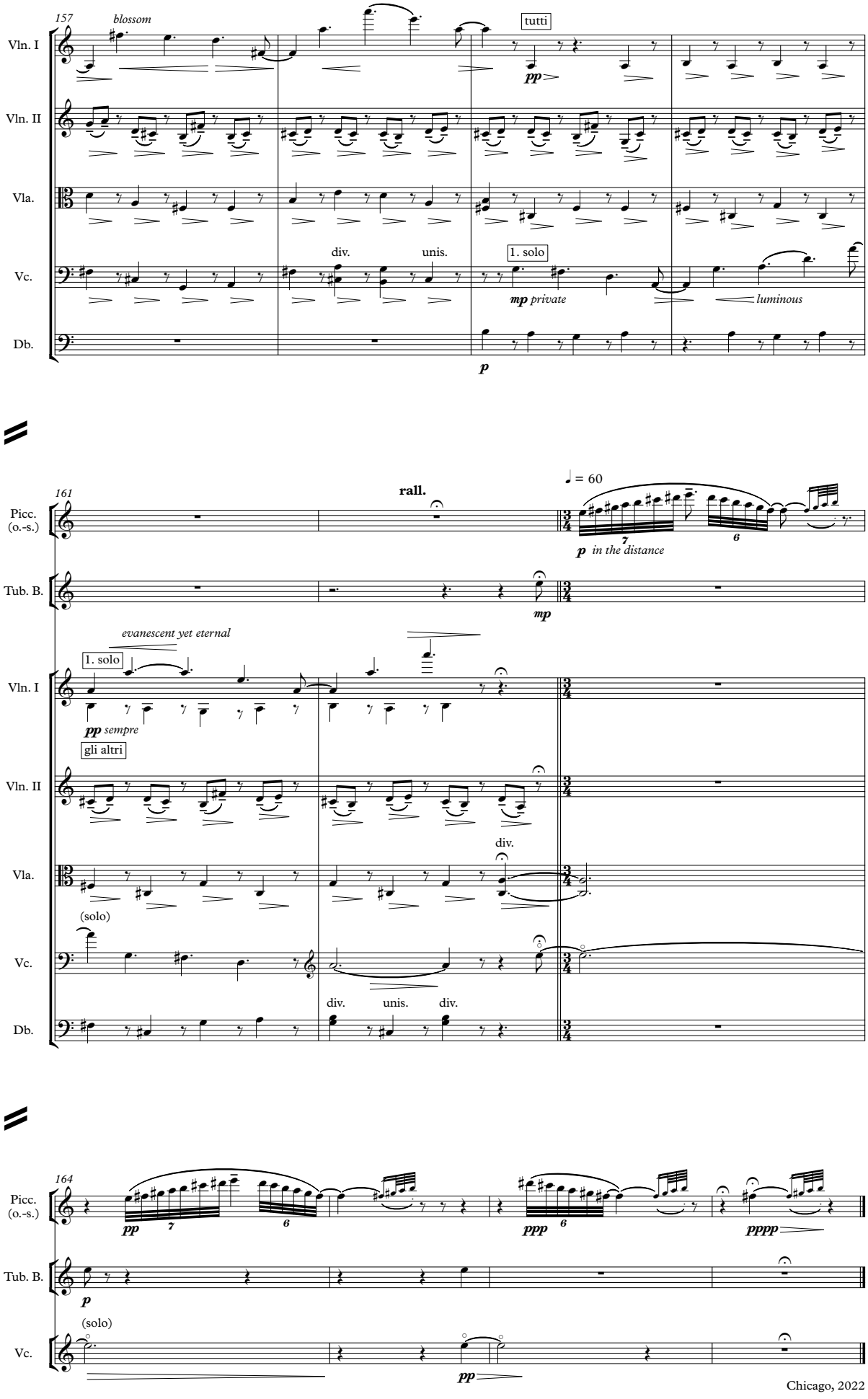

106
Fl.
Ob.
Cl. 1 (B♭)
Cl. 2 (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Tba.
Timp.
S. D.
Vln. I
Vln. II
Vla.
Vc.
Db.
div.
unis.


109
Hn. (F)
resounding
Tpt. (B♭)
resounding
Tbn.
Tba.
Timp.
f
mf
Tub. B.
S. D.
mf
Vln. I
ff resounding
Vln. II
resounding
Vla.
resounding
div.
Vc.
unis.
tempestuous
Db.


112
Hn. (F)
Tpt. (B♭)
Tbn.
Tba.
intense
intense
Timp.
Tub. B.
S. D.
p
cresc.
mf
Vln. I
Vln. II
Vla.
Vc.
Db.
div.
unis.
div.
unis.
intense
unis.
div.
117
Fl.
Cl. 1 (B♭)
Hn. (F)
Tub. B.
f
p
Vln. I
Vln. II
Vla.
Vc.
div.
unis.


121
Fl.
Cl. 1 (B♭)
Vln. I
Vln. II
Vla.
Vc.
7
mp
f
mf
div.
unis.
126
p
133
to Clarinet 1 (A)


139
Picc. (o.-s.)
Fl.
rit.
pp
145
a tempo
Ob.
Cl. 1 (B♭)
Clarinet (A)
mp espressivo
mf abundant
Vln. I
Vln. II
Vla.
Vc.
Db.
div.
152
rit.
♪ = 75
cantabile
1. solo
mp inward, luminous
unis.
div.



Chicago, 2022