::: full score :::

for the Meitar Ensemble

Uberrima Fides

[for alto flute, bass clarinet, violin, cello, and piano]

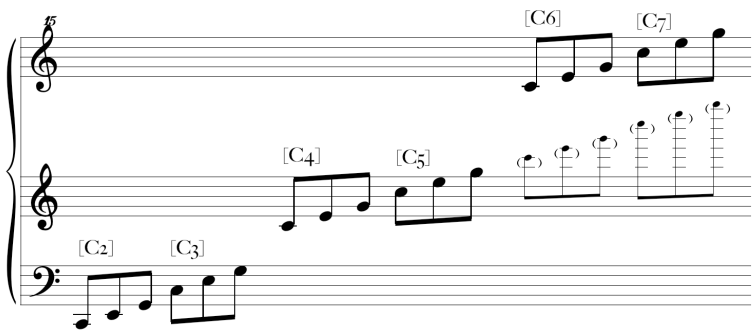
Louis Goldford (2015)

[*dur. ca.* 6:30]

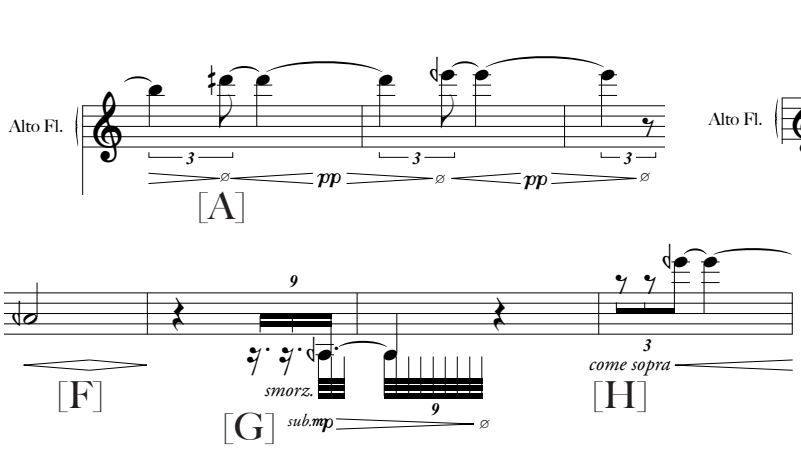
[*instrumentation*]

alto flute
bass clarinet
violin
cello
piano

[*range + octaves*]

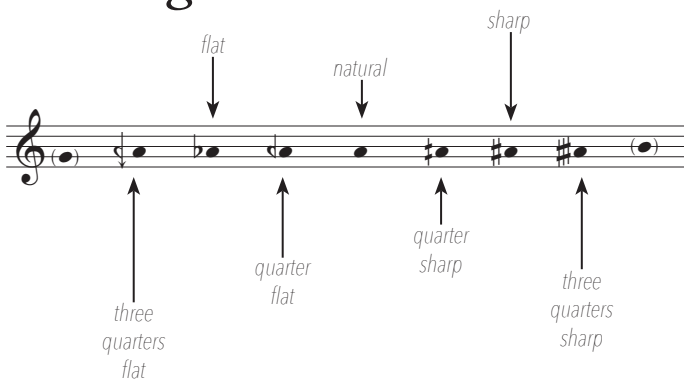


[*dynamics + breath tone*]



[*performance notes*]

[*tuning*]



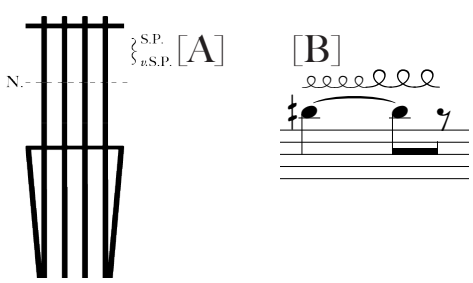
For all instruments, the 6th and 7th octaves are often placed in the double-octave treble clef to accommodate extended passages in the higher tessituras.

All crescendo + decrescnedo "hairpin" swells start and end from *niente* [A]. These indications are often simplified into hairpin shapes such as [F]. *sim.* [B] indicates that all further hairpin swells be executed just as the previous one. *come sopra* [H] indicates a return to the previous swell structure following an intevening event, such as the smorzato [G].

For all of these *swell* structures, the alto flute and bass clarinet should vary the amount of air tone as suggested in the opening bars, i.e. alto flute mm. 2-4, between full air [C], half air [D], and full tone [E]. Full air should always accompany *niente* dyanmics.

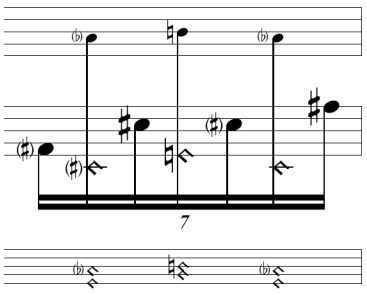
In general, all instrumentalists should play *non vibrato.*

[*strings + flute articulation*]



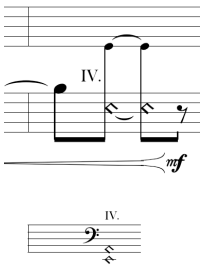
In general, the violin and cello should play between *verso sul ponticello* and *sul ponticello* [A], especially to facilitate rapid leaps between notes in the normal playing range and resultants produced by harmonics.

Circular bowing [B] implies a movement away from this central point of *sul ponticello*. With varying wideness (indicated by the size of the looping circles above sustained notes), the bow should touch expanding lateral points including *ordinario* and *sul tasto* positions as well as on the bridge itself. From this movement we should hear a kind of cyclical rhythm of varying timbres.

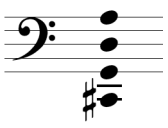


Diamond noteheads in the flute part denote a fundamental that will produce the *approximately* indicated partial; a band of high harmonic sounds clustering around the given partials will suffice.

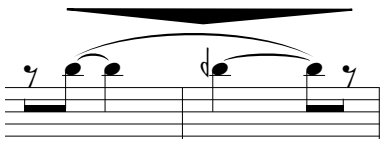
Use *any comfortable consonant syllable* to produce a sharp attack.



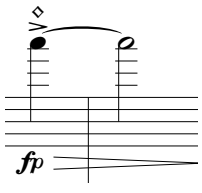
The flute and string parts often include small *ossia measures*, such as the example on the left from cello, m. 54, that show alternate ways of producing the intended resultant pitch. For the flute, this is a fundamental pitch which will produce a high harmonic. For strings, this is a node on a given string.



Cello Scordatura — The C string should be tuned up a half-step throughout.



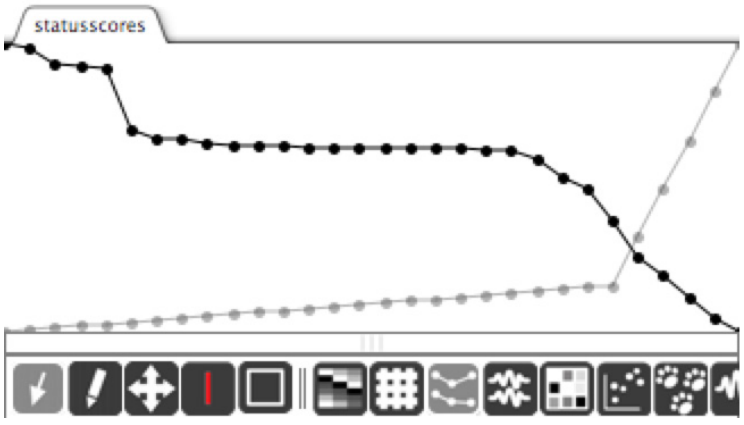
Bow pressure — Gradual variance in pressure between points of pure tone (where the line is thinnest), to pure noise, i.e. scratch tone (where the line is thickest).



Breath attack — A diamond on top of a notehead signals a sharp burst of air, without tongue, starting a note in the alto flute. The effect should sound similar to a Japanese Nohkan (能管) flute.

[*program note*]

A year ago I became interested in developing algorithms that use economic models as a source of musical material. This was the route I took with *Giffen Good* (2014) for trombone and live electronics. Since then I have been interested in adapting the economic models that have mystified me most — such as *market signaling*, first proposed by Michael Spence in 1973. Spence proposed that sending non-monetary signals through markets are often at play and help to optimize transactions. For example, a college degree is one kind of "signal" that helps future employers judge whether job applicants possess certain skills. An oeuvre of study consequently opened up following this proposal, widely spanning the fields of economics, sociology, etc.



Normalized *status scores* for the top 30 banks in 1981 (black), against company *rank* (grey). The top 5 status scores (upper left) represent the 'bulge bracket' firms (i.e. Morgan Stanley, Goldman Sachs, etc.).

Source: *Podolny. Status Signals: A Sociological Study of Market Competition.* Princeton: Princeton University Press, 2005.

The problem for me is that many economists believe that social values and institutions help markets tend towards equilibrium and not the opposite. In *Uberrima Fides* (2015) for ensemble, I set up a structure that I believe tends toward market failure. Known data was used to generate pitch and duration, affecting the density and range of events within the context of gradually shifting pitch fields. These sources analogously controlled a series of ever-changing probability distributions governing note and rest selection within specific boundaries.

The piece's title is taken from the 'uberrima fides' clause of contract negotiations; a legal doctrine in which parties to a contract formally declare all known facts in their "*best faith*." Often such clauses are found in insurance contracts — the classic exemplars of adverse selection bias and a common subject of asymmetric information studies in marketplaces.

Louis Goldford
June 2015
Cambridge, MA

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premiere performance given by

— *Meitar Ensemble* —

Amit Dolberg, artistic director

conducted by Eran Zehavi

2 August 2015
Ran Baron Hall, The Center for New Music
Israeli Conservatory of Music
Tel Aviv

[Score]
[*dur. ca.* 6:30]

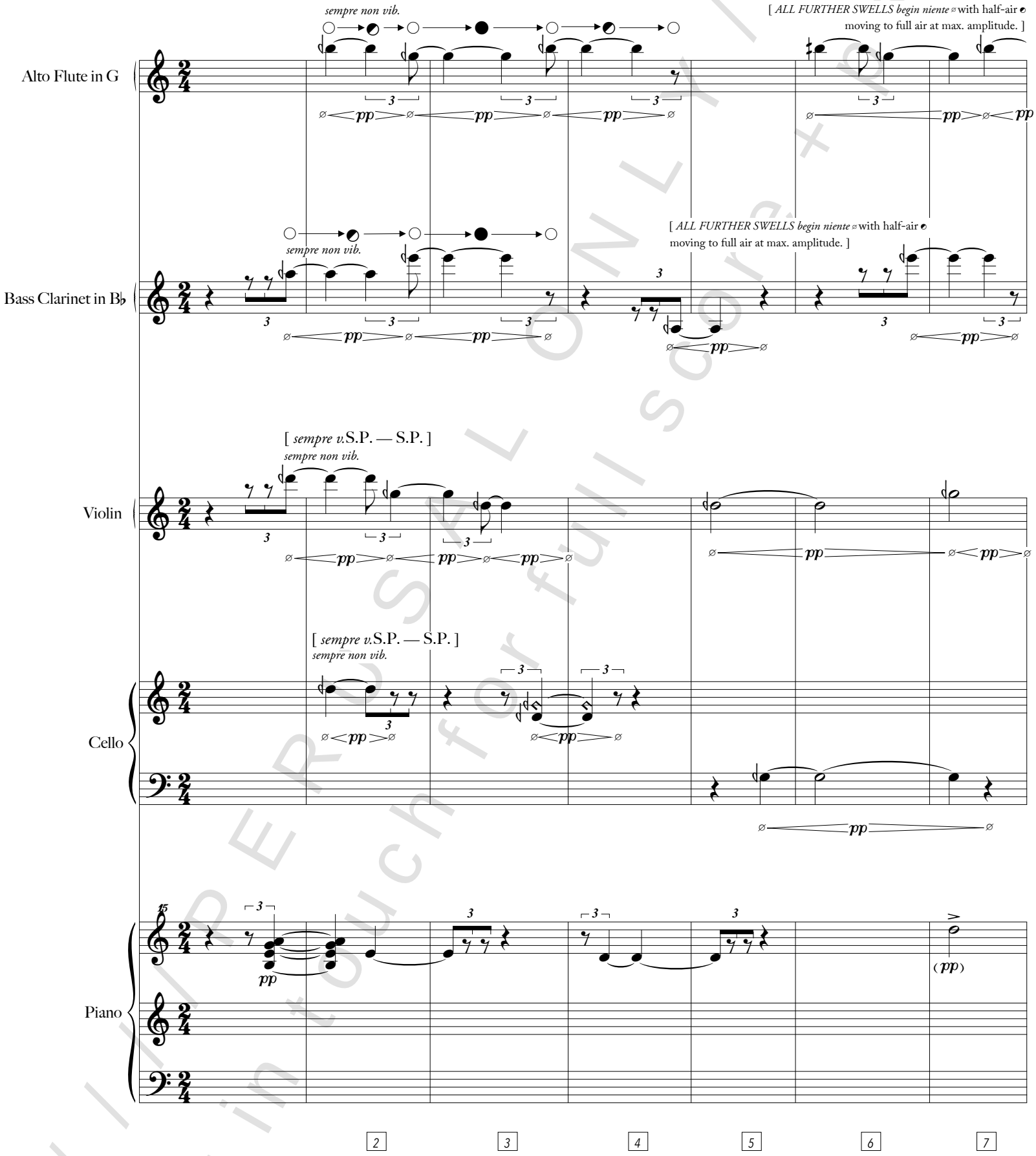
composed for the Meitar Ensemble

Uberrima Fides

[for alto flute, bass clarinet, violin, cello, and piano]

Louis Goldford (2015)

Evocative; gradually mechanical as durations shorten [♩ = 60]



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Get in touch for full score + parts.

11

Alto Fl.

Flz.

B. Cl.

smorz.

sub.

Vln.

Vc.

Pno.

8 9 10 11 12 13

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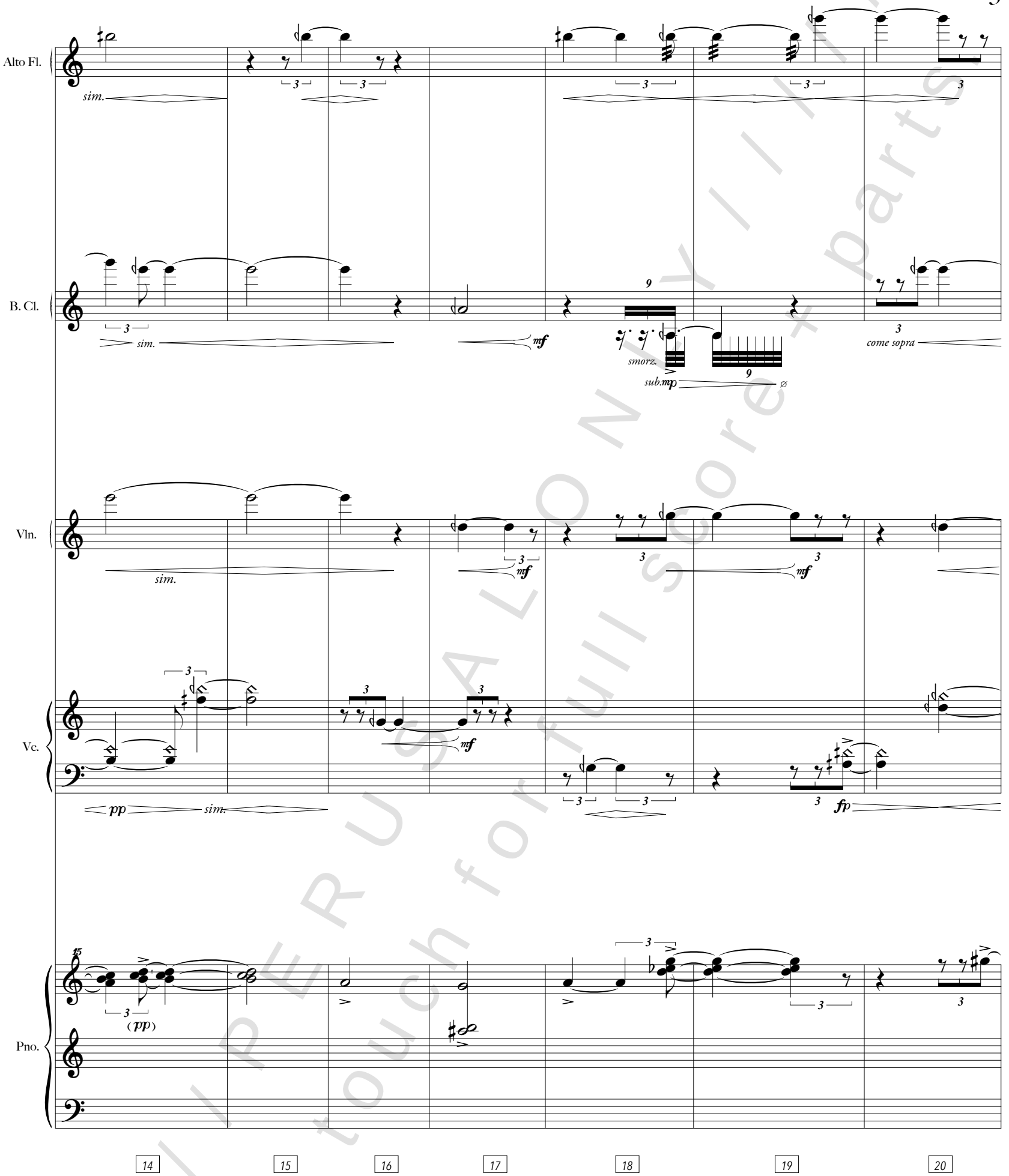

/ / / / PERUSALONY / / / /
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23

Alto Fl.

B. Cl.

Vln.

Vc.

Pno.

Flz.

Flz.

I.

II.

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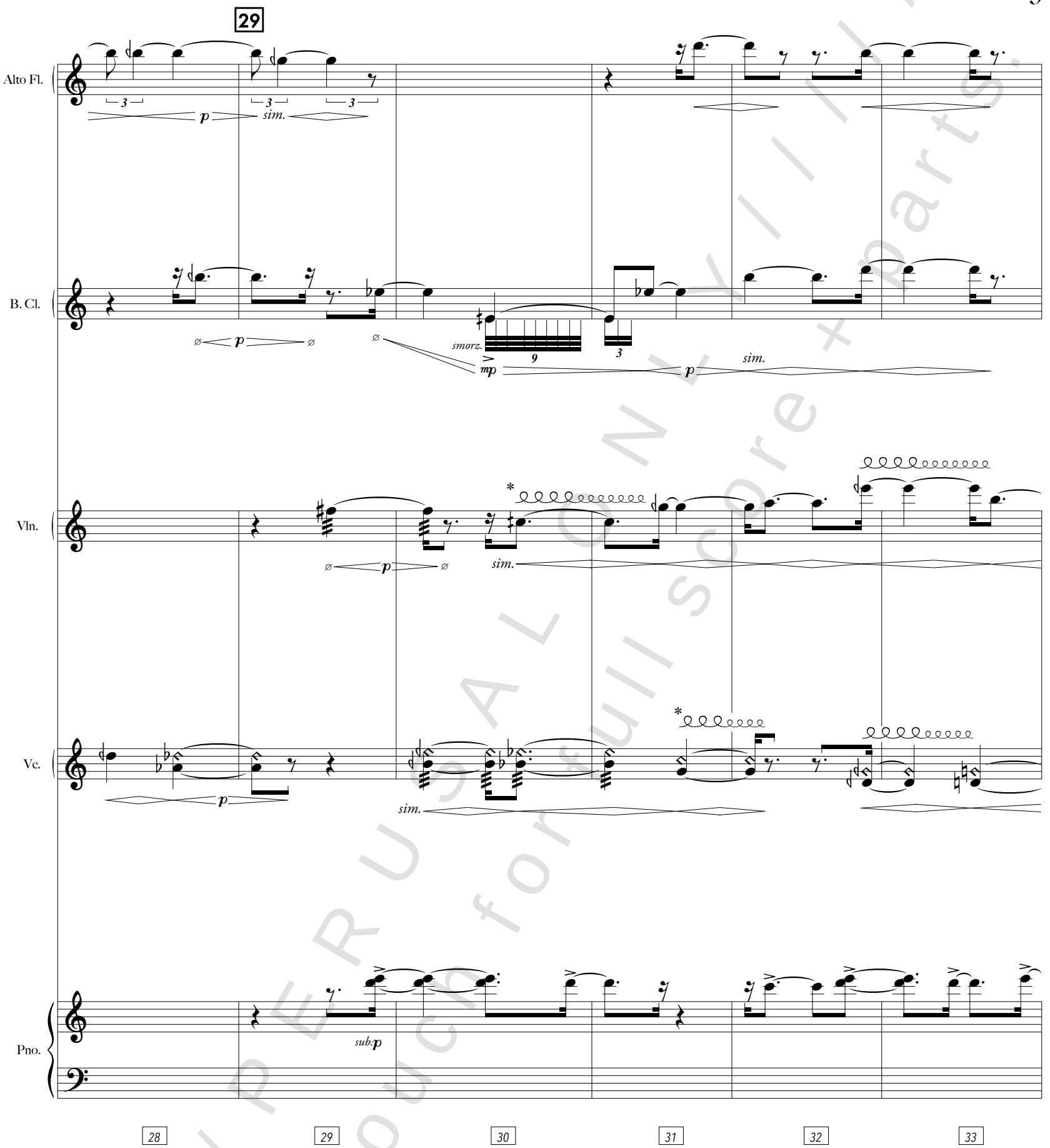

*circular bowing — see preface

ALONY|||PERUSAL|||
full score + parts.
Get in touch for full score

35

Alto Fl.

sim. (p)

p

sim.

B. Cl.

Flz.

sim. (p)

mp

p

Vln.

(p)

mf

p

Vc.

sim. (p)

mf

IV.

I.

p

IV.

II.

Pno.

(p)

34 35 36 37 38 39

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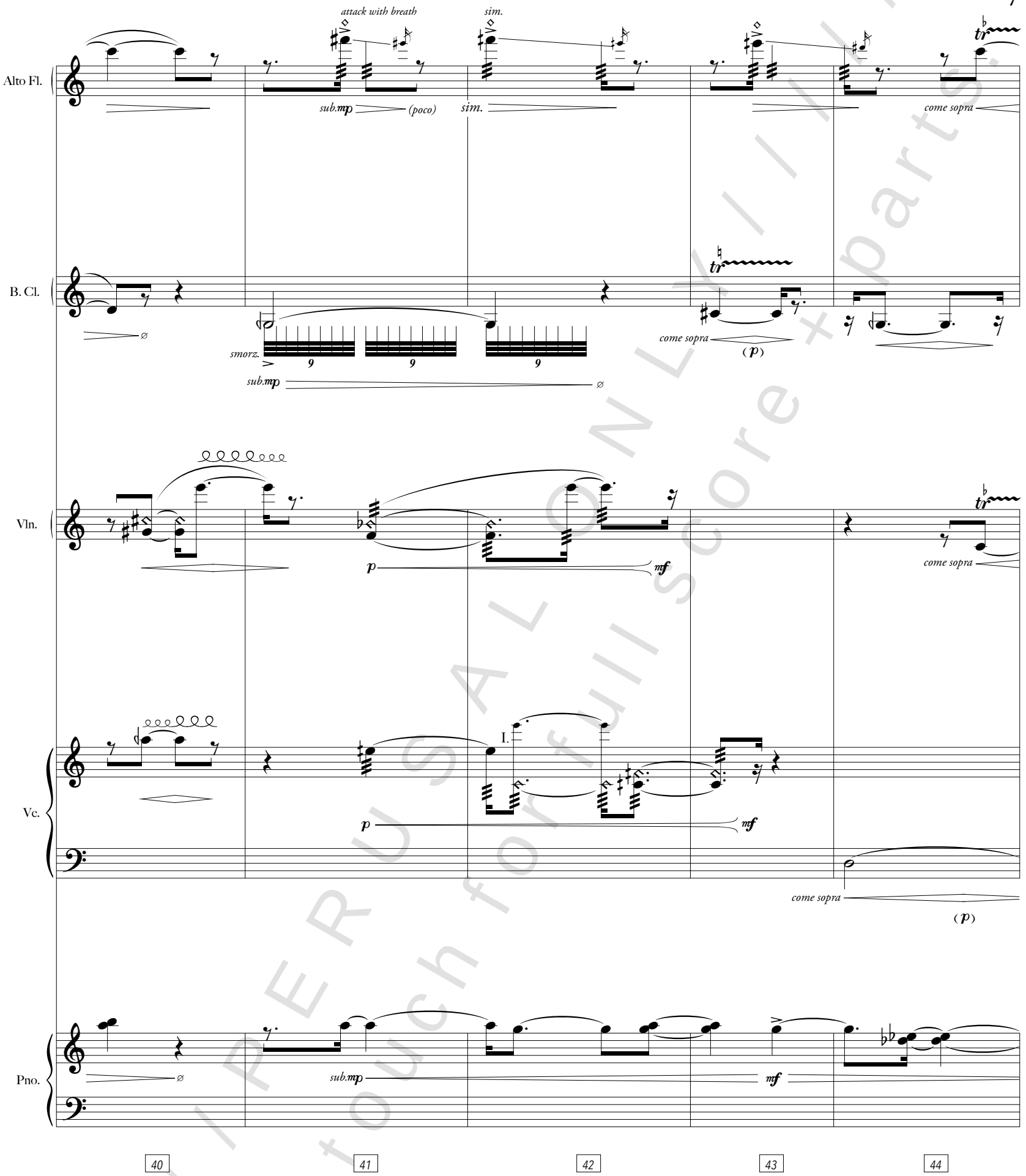

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//// PERUSAL ONLY //// All score + parts
Get in touch for full

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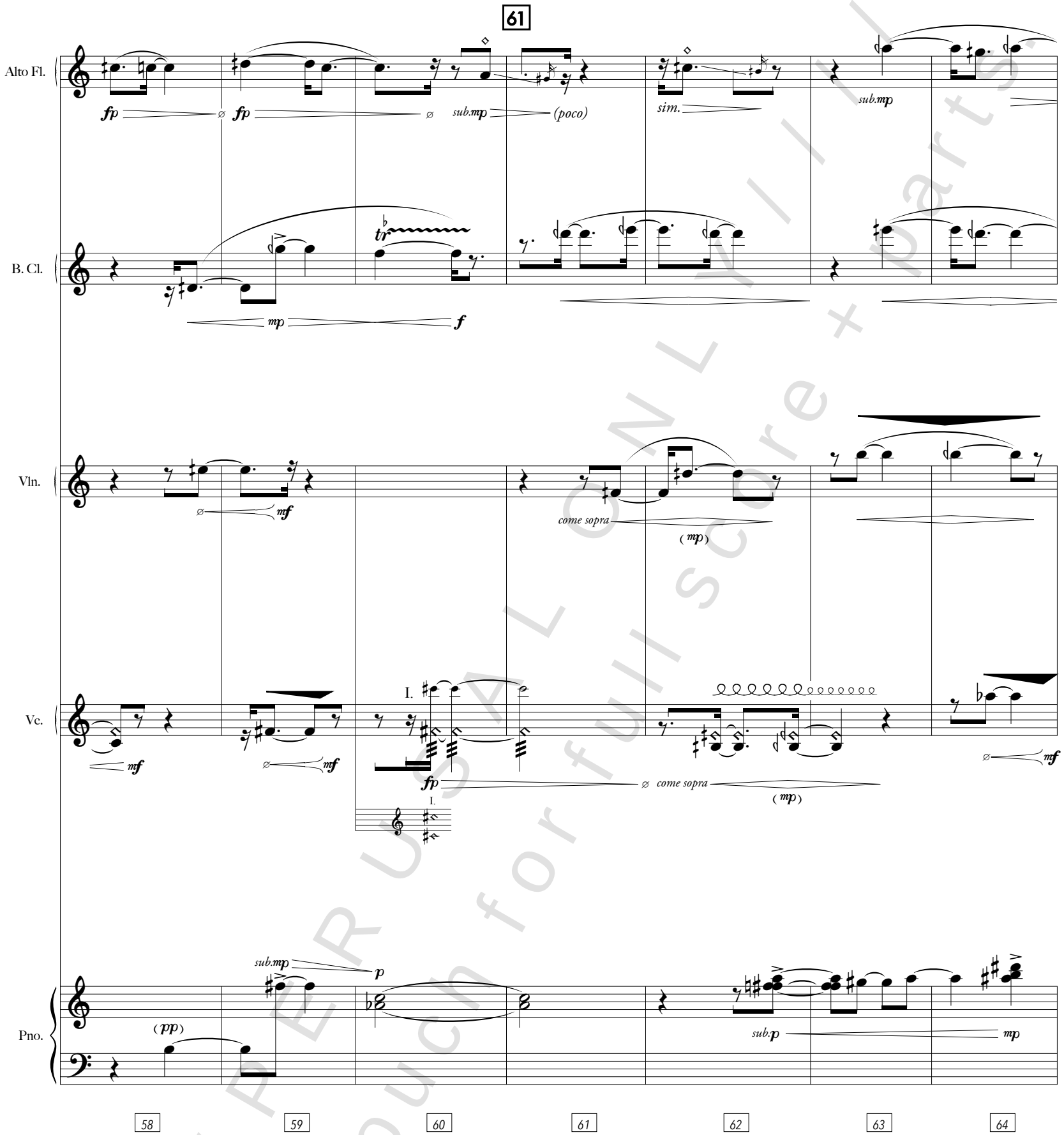

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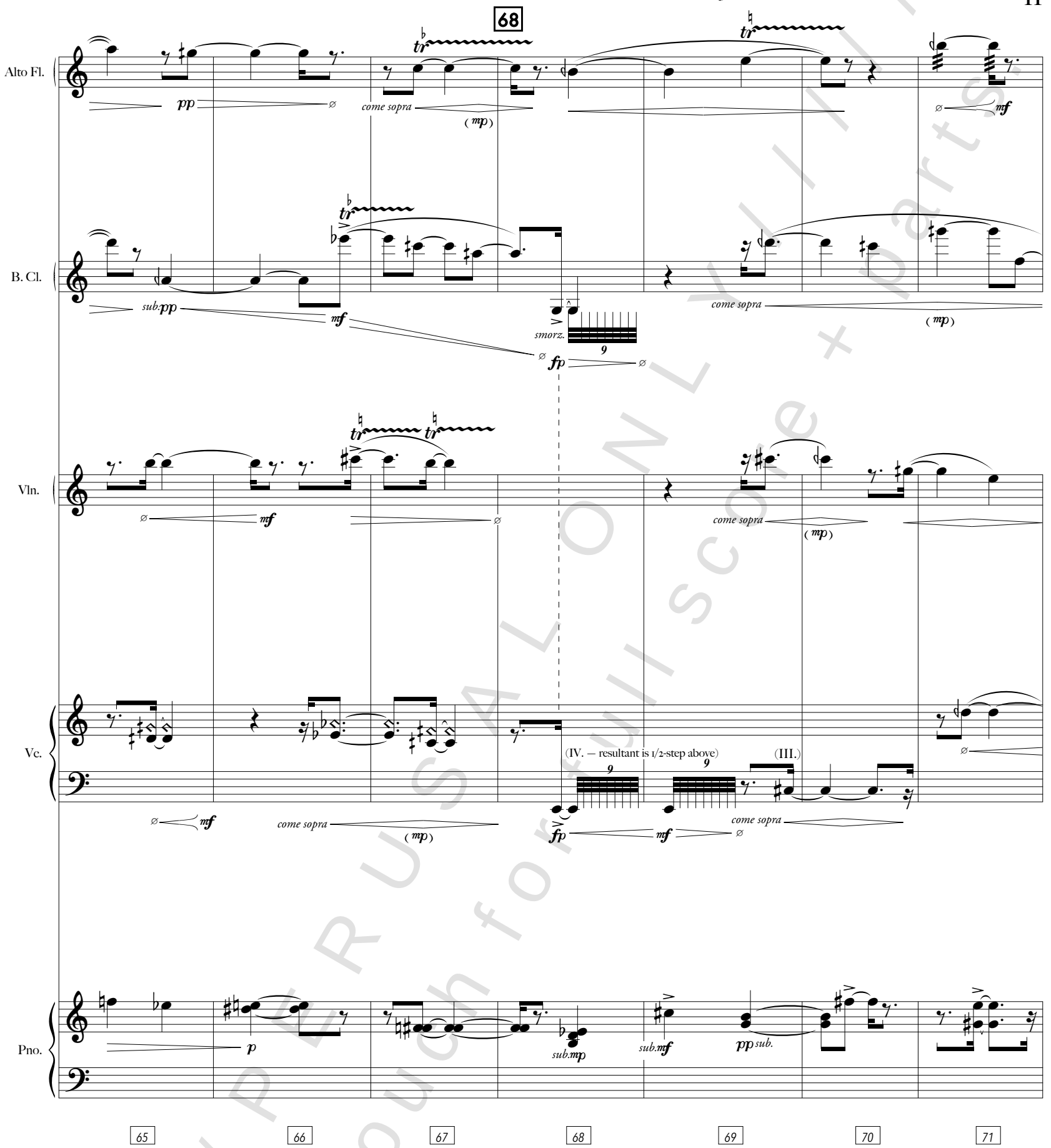

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76

Alto Fl.

B. Cl.

Flz.

Vln.

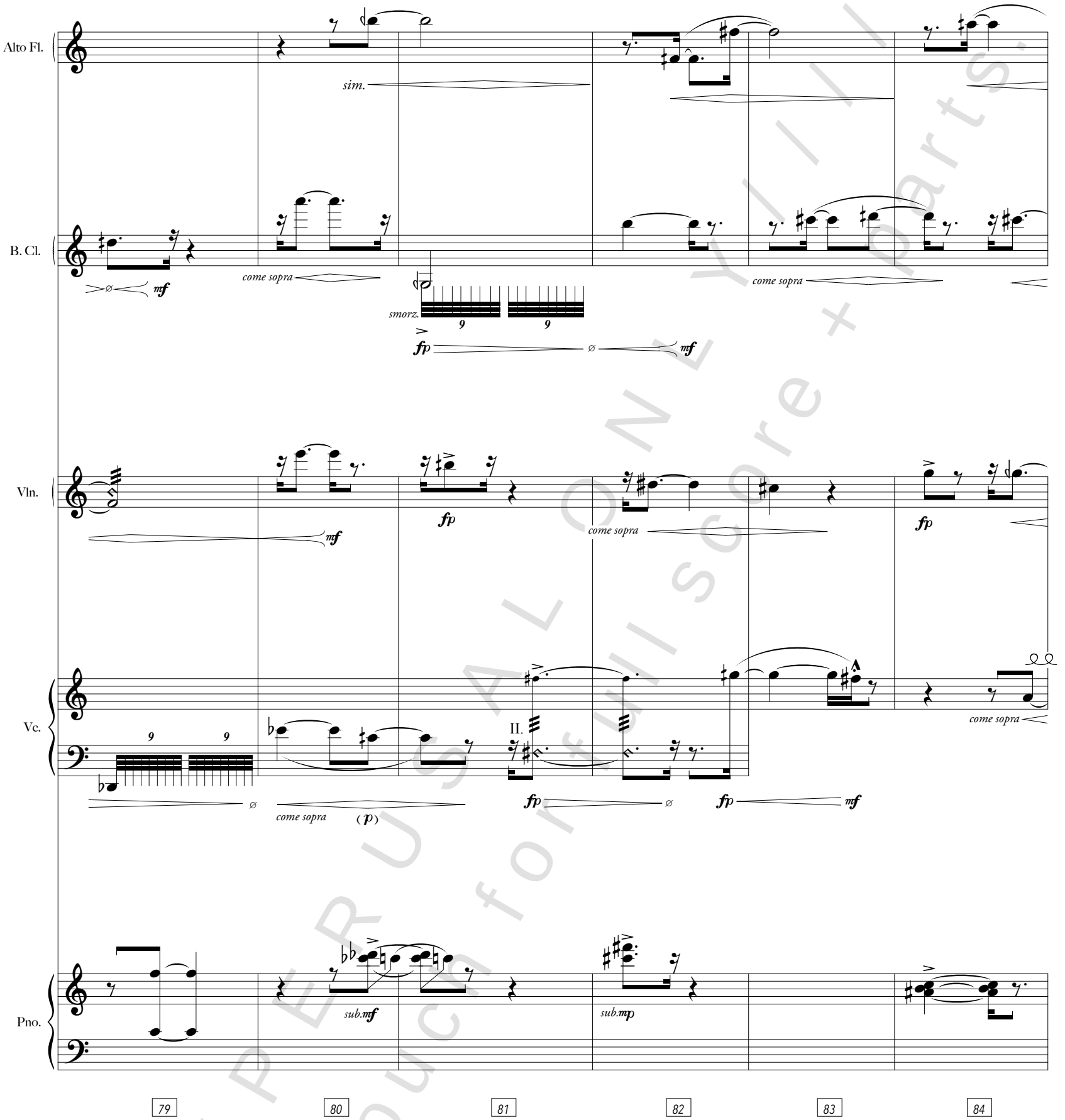
Vc.

Pno.

I.

72 73 74 75 76 77 78

PERUSAL
Get in touch for full score + parts!



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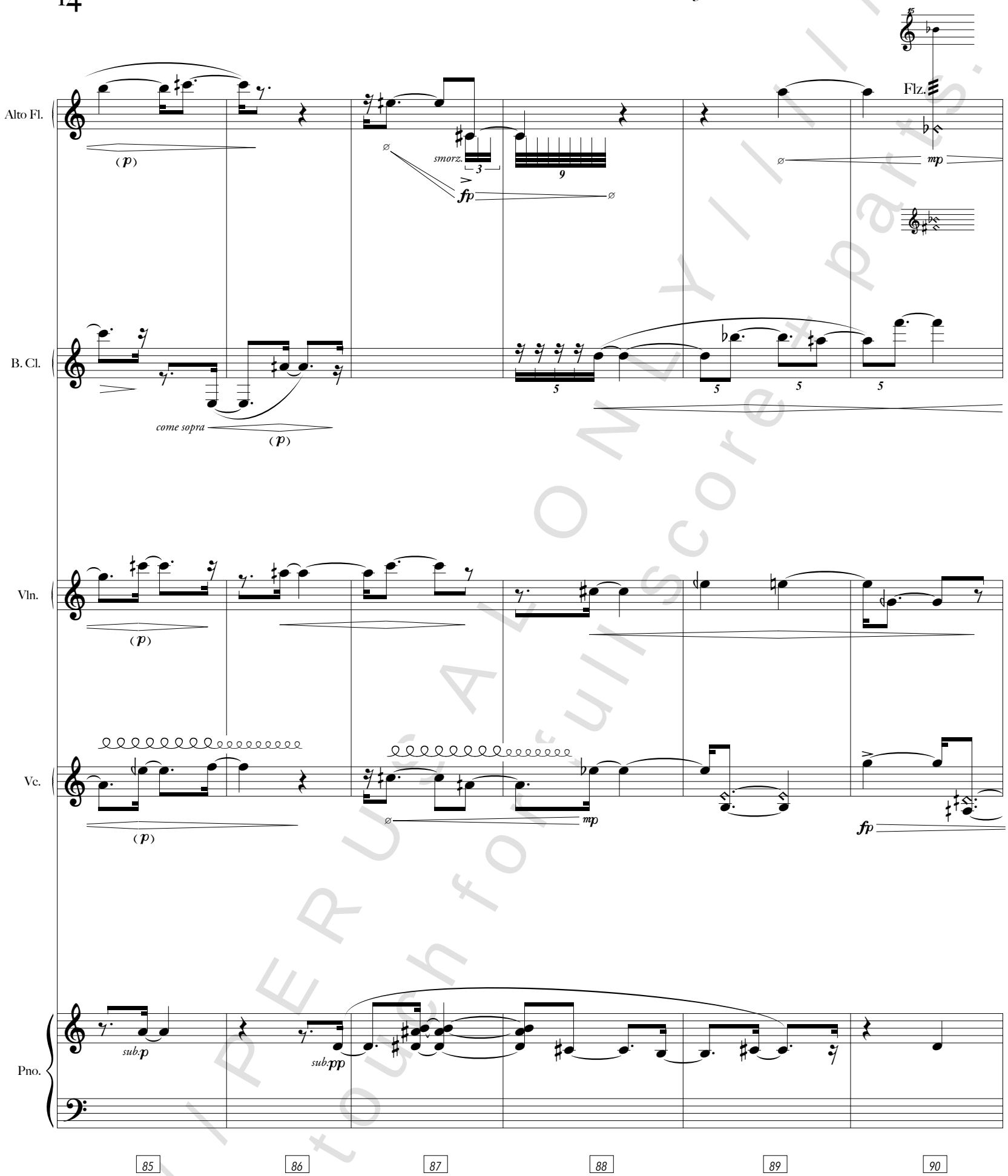

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Get in touch for full score + parts.

94

Alto Fl.

sim.

B. Cl.

Vln.

mf

fp

Vc.

sim.

(mp)

Pno.

sub.p

91 92 93 94 95

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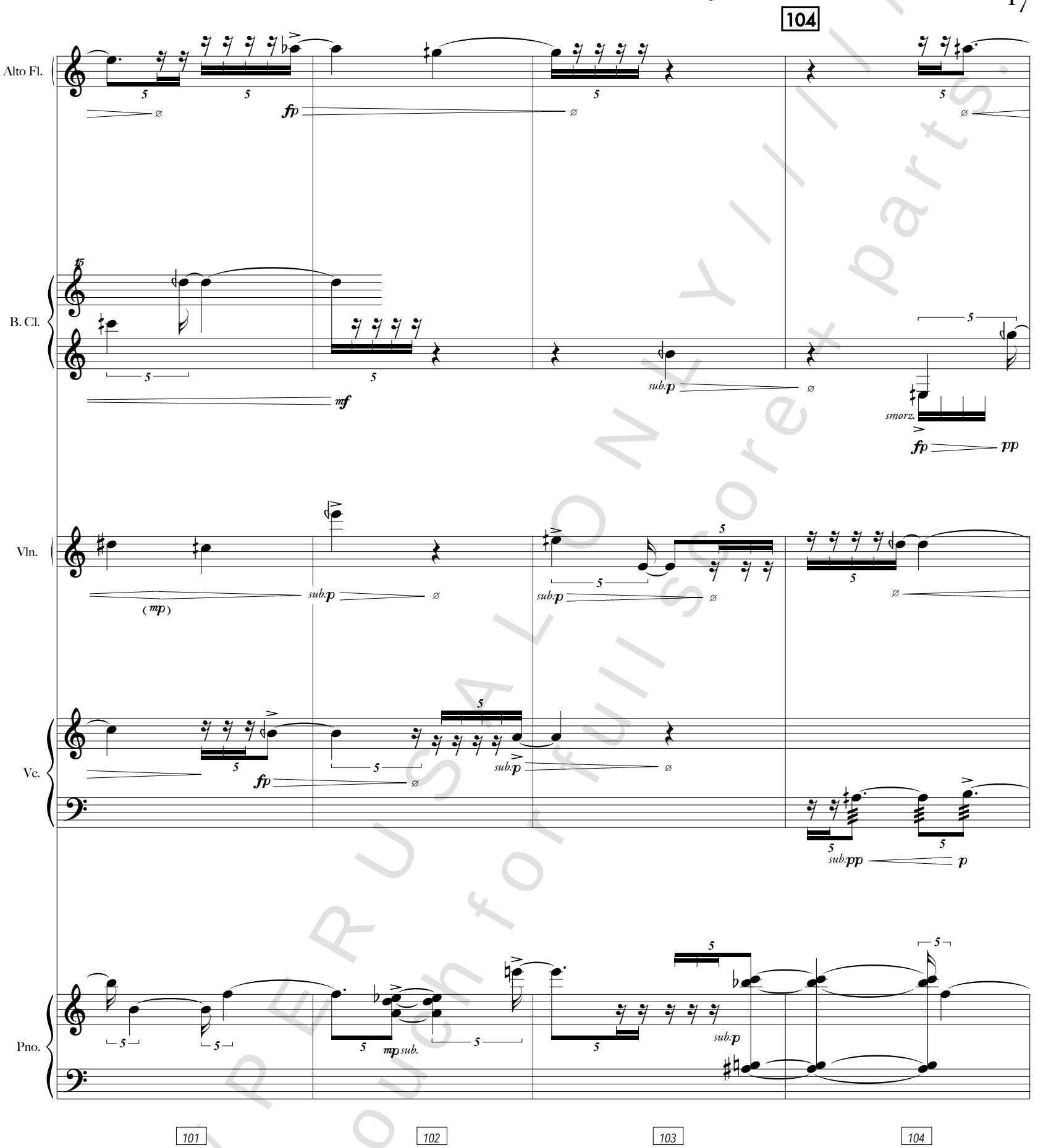
| | | | P E R U S A L O N L Y | | | |
Get in touch for full score + parts



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Get in touch for full score + parts.

| | | | PERUSAL ONLY | | | |
Get in touch for full score + parts.

Alto Fl.

B. Cl.

Vln.

Vc.

Pno.

109 110 111 112

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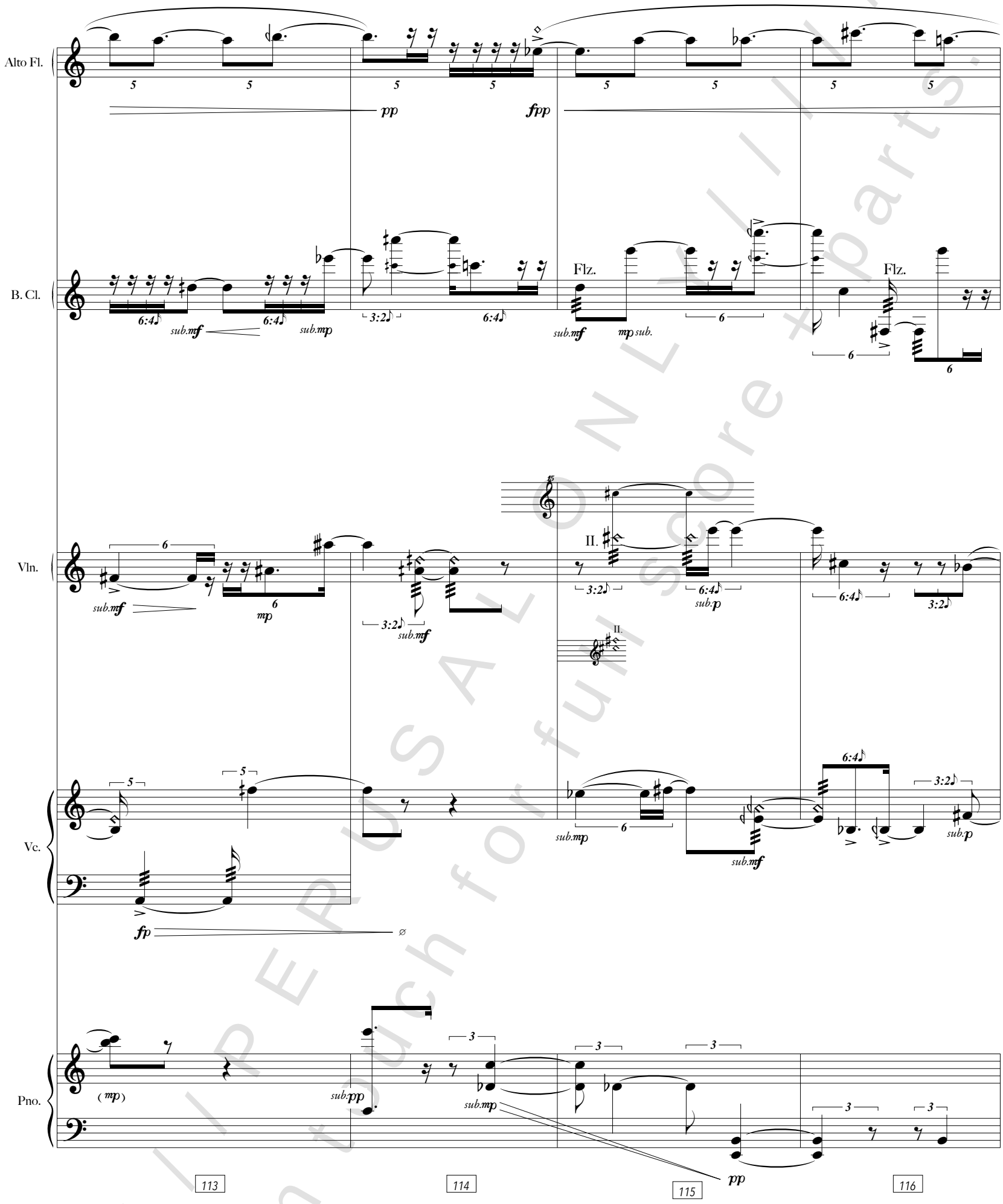
Get in touch for full score + parts.



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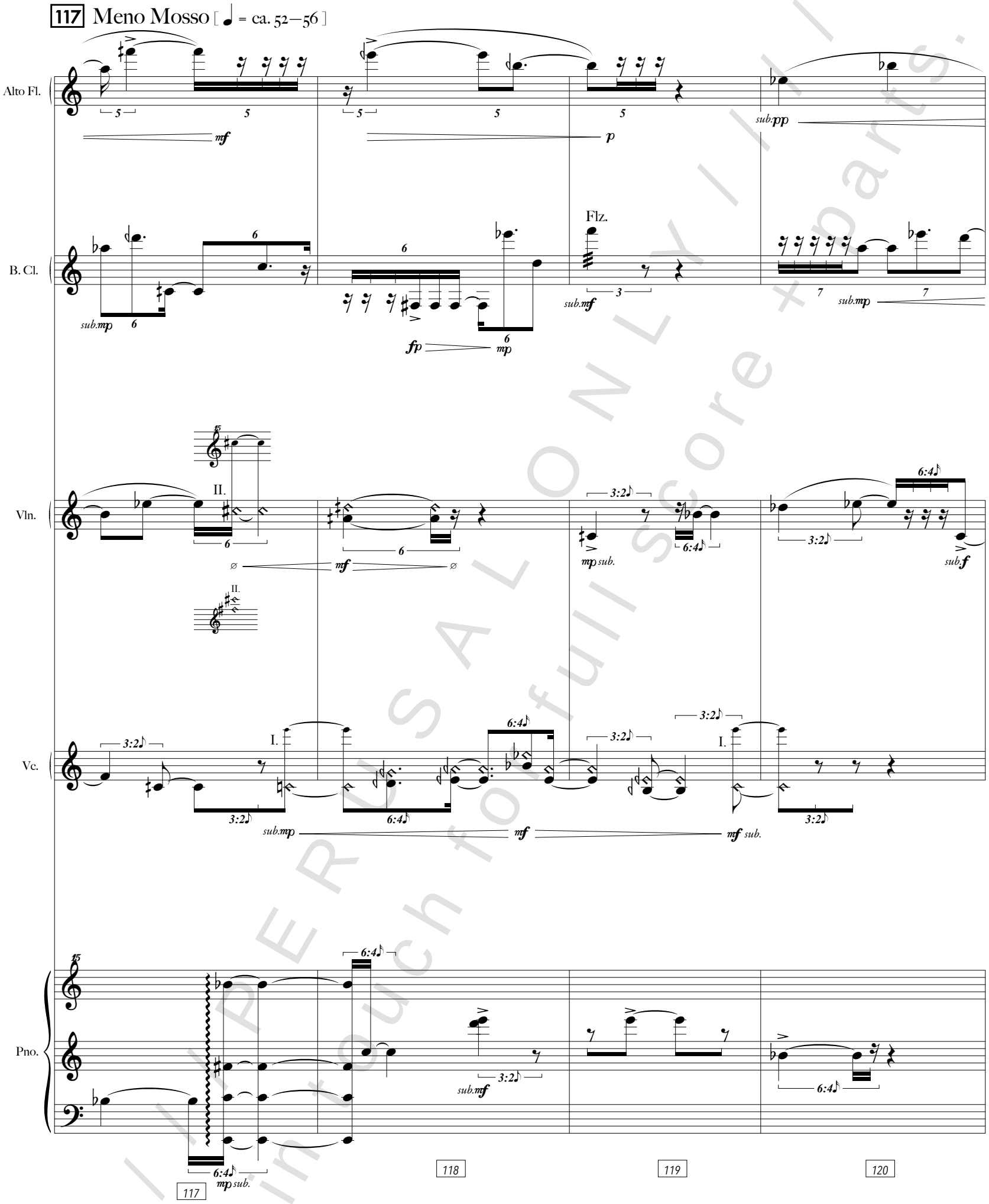

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Alto Fl.

B. Cl.

Vln.

Vc.

Pno.

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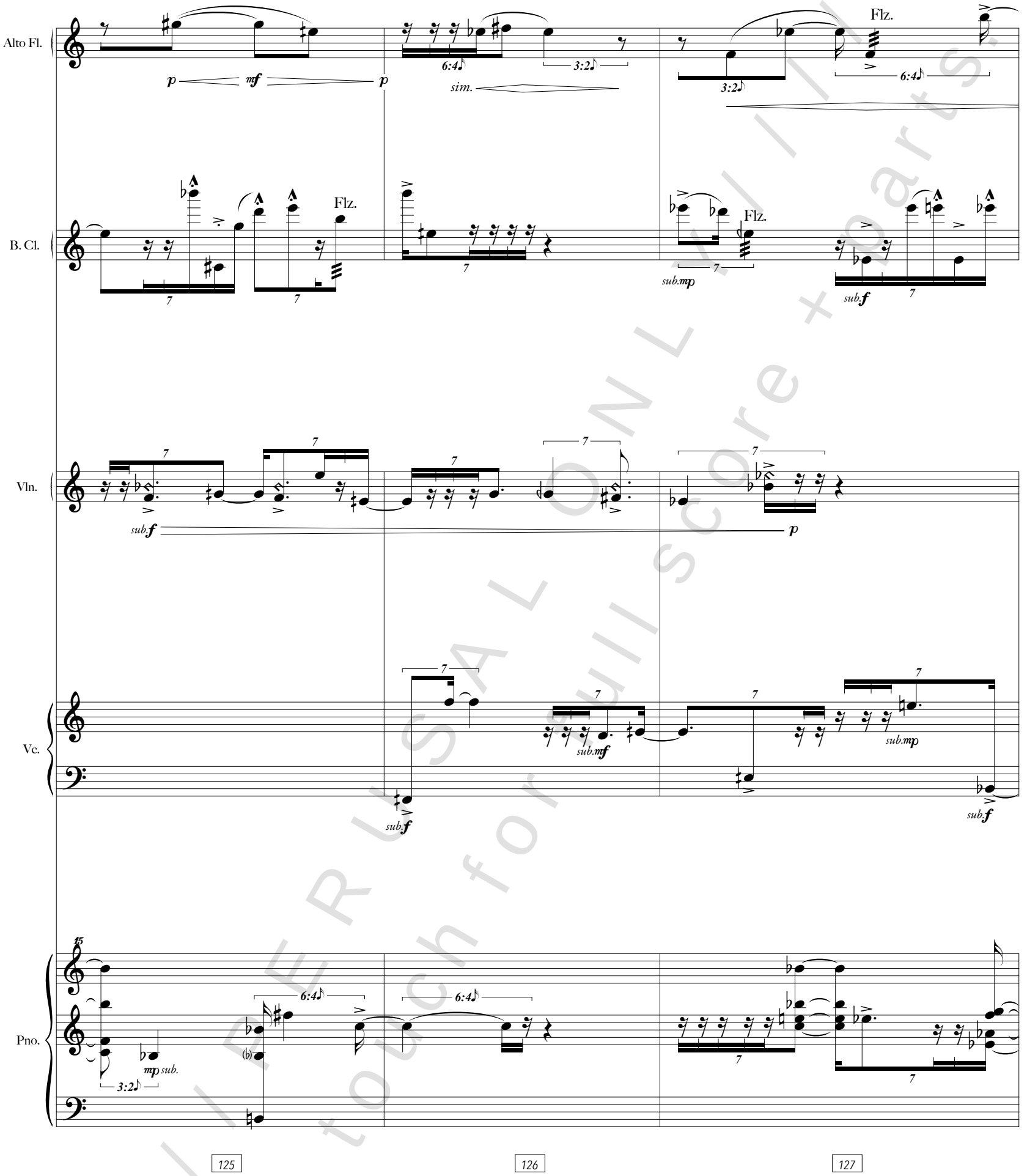

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128

Alto Fl.

B. Cl.

Vln.

Vc.

Pno.

sub.mp f mp mp

Flz. Flz. Flz. Flz. Flz.

(f) mp sub.

sub.f mp

(f) p

(mp) sf sub.mp p sub.

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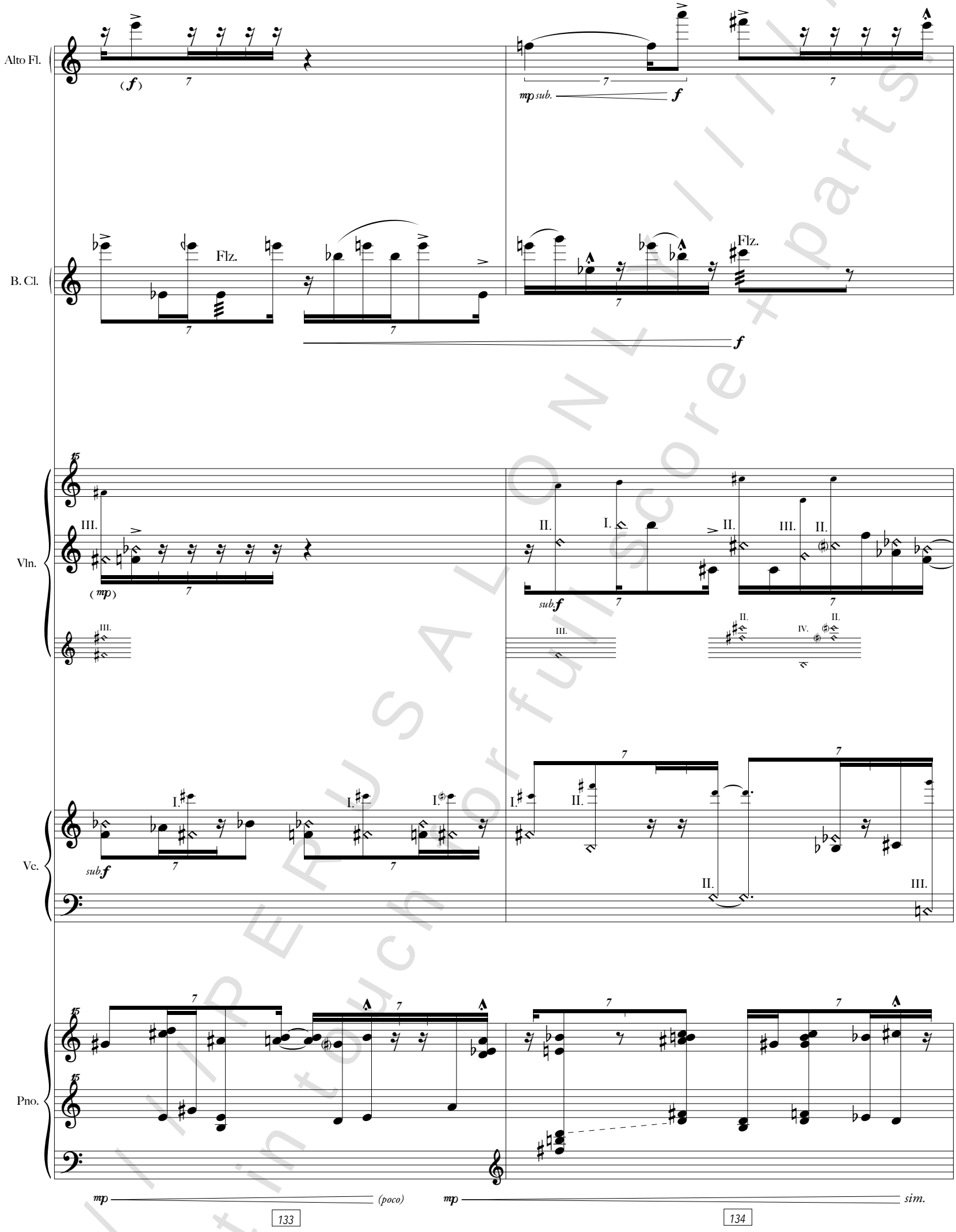

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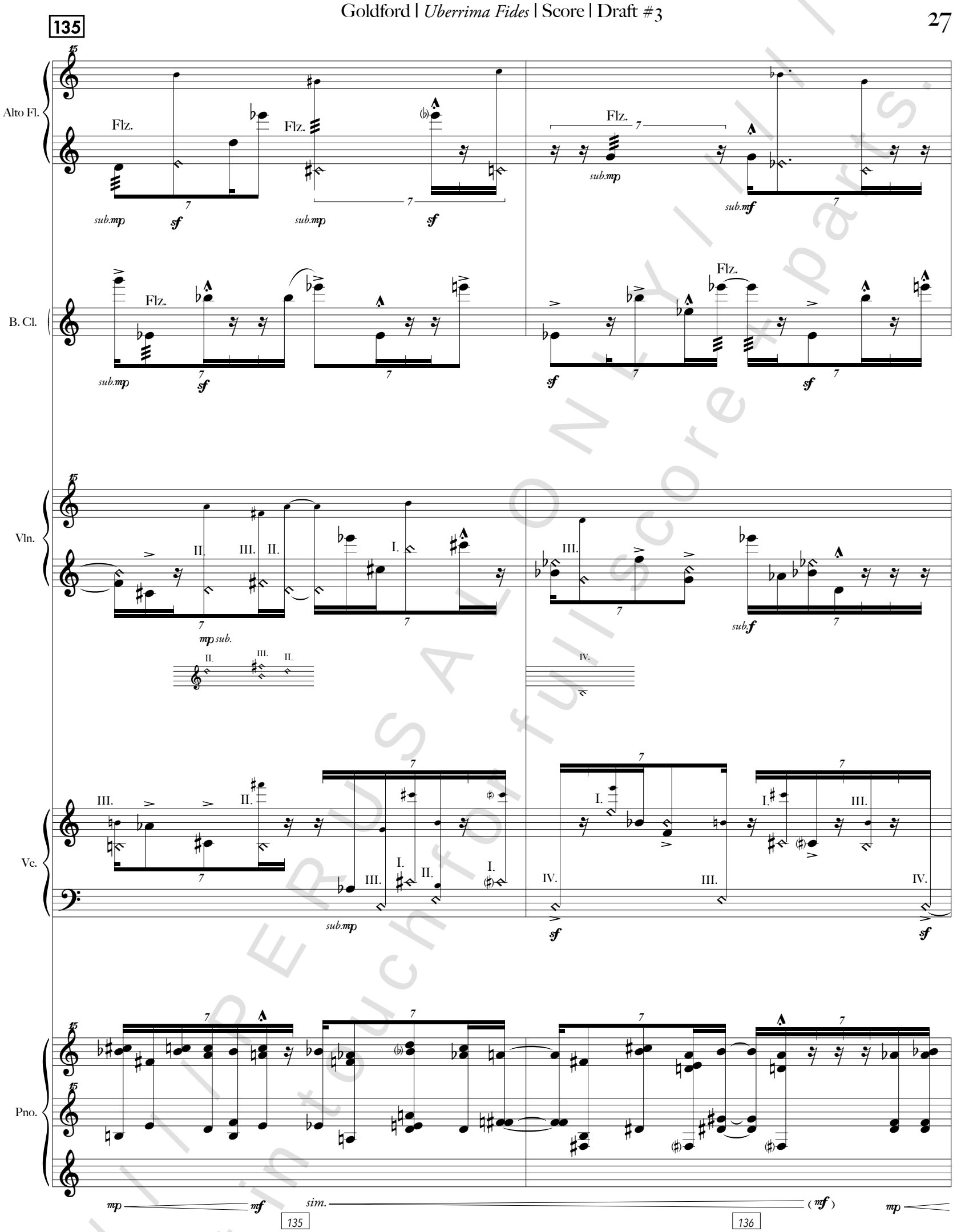

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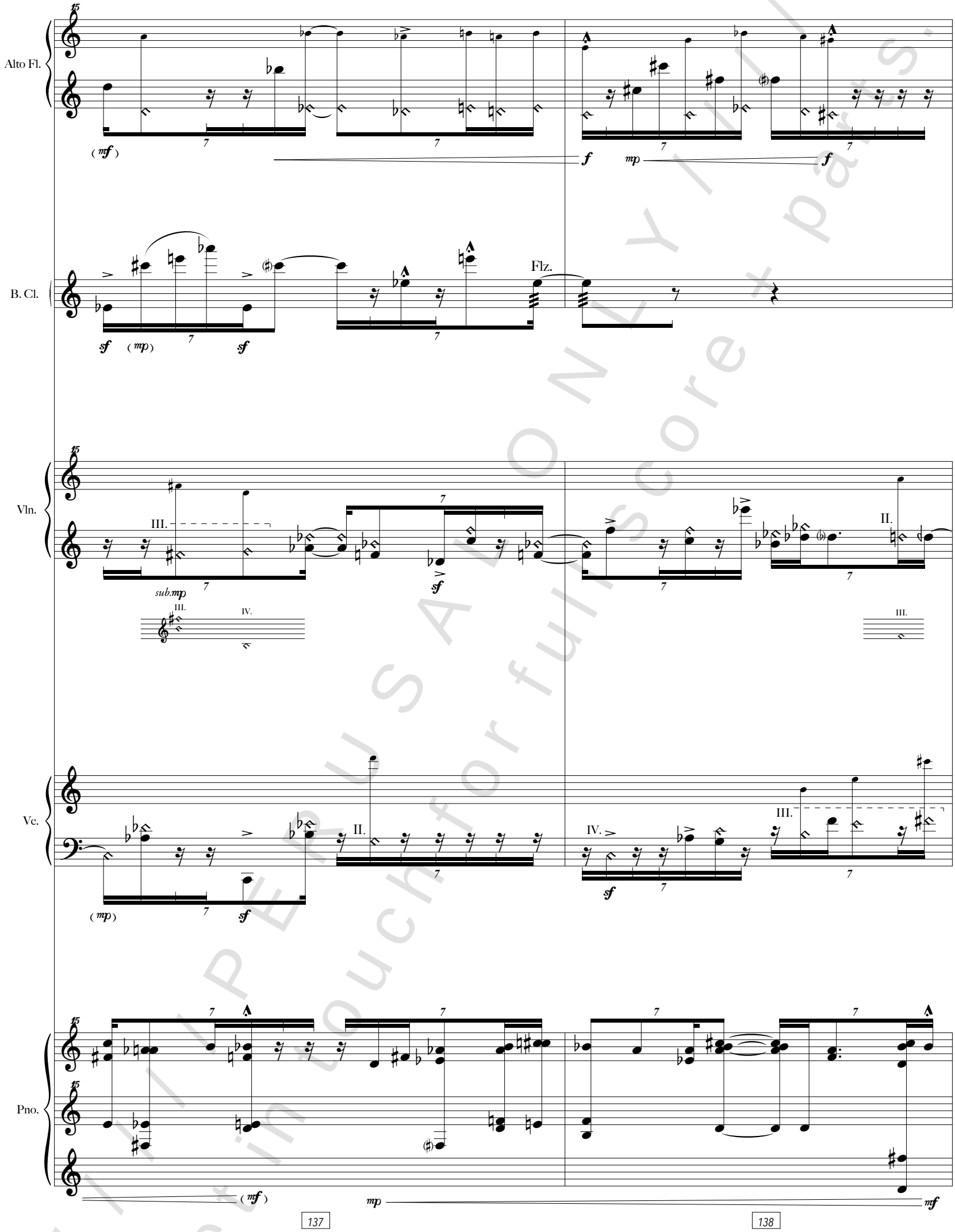

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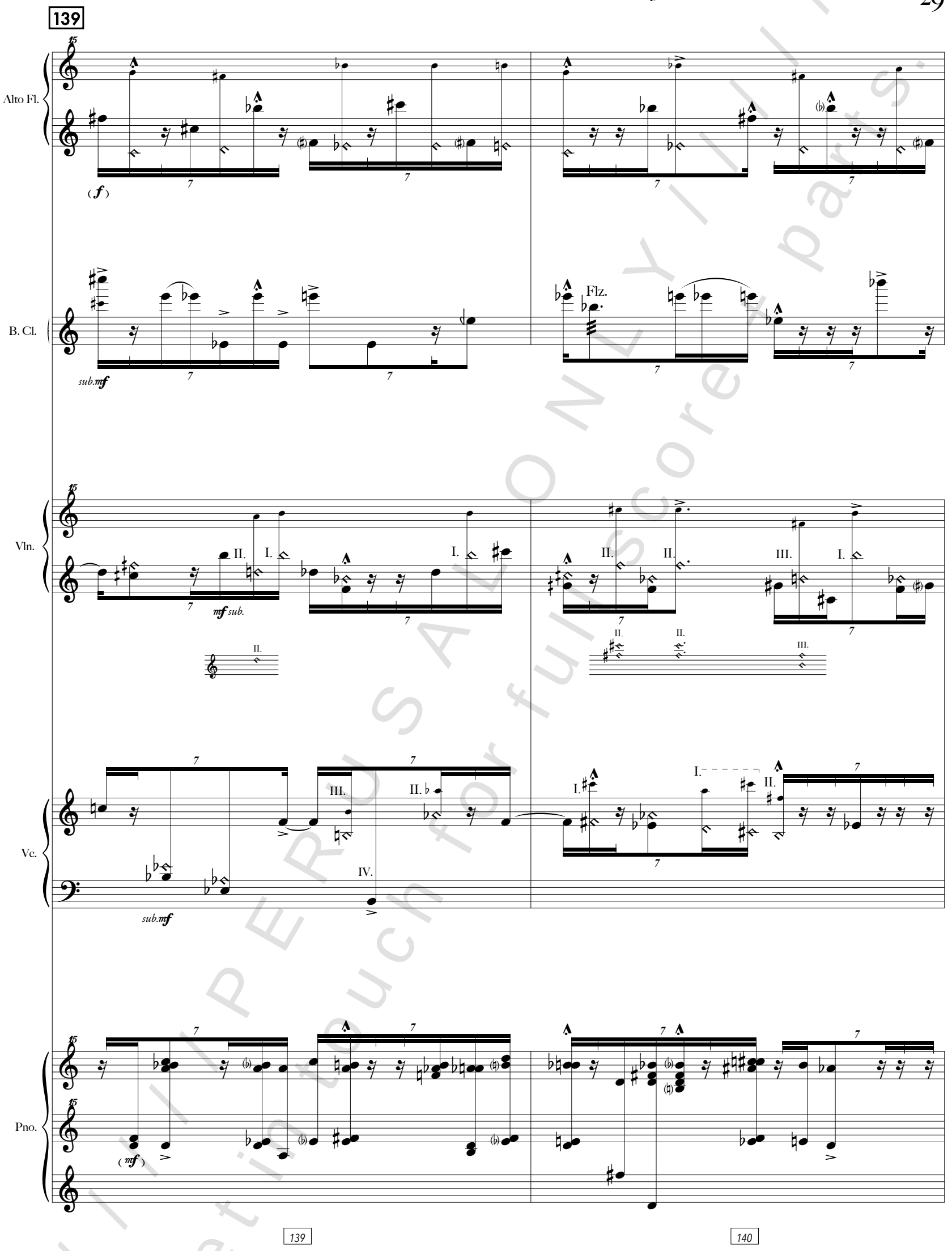

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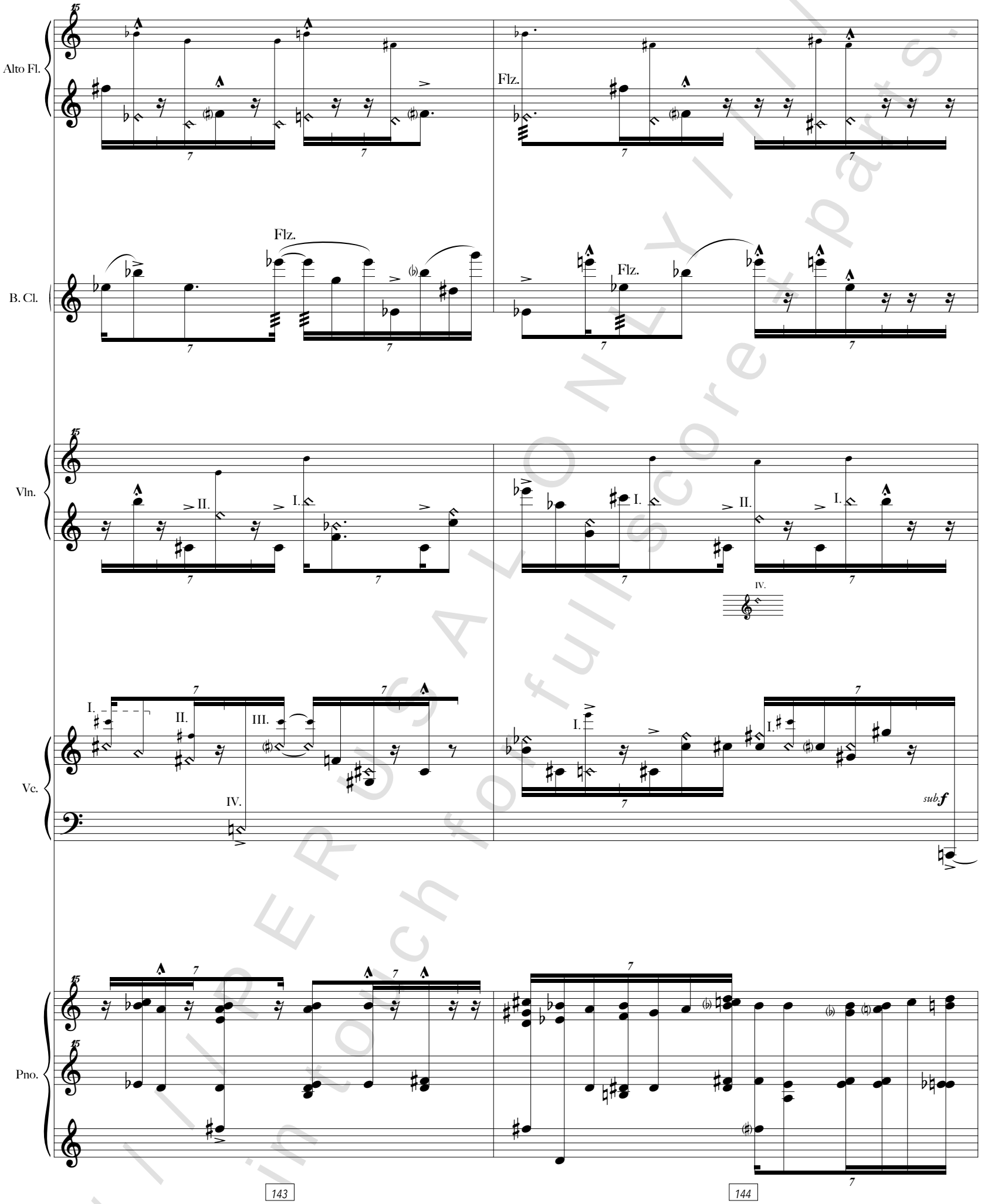

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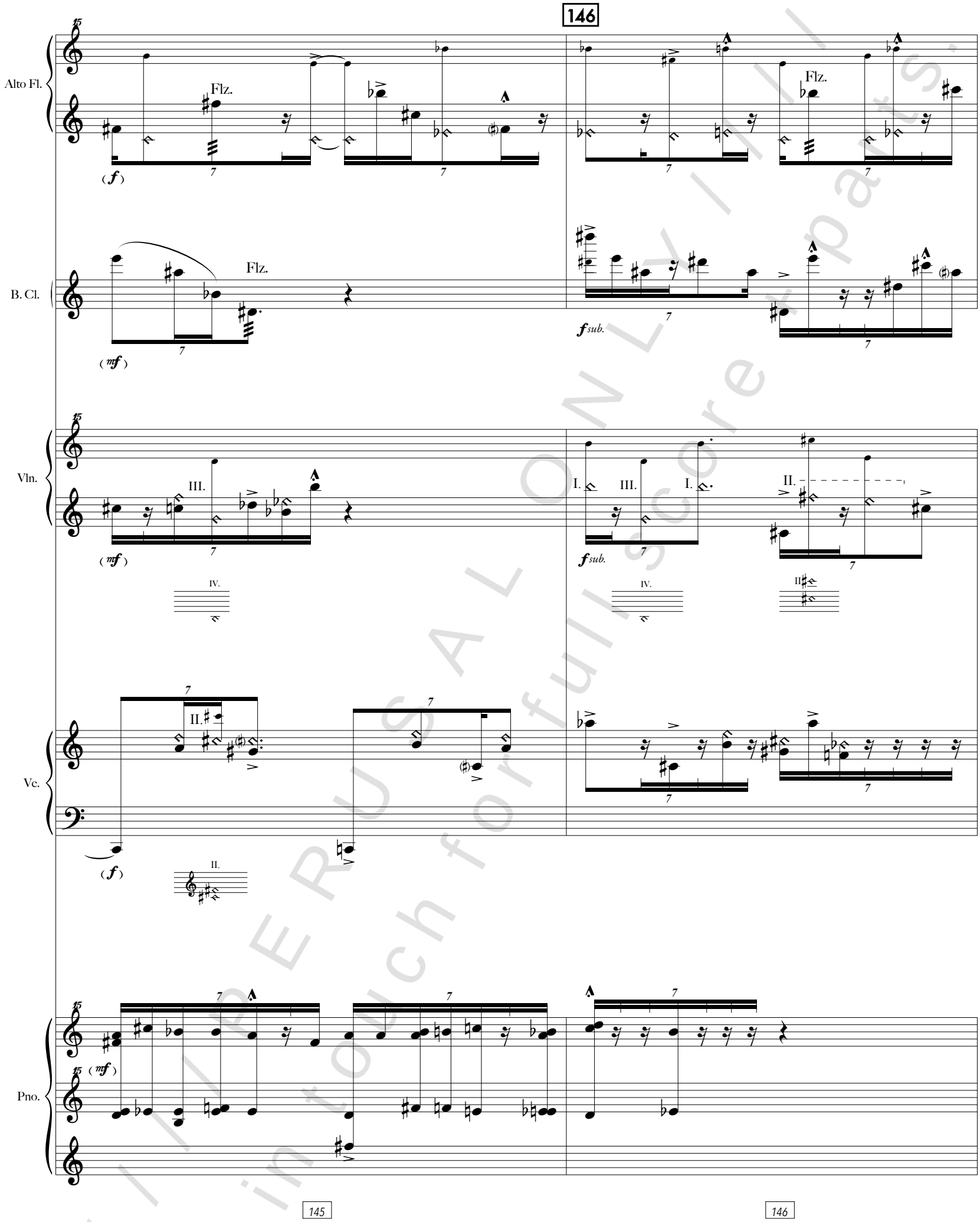

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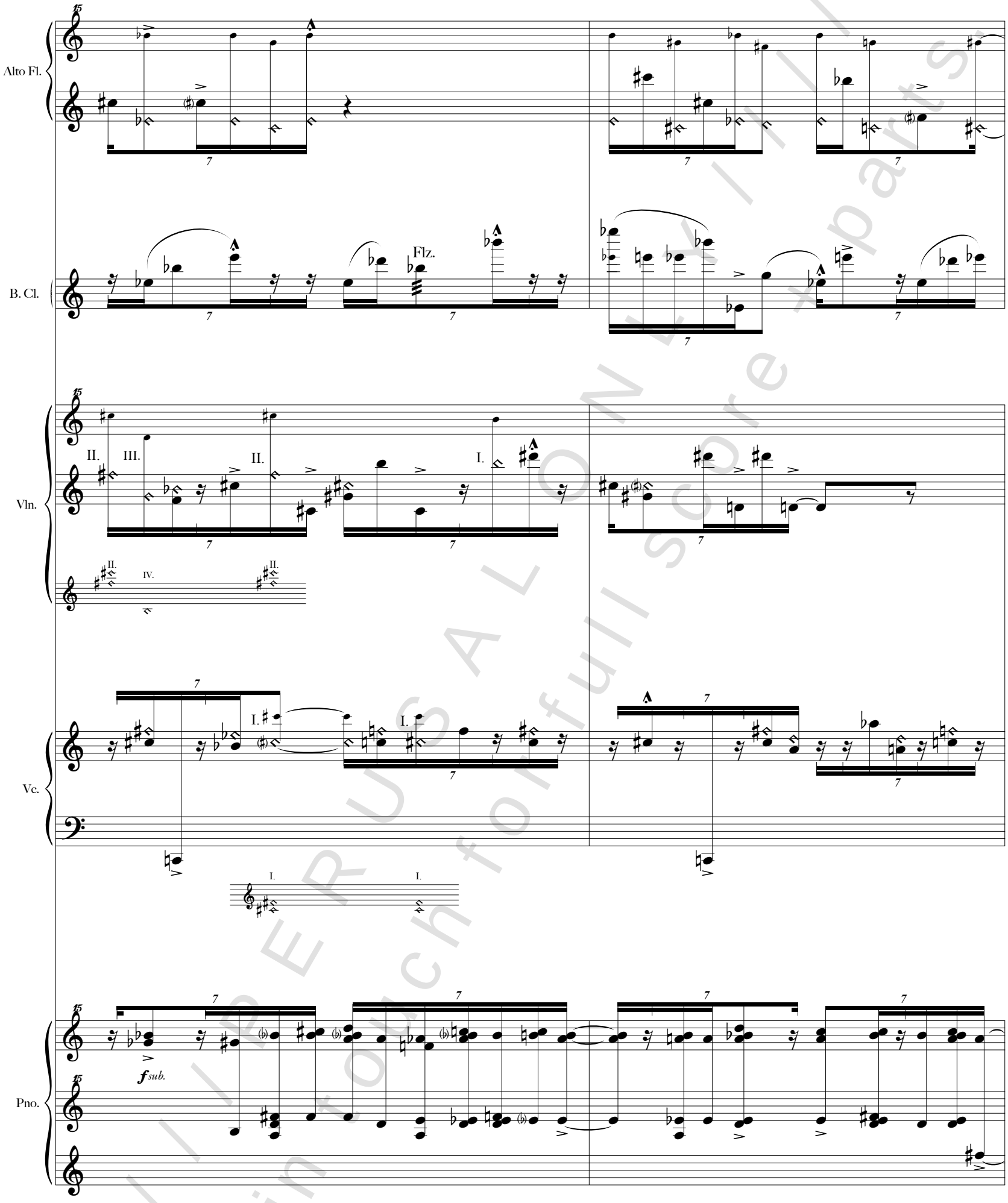


UBERUS ALONE
Get in touch for full score + parts

149

Alto Fl.

Flz.

(*f*)

B. Cl.

(*f*)

Vln.

III. II. III.

(*f*)

III. II. IV.

I. III. III.

IV. III.

Vc.

(*f*)

sub.f

Pno.

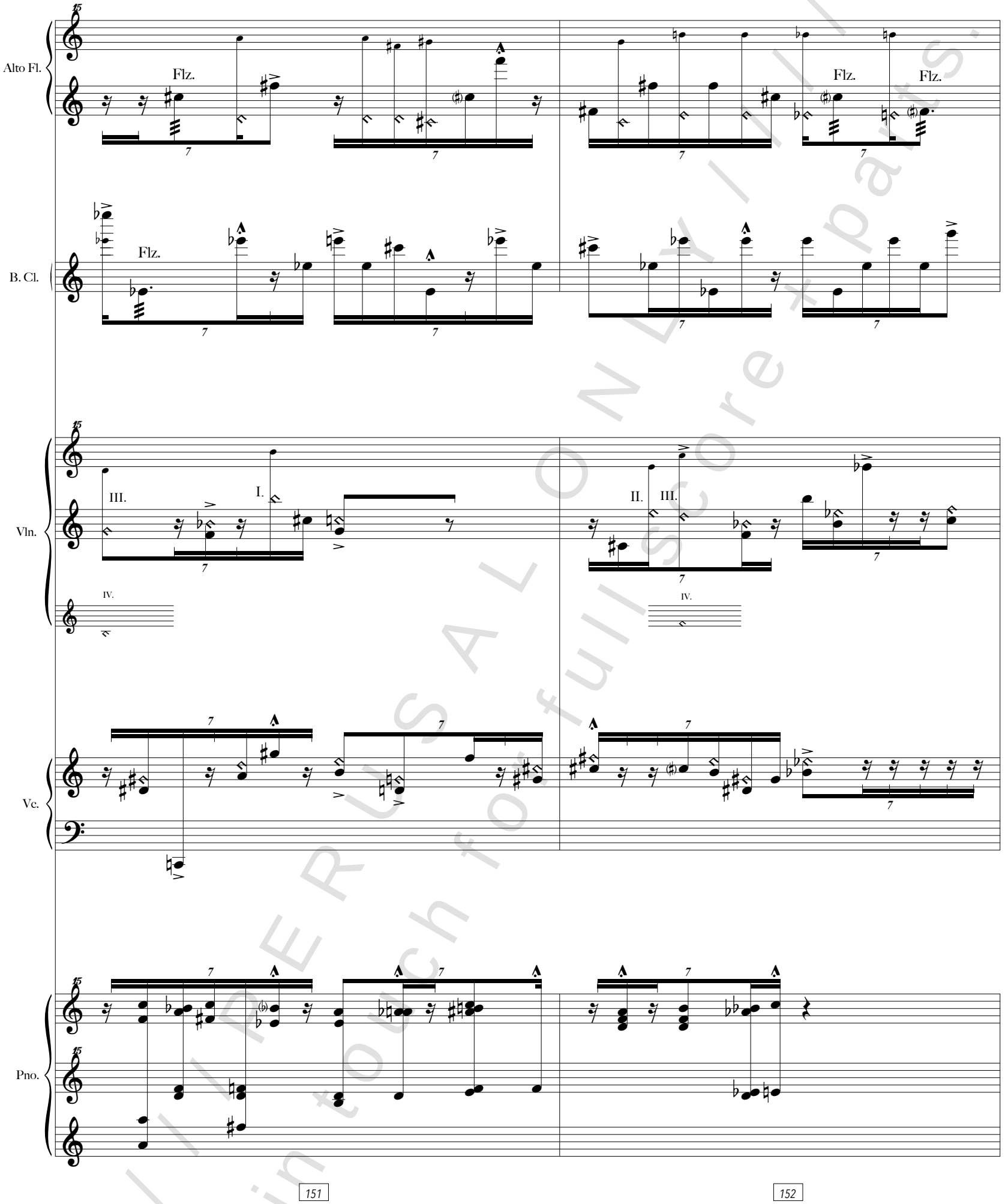
(*f*)

f sub.

149

150

PERUSAL ONLY
Get in touch for full score parts.



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Alto Fl.

Flz.

(*f*)

B. Cl.

(*f*)

Vln.

(*f*)

Vc.

(*f*)

Pno.

(*f*)

153 154

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Alto Fl.

B. Cl.

Flz.

Vln.

II.

III.

Vc.

Pno.

155

156

ILLIPERUSAL ONLY | Get in touch for full score + parts.

I I I I PERUSAL ONLY I I I I
Get in touch for full score + parts.

Alto Fl.

B. Cl.

Flz.

Vln.

Vc.

I.

Pno.

159

160

161

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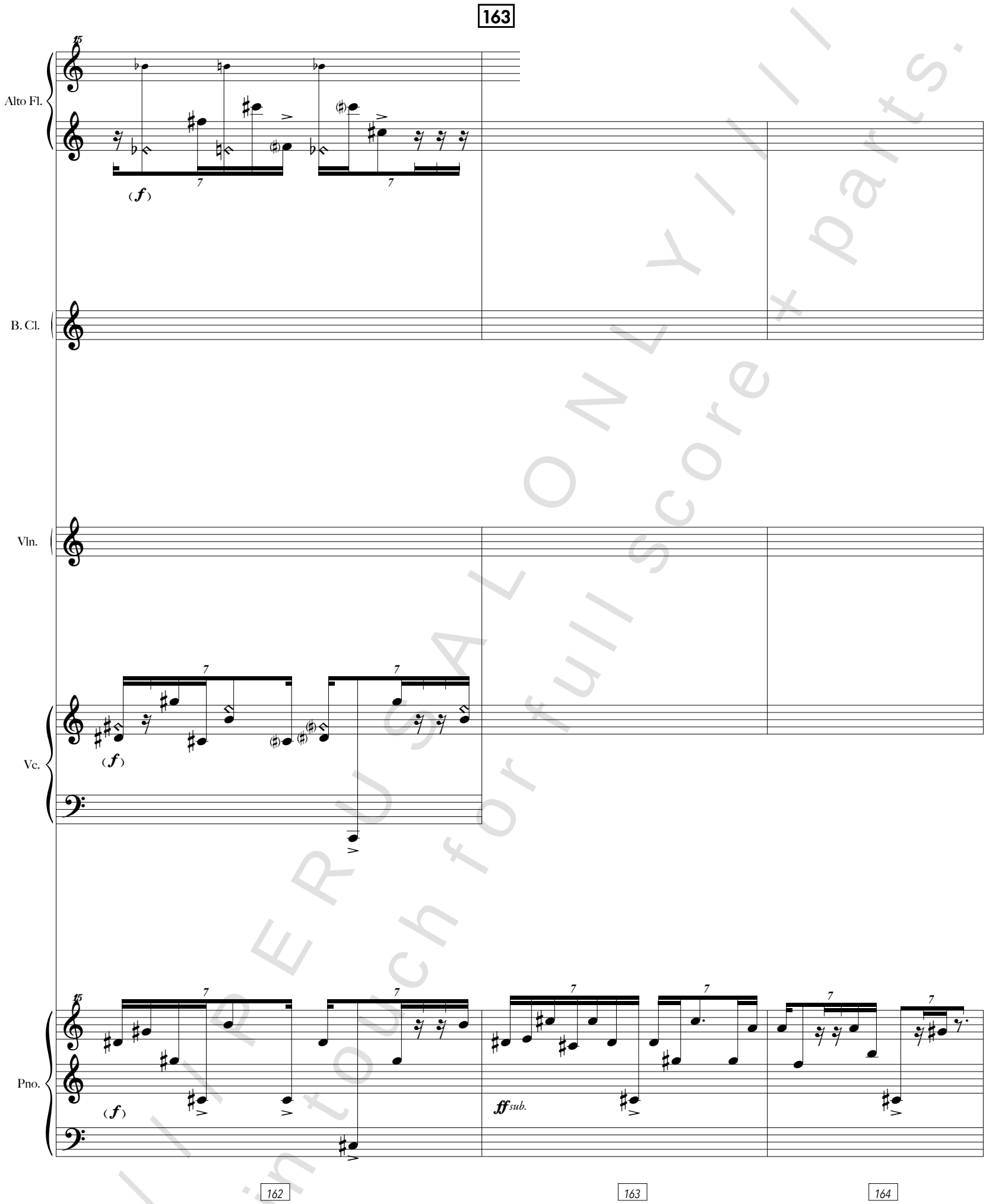

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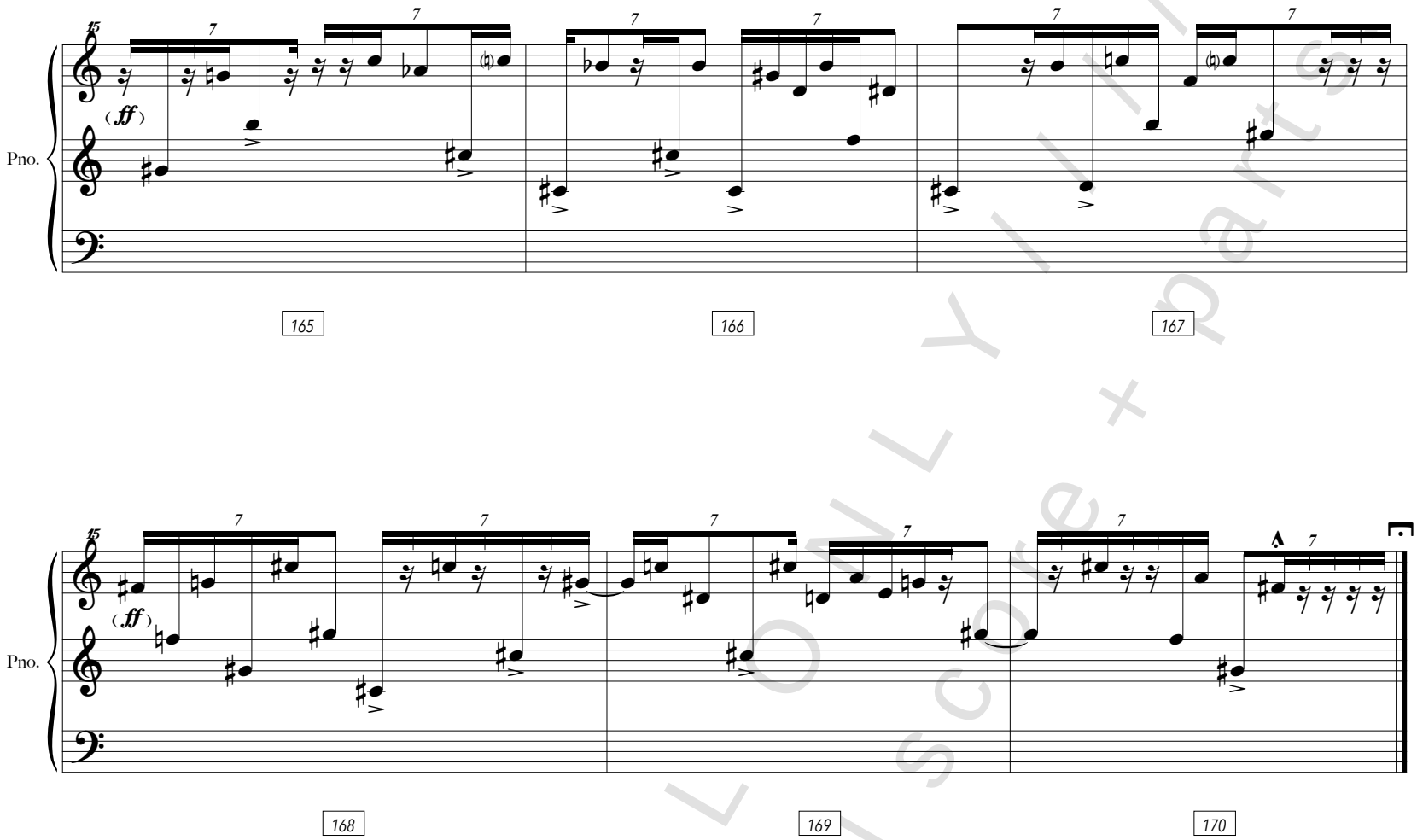

[*dur. ca.* 6:30]

[June 2015 | Boston, MA]

//////PERUSAL ONLY//////
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