

::: full score :::

for the Meitar Ensemble

Uberrima Fides

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

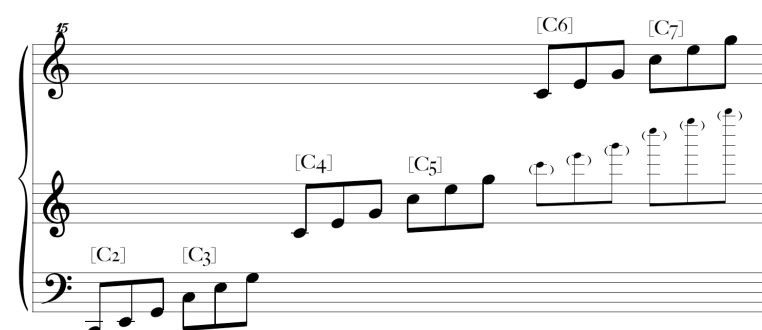
Louis Goldford (2015)

[*dur. ca.* 6:30]

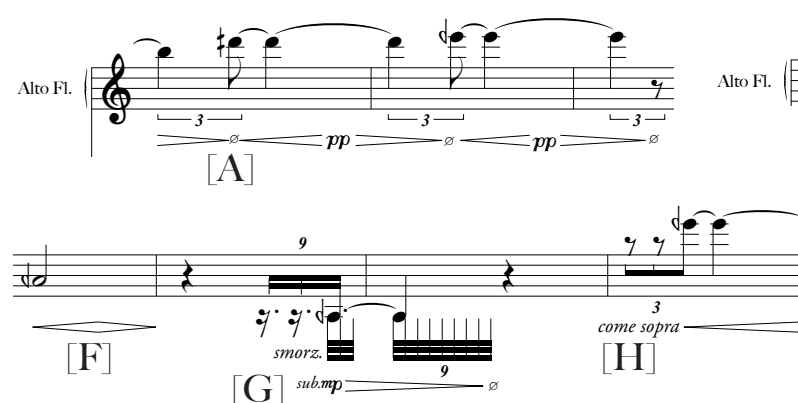
[instrumentation]

alto flute
bass clarinet
violin
cello
piano

[range + octaves]



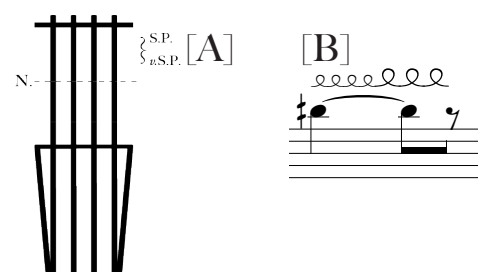
[dynamics + breath tone]



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* dynamics.

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

[strings + flute articulation]

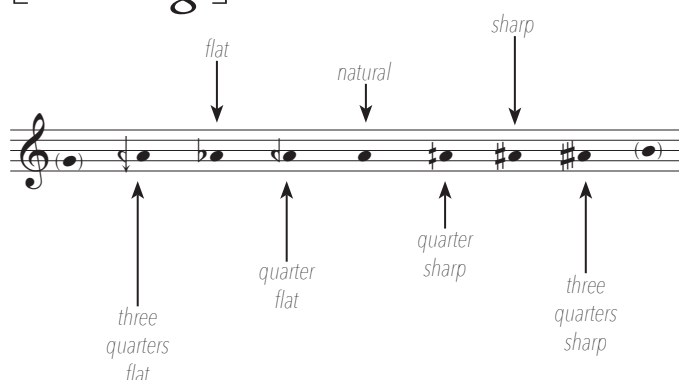


In general, the violin and cello should play between *verso sul ponticello* and *sul ponticello* [A], especially to facilitate rapid leaps between notes in the normal playing range and resultants produced by harmonics.

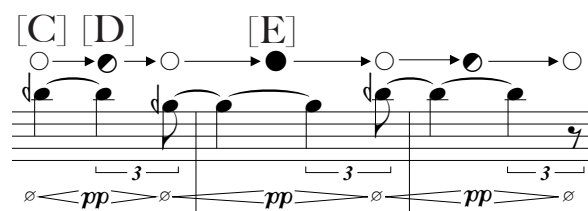
Circular bowing [B] implies a movement away from this central point of *sul ponticello*. With varying wideness (indicated by the size of the looping circles above sustained notes), the bow should touch expanding lateral points including *ordinario* and *sul taste* positions as well as on the bridge itself.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

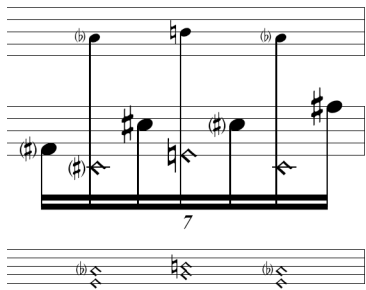
[performance notes]

[tuning]



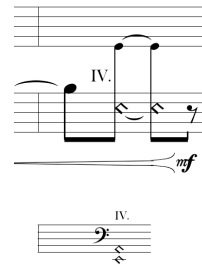
For all instruments, the 6th and 7th octaves are often placed in the double-octave treble clef to accommodate extended passages in the higher tessituras.



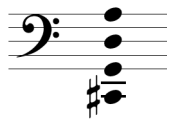


Diamond noteheads in the flute part denote a fundamental that will produce the *approximately* indicated partial; a band of high harmonic sounds clustering around the given partials will suffice.

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



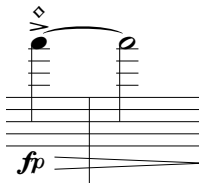
The flute and string parts often include small *ossia measures*, such as the example on the left from cello, m. 54, that show alternate ways of producing the intended resultant pitch. For the flute, this is a fundamental pitch which will produce a high harmonic. For strings, this is a node on a given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



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



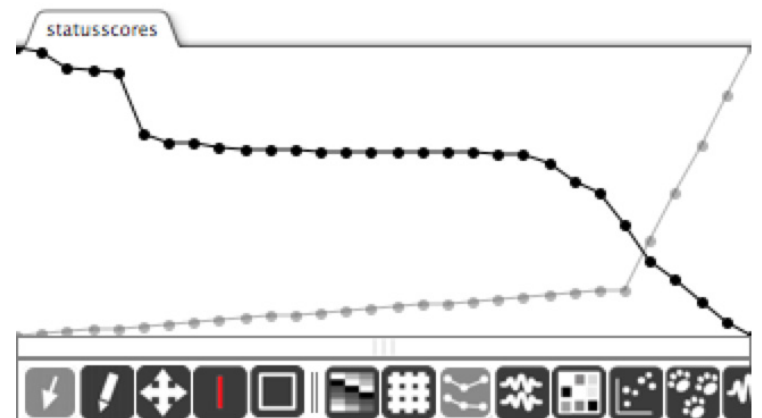
Bow pressure — Gradual variance in pressure between points of pure tone (where the line is thinnest), to pure noise, i.e. scratch tone (where the line is thickest).



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.

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June 2015
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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]

sempre non vib.

[ALL FURTHER SWELLS begin niente with half-air moving to full air at max. amplitude.]

Alto Flute in G

sempre non vib.

[ALL FURTHER SWELLS begin niente with half-air moving to full air at max. amplitude.]

Bass Clarinet in B♭

[*sempre v.S.P. — S.P.*]
sempre non vib.

Violin

[*sempre v.S.P. — S.P.*]
sempre non vib.

Cello

Piano

2 3 4 5 6 7

13

Alto Fl.

B. Cl.

Vln.

Vc.

Pno.

14 15 16 17 18 19 20

The musical score for measures 14-20 of 'Uberrima Fides' by Goldford is presented for a full orchestra. The score is written for five staves: Alto Flute, B. Clarinet, Violin, Viola, and Piano. The music is in 3/4 time and features a variety of rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as 'sim.', 'mf', 'pp', and 'fp' are used throughout the score. A large watermark 'ALLO Score parts' is visible across the page.

Alto Fl. *sim.*

B. Cl. *sim.* *mf* *smorz.* *sub.mp* *come sopra*

Vln. *sim.* *mf* *mf*

Vc. *pp* *sim.* *mf* *fp*

Pno. *(pp)*

Alto Fl.

B. Cl.

Vln.

Vc.

Pno.

23

fp

mf

sim.

(pp)

Flz.

come sopra

sub.pp

sub.mp

(pp)

sub.mp

21 22 23 24 25 26 27

29

Alto Fl.

B. Cl.

Vln.

Vc.

Pno.

28 29 30 31 32 33

The musical score is for measures 28 through 33. The instruments are Alto Flute, B. Clarinet, Violin, Viola, and Piano. Measure 28 (partially visible) shows the Alto Flute with triplets of eighth notes, marked *p* and *sim.*. The B. Clarinet has a whole note chord, marked *p*. Measure 29 shows the Alto Flute with a triplet of eighth notes, marked *p* and *sim.*. The B. Clarinet has a whole note chord, marked *p*. Measure 30 shows the Alto Flute with a triplet of eighth notes, marked *p* and *sim.*. The B. Clarinet has a whole note chord, marked *p*. Measure 31 shows the Alto Flute with a triplet of eighth notes, marked *p* and *sim.*. The B. Clarinet has a whole note chord, marked *p*. Measure 32 shows the Alto Flute with a triplet of eighth notes, marked *p* and *sim.*. The B. Clarinet has a whole note chord, marked *p*. Measure 33 shows the Alto Flute with a triplet of eighth notes, marked *p* and *sim.*. The B. Clarinet has a whole note chord, marked *p*. The Violin and Viola parts have a whole note chord, marked *p*. The Piano part has a whole note chord, marked *sub.p*.

*circular bowing — see preface

35

Alto Fl.

B. Cl.

Vln.

Vc.

Pno.

sim. (p)

Flz.

mp

p

sim.

(p)

mf

sim. (p)

mf

p

IV.

I.

IV.

II.

34 35 36 37 38 39

Alto Fl.

B. Cl.

Vln.

Vc.

Pno.

attack with breath

sub.mp

(poco)

sim.

come sopra

tr

smorz.

9

9

9

sub.mp

∅

p

mf

come sopra

(p)

come sopra

(p)

sub.mp

mf

come sopra

(p)

40

41

42

43

44

Alto Fl.

B. Cl.

Vln.

Vc.

Pno.

47

(p)

Flz.

mp

sim.

(p)

mp

sim.

(p)

sfmp

f

(p)

sfmp

mp

f

pp

mp

subpp

45

46

47

48

49

50

Alto Fl.

B. Cl.

Vln.

Vc.

Pno.

51 52 53 54 55 56 57

61

Alto Fl.

B. Cl.

Vln.

Vc.

Pno.

58 59 60 61 62 63 64

Alto Fl. *fp* *fp* *sub.mp* *(poco)* *sim.* *sub.mp*

B. Cl. *mp* *f*

Vln. *mf* *come sopra* *(mp)*

Vc. *mf* *mf* *fp* *I.* *come sopra* *(mp)* *mf*

Pno. *(pp)* *sub.mp* *p* *sub.p* *mp*

68

Alto Fl.

pp *come sopra* (*mp*) *mf*

B. Cl.

sub. pp *mf* *smorz.* *fp* *come sopra* (*mp*)

Vln.

mf *come sopra* (*mp*)

Vc.

mf *come sopra* (*mp*) *fp* *mf* *come sopra*

(IV. — resultant is 1/2-step above) (III.)

Pno.

p *sub. mp* *sub. mf* *pp sub.*

65 66 67 68 69 70 71

Alto Fl.

B. Cl.

Vln.

Vc.

Pno.

Flz.

sub:pp *(poco)* *come sopra (mp)* *sub:pp* *fp* *come sopra*

come sopra *p* *mf* *come sopra* *sub:pp*

sub:p *mp* *sub:pp*

72 73 74 75 76 77 78

Alto Fl.

B. Cl.

Vln.

Vc.

Pno.

Flz.

(p)

smorz.

3

9

fp

mp

come sopra

(p)

(p)

(p)

mp

fp

sub.p

sub.pp

85

86

87

88

89

90

Alto Fl.

B. Cl.

Vln.

Vc.

Pno.

96 97 98 99 100

[illegible]

101

102

103

104

Alto Fl. *mf* *fp* *mp* *fp*

B. Cl. *mp* *sub.mf* *come sopra* *mp* *sub.mf*

Vln. *mf* *come sopra* (*mp*)

Vc. (*p*) *f* *p* *mf*

Pno. (*p*) *>* *sub.mf*

Measures 105, 106, 107, and 108 are indicated at the bottom of the page.

Alto Fl.

B. Cl.

Vln.

Vc.

Pno.

109

110

111

112

Alto Fl.

B. Cl.

Vln.

Vc.

Pno.

113

114

115

116

117 Meno Mosso [♩ = ca. 52–56]

Alto Fl.

B. Cl.

Vln.

Vc.

Pno.

117

118

119

120

This musical score page contains measures 117 through 120 of the piece 'Meno Mosso'. The tempo is marked as 'Meno Mosso' with a quarter note equal to approximately 52-56 beats per minute. The score is for a full orchestra, including Alto Flute, Basset Clarinet, Violins, Violas, and Piano. The key signature has one sharp (F#) and the time signature is 3/2. Measure 117 features a forte (mf) dynamic for the Alto Flute and Basset Clarinet, with a piano (p) dynamic for the Violins. Measure 118 shows a piano (p) dynamic for the Alto Flute and a mezzo-forte (mf) dynamic for the Basset Clarinet. Measure 119 features a mezzo-forte (mf) dynamic for the Alto Flute and a mezzo-forte (mf) dynamic for the Basset Clarinet. Measure 120 features a mezzo-forte (mf) dynamic for the Alto Flute and a mezzo-forte (mf) dynamic for the Basset Clarinet. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

This musical score page contains measures 121 through 124. The instruments are Alto Flute (Alto Fl.), B. Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The score is written in treble and bass staves. Measure 121 features a complex rhythmic pattern with triplets and sixteenth notes. Measure 122 includes a key signature change to one sharp (F#) and a tempo change to 'moderato'. Measure 123 continues the melodic development with a key signature change to two sharps (F# and C#). Measure 124 concludes the section with a key signature change to one sharp (F#) and a tempo change to 'moderato'. The score includes various dynamic markings such as *mf*, *sub.mp*, *sub.mf*, *p*, *sub.p*, *f*, *sub.f*, and *sub.mp*. The piano part features a prominent bass line with octaves and chords.

Alto Fl. *p* *mf* *p* *sim.* *6:4* *3:2* *Flz.* *6:4*

B. Cl. *7* *7* *7* *sub.mp* *7* *sub.f* *7* *Flz.*

Vln. *7* *7* *7* *7* *sub.f* *p*

Vc. *7* *7* *7* *sub.mp* *sub.f* *sub.f*

Pno. *mp sub.* *3:2* *6:4* *6:4* *7* *7*

125

126

127

[illegible]

The musical score is divided into two systems, measures 131 and 132. The instruments are Alto Flute (Alto Fl.), B. Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

Alto Fl.: Measure 131 starts with a forte (*f*) dynamic, followed by a *sub.p* (sub-piano) section, and ends with a *f sub.* (sub-forte) dynamic. Measure 132 starts with a *sub.mp* (sub-mezzo-piano) dynamic, followed by a forte (*f*) dynamic.

B. Cl.: Measure 131 features a *Flz.* (flautando) marking. Measure 132 also features a *Flz.* marking.

Vln.: Measure 131 has a *Flz.* marking. Measure 132 has a *II.* (second ending) marking.

Vc.: Measure 131 has a *sub.f* (sub-forte) dynamic. Measure 132 has a *I.* (first ending) marking.

Pno.: Measure 131 has a *(mp)* (mezzo-piano) dynamic, followed by a *(poco)* (poco) marking, and ends with a *sim. mp* (simulato mezzo-piano) dynamic. Measure 132 has a *mp* (mezzo-piano) dynamic.

Alto Fl.

B. Cl.

Vln.

Vc.

Pno.

(f) 7

mp sub. 7 *f*

Flz.

(mp) 7

sub.f 7

mp *(poco)* *mp* *sim.*

133 134

135

Alto Fl.

Flz.

sub.mp

sf

sub.mp

sf

sub.mp

sub.mf

B. Cl.

Flz.

sub.mp

sf

sf

sf

Vln.

II.

III.

II.

I.

III.

sub.

mp

sub.

sub.f

Vc.

III.

II.

I.

II.

I.

sub.mp

sf

sf

Pno.

mp

mf

sim.

(*mf*)

mp

135

136

[illegible]

139

Alto Fl.

B. Cl.

Vln.

Vc.

Pno.

(f)

sub.mf

mf sub.

sub.mf

(mf)

Flz.

II.

I.

III.

IV.

139

140

The musical score for measures 139 and 140 of 'Uberrima Fides' by Goldford. The score is for a full orchestra and includes parts for Alto Flute, Basset Clarinet, Violins, Violas, and Piano. Measure 139 features a forte (f) dynamic for the Alto Flute and a mezzo-forte (mf) dynamic for the Basset Clarinet. Measure 140 features a mezzo-forte (mf) dynamic for the Alto Flute and a mezzo-forte (mf) dynamic for the Basset Clarinet. The score includes various musical notations such as notes, rests, and dynamic markings.

Alto Fl.

B. Cl.

Vln.

Vc.

Pno.

Flz.

(f)

(mf)

(mf)

141

142

Alto Fl.

Flz.

B. Cl.

Vln.

Vc.

Pno.

143

144

[illegible]

This page contains the musical score for measures 147 and 148. The score is written for the following instruments:

- Alto Fl.**: Alto Flute, two staves.
- B. Cl.**: Bass Clarinet, one staff.
- Vln.**: Violins, two staves.
- Vc.**: Violoncello, two staves.
- Pno.**: Piano, two staves.

The score is divided into two measures, 147 and 148, separated by a double bar line. Measure 147 begins with a key signature of one sharp (F#) and a time signature of 4/4. The music features complex rhythmic patterns, including many eighth and sixteenth notes, and rests. Measure 148 continues the musical themes, with some notes marked with accents (>) and slurs. The piano part in measure 147 includes a dynamic marking of *f sub.* (fortissimo, *subito*). The score is marked with a large, diagonal watermark reading "Get in touch for full score".

15

Alto Fl.

B. Cl.

Vln.

Vc.

Pno.

149

150

The image shows a page from a musical score, specifically measures 149 and 150. The score is written for five instruments: Alto Flute (Alto Fl.), B. Clarinet (B. Cl.), Violins (Vln.), Viola (Vc.), and Piano (Pno.). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The score is divided into two systems, one for measure 149 and one for measure 150. The Alto Flute part features a melodic line with a trill in measure 149 and a trill in measure 150. The B. Clarinet part has a melodic line with a trill in measure 149 and a trill in measure 150. The Violins part has a melodic line with a trill in measure 149 and a trill in measure 150. The Viola part has a melodic line with a trill in measure 149 and a trill in measure 150. The Piano part has a melodic line with a trill in measure 149 and a trill in measure 150. The score includes various musical notations such as notes, rests, trills, and dynamic markings like *f* and *f*_{sub}.

Alto Fl.

Flz.

B. Cl.

Flz.

Vln.

III.

I.

II.

III.

IV.

Vc.

Pno.

154

Alto Fl.

B. Cl.

Vln.

Vc.

Pno.

155

156

158

The musical score is arranged in five systems, each representing a different instrument or section:

- Alto Fl.:** The first system shows a melodic line in the right hand and a complex, rhythmic accompaniment in the left hand, featuring many beamed sixteenth notes and rests. The second and third systems continue this melodic and accompanimental pattern.
- B. Cl.:** The first system shows a melodic line in the right hand and a complex, rhythmic accompaniment in the left hand, featuring many beamed sixteenth notes and rests. The second and third systems continue this melodic and accompanimental pattern.
- Vln.:** The first system shows a melodic line in the right hand and a complex, rhythmic accompaniment in the left hand, featuring many beamed sixteenth notes and rests. The second and third systems continue this melodic and accompanimental pattern.
- Vc.:** The first system shows a melodic line in the right hand and a complex, rhythmic accompaniment in the left hand, featuring many beamed sixteenth notes and rests. The second and third systems continue this melodic and accompanimental pattern.
- Pno.:** The first system shows a melodic line in the right hand and a complex, rhythmic accompaniment in the left hand, featuring many beamed sixteenth notes and rests. The second and third systems continue this melodic and accompanimental pattern.

The score is marked with a large, diagonal watermark reading "ONLY Score + part".

159

160

161

163

Alto Fl.

B. Cl.

Vln.

Vc.

Pno.

(f)

ff_{sub.}

162

163

164

This musical score page contains measures 162, 163, and 164. The instruments are Alto Flute, B. Clarinet, Violin, Viola, and Piano. Measure 162 features a forte (f) dynamic for the Alto Flute and Viola. Measure 163 features a fortissimo (ff) dynamic for the Piano. Measure 164 features a fortissimo (ff) dynamic for the Piano. The score includes various musical notations such as notes, rests, and dynamic markings.

Pno.

Measures 165-167 of the piano score. The music is in treble and bass clefs. Measure 165 starts with a forte (*ff*) dynamic and a 7-measure rest. Measures 166 and 167 continue the melodic line with various accidentals and rests.

165 166 167

Pno.

Measures 168-170 of the piano score. Measure 168 continues the melodic line. Measure 169 has a 7-measure rest. Measure 170 ends with a final chord and a repeat sign.

168 169 170

[*dur. ca. 6:30*]
[June 2015 | Boston, MA]