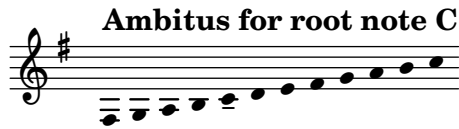


LYDIAN SUBSTITUTE CLAUSULA

Collection 2003-2009

Written in 2007



Nils Hilbricht

1

2

3

4

1

2

3

7

1

2

3

10

1

2

3

The image displays a musical score for three voices, labeled 1, 2, and 3, in G major (one sharp). The score is divided into three systems, each starting with a measure number: 13, 17, and 21. Each system consists of three staves. The first staff (voice 1) features a melodic line with various note values and rests. The second staff (voice 2) provides a counter-melody, often moving in parallel motion with the first voice. The third staff (voice 3) serves as a drone, consisting of a continuous sequence of chords, primarily triads and dyads, that provide a harmonic foundation for the other voices. The piece concludes with a double bar line at the end of the third system.

A short, polyphonic, lydian piece for three voices over a drone. I wrote it when I was listening to a lot of Leonin and Perotin. As the piece itself is too short, it has only ever been used as an ornamental final section of another, monophonic, vocal piece, hence the historicising title. The 'substitute clausula' was therefore a polyphonic alternative to the last bar of the monophonic piece.

LYDIAN SUBSTITUTE CLAUSULA

Collection 2003-2009

Written in 2007



Nils Hilbricht

1
2
3

4
1
2
3

7
1
2
3

10
1
2
3

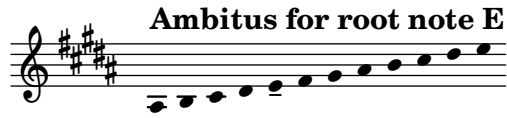
The image displays a musical score for three voices (labeled 1, 2, and 3) in G major (three sharps). The score is divided into three systems, each starting with a measure number: 13, 17, and 21. Each system contains three staves. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line at the end of the third system.

A short, polyphonic, lydian piece for three voices over a drone. I wrote it when I was listening to a lot of Leonin and Perotin. As the piece itself is too short, it has only ever been used as an ornamental final section of another, monophonic, vocal piece, hence the historicising title. The 'substitute clausula' was therefore a polyphonic alternative to the last bar of the monophonic piece.

LYDIAN SUBSTITUTE CLAUSULA

Collection 2003-2009

Written in 2007



Nils Hilbricht

1

4

7

10

13

1
2
3

17

1
2
3

21

1
2
3

A short, polyphonic, lydian piece for three voices over a drone. I wrote it when I was listening to a lot of Leonin and Perotin. As the piece itself is too short, it has only ever been used as an ornamental final section of another, monophonic, vocal piece, hence the historicising title. The 'substitute clausula' was therefore a polyphonic alternative to the last bar of the monophonic piece.

LYDIAN SUBSTITUTE CLAUSULA

Collection 2003-2009

Written in 2007

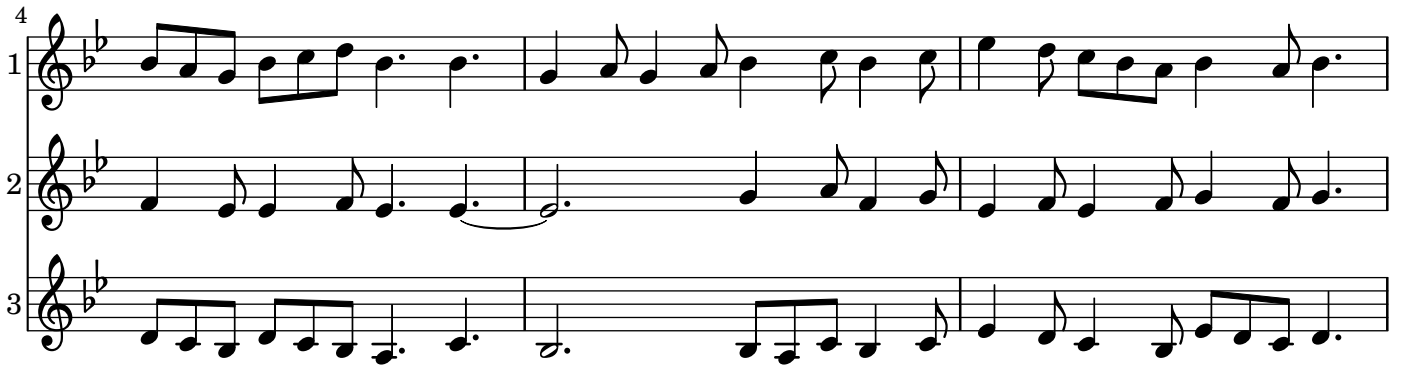


Nils Hilbricht

1



4



7



10



13

1
2
3

17

1
2
3

21

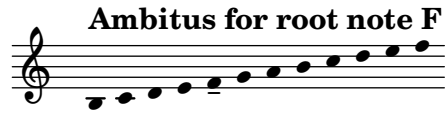
1
2
3

A short, polyphonic, lydian piece for three voices over a drone. I wrote it when I was listening to a lot of Leonin and Perotin. As the piece itself is too short, it has only ever been used as an ornamental final section of another, monophonic, vocal piece, hence the historicising title. The 'substitute clausula' was therefore a polyphonic alternative to the last bar of the monophonic piece.

LYDIAN SUBSTITUTE CLAUSULA

Collection 2003-2009

Written in 2007



Nils Hilbricht

1



4



7



10



13
1
2
3

17
1
2
3

21
1
2
3

A short, polyphonic, lydian piece for three voices over a drone. I wrote it when I was listening to a lot of Leonin and Perotin. As the piece itself is too short, it has only ever been used as an ornamental final section of another, monophonic, vocal piece, hence the historicising title. The 'substitute clausula' was therefore a polyphonic alternative to the last bar of the monophonic piece.

LYDIAN SUBSTITUTE CLAUSULA

Collection 2003-2009

Written in 2007



Nils Hilbricht

1



4



7



10



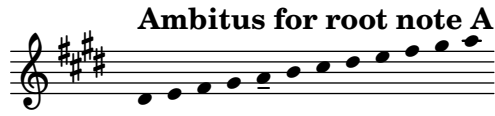
The image displays a musical score for three voices (labeled 1, 2, and 3) in the key of D major (two sharps). The score is divided into three systems, each starting with a measure number: 13, 17, and 21. Each system contains three staves. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and ties. The piece concludes with a double bar line at the end of the third system.

A short, polyphonic, lydian piece for three voices over a drone. I wrote it when I was listening to a lot of Leonin and Perotin. As the piece itself is too short, it has only ever been used as an ornamental final section of another, monophonic, vocal piece, hence the historicising title. The 'substitute clausula' was therefore a polyphonic alternative to the last bar of the monophonic piece.

LYDIAN SUBSTITUTE CLAUSULA

Collection 2003-2009

Written in 2007



Nils Hilbricht

1

4

7

10

The image displays a musical score for three voices (1, 2, and 3) in G major (three sharps: F#, C#, G#). The score is divided into three systems, each starting with a measure number (13, 17, and 21). Each system consists of three staves. The music is polyphonic, with each voice part having its own melodic line. The key signature is G major, and the piece is in a Lydian mode. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line at the end of the third system.

A short, polyphonic, lydian piece for three voices over a drone. I wrote it when I was listening to a lot of Leonin and Perotin. As the piece itself is too short, it has only ever been used as an ornamental final section of another, monophonic, vocal piece, hence the historicising title. The 'substitute clausula' was therefore a polyphonic alternative to the last bar of the monophonic piece.

LYDIAN SUBSTITUTE CLAUSULA

Collection 2003-2009

Written in 2007

Ambitus for root note Bb



Nils Hilbricht

1



4



7



10



13
1
2
3

17
1
2
3

21
1
2
3

A short, polyphonic, lydian piece for three voices over a drone. I wrote it when I was listening to a lot of Leonin and Perotin. As the piece itself is too short, it has only ever been used as an ornamental final section of another, monophonic, vocal piece, hence the historicising title. The 'substitute clausula' was therefore a polyphonic alternative to the last bar of the monophonic piece.

LYDIAN SUBSTITUTE CLAUSULA

Collection 2003-2009

Written in 2007

Ambitus for root note B



Nils Hilbricht

1

4

7

10

The image displays a musical score for three voices (labeled 1, 2, and 3) in a Lydian mode, indicated by the key signature of four sharps (F#, C#, G#, D#). The score is divided into three systems, each starting with a measure number: 13, 17, and 21. Each system consists of three staves. The first staff (voice 1) features a melodic line with various rhythmic values and some slurs. The second staff (voice 2) provides a counter-melody, often moving in parallel motion with the first voice. The third staff (voice 3) serves as a drone, consisting of a steady, rhythmic accompaniment. The piece concludes with a double bar line at the end of the third system.

A short, polyphonic, lydian piece for three voices over a drone. I wrote it when I was listening to a lot of Leonin and Perotin. As the piece itself is too short, it has only ever been used as an ornamental final section of another, monophonic, vocal piece, hence the historicising title. The 'substitute clausula' was therefore a polyphonic alternative to the last bar of the monophonic piece.