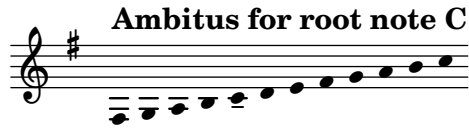


LYDIAN SUBSTITUTE CLAUSULA

Collection 2003-2009

Written in 2007



Nils Hilbricht



The main musical score is written in 3/8 time and consists of three staves (1, 2, 3) and four systems of music. The key signature is one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a final cadence on the third staff of the fourth system.

The image displays a musical score for three voices, labeled 1, 2, and 3, in G major (one sharp). The score is divided into two systems, with measures 17-20 in the first system and measures 21-24 in the second system. The first voice (1) has a melodic line with various rhythmic values. The second voice (2) has a similar melodic line, often in parallel motion with the first voice. The third voice (3) provides a drone accompaniment, consisting of a steady sequence of eighth notes. The piece concludes with a double bar line at the end of measure 24.

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

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Nils Hilbricht

1

4

8

12

17

1
2
3

21

1
2
3

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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.

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Collection 2003-2009

Written in 2007



Nils Hilbricht

1



4



8



12



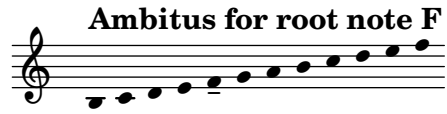
The image displays a musical score for three voices, numbered 1, 2, and 3, spanning measures 17 to 21. The music is written in a Lydian mode, indicated by the key signature of one flat (B-flat). The score is presented in three systems, each with three staves. The first system (measures 17-19) shows the beginning of the piece. The second system (measures 20-21) shows the end of the piece, with double bar lines at the end of each staff. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and ties. The overall texture is polyphonic, with each voice part having its own melodic line.

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



5



9



13



The image displays a musical score for three voices, labeled 1, 2, and 3, in a Lydian mode. The score is divided into two systems, with measures 17-20 in the first system and measures 21-24 in the second. Each system consists of three staves. The first staff (voice 1) features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The second staff (voice 2) provides a counterpoint with similar rhythmic complexity. The third staff (voice 3) serves as a drone, consisting of a steady, repeating rhythmic pattern of eighth notes. The piece concludes with a double bar line at the end of measure 24.

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

8
1
2
3

12
1
2
3

17
1
2
3

21

1

2

3

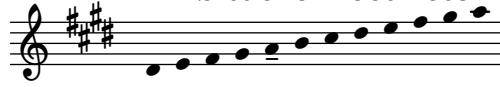
A short, polyphonic, lydian piece for three voices over a drone. I wrote it when I was listening to a lot of Leonin and Perotin. As the piece itself is too short, it has only ever been used as an ornamental final section of another, monophonic, vocal piece, hence the historicising title. The 'substitute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



Nils Hilbricht

1

4

8

12

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 Bb



Nils Hilbricht

1



5



9



13



The image shows a musical score for three voices, labeled 1, 2, and 3. The score is divided into two systems, with measures 17-20 in the first system and measures 21-24 in the second. The key signature is one flat (B-flat), and the time signature is common time (C). The notation is in treble clef. The first voice (1) has a melodic line with various intervals and rests. The second voice (2) has a similar melodic line, often in parallel motion with the first voice. The third voice (3) has a more rhythmic, drone-like line consisting of eighth and sixteenth notes. The piece concludes with a double bar line at the end of measure 24.

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

Musical notation for the first system, measures 1-3. It consists of three staves in treble clef with a key signature of four sharps and a 12/8 time signature. The top staff (1) has a melody of eighth notes. The middle staff (2) has a melody of quarter notes. The bottom staff (3) has a bass line of quarter notes.

4

Musical notation for the second system, measures 4-6. It consists of three staves in treble clef with a key signature of four sharps and a 12/8 time signature. The top staff (1) has a melody of eighth notes. The middle staff (2) has a melody of quarter notes. The bottom staff (3) has a bass line of quarter notes.

7

Musical notation for the third system, measures 7-9. It consists of three staves in treble clef with a key signature of four sharps and a 12/8 time signature. The top staff (1) has a melody of eighth notes. The middle staff (2) has a melody of quarter notes. The bottom staff (3) has a bass line of quarter notes.

10

Musical notation for the fourth system, measures 10-12. It consists of three staves in treble clef with a key signature of four sharps and a 12/8 time signature. The top staff (1) has a melody of eighth notes. The middle staff (2) has a melody of quarter notes. The bottom staff (3) has a bass line of quarter notes.

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.