

# Diapente et Diatessaron

An early medieval 'interval song'

Ed. and arr.  
STEF CONNER, 2024

## Text and translation

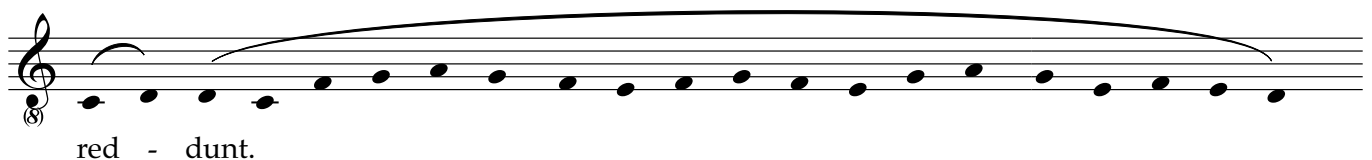
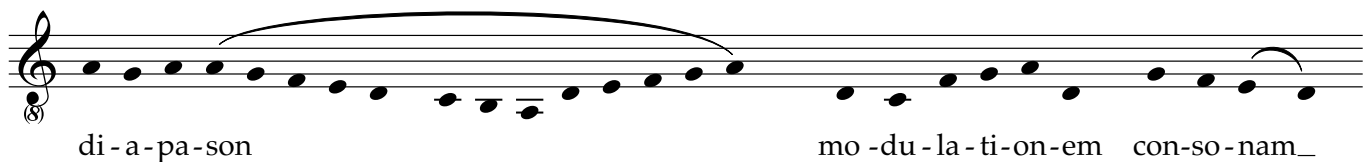
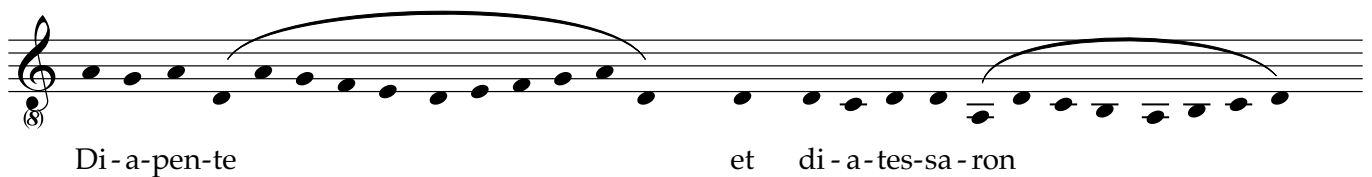
Text from Paris BN New. acqu. Lat. 1235, f. 146r

*Diapente et diatesseron  
simphonie et intense ac remisse  
pariter consonancia diapason  
modulationem consonam reddunt*

'Fourth and fifth,  
high and low tones in symphony,  
together form a consonant octave,  
in a harmonious sum.'

## Composite melody

This composite melody is based on a comparative transcription of the following sources:  
Paris, BN Nouv. acqu. Lat. 1235, f. 146r; Wien, ONB cpv 2502, f. 27v; and Wien, ONB cpv 787, f. 60v-61r.



## Arrangement for two voices

The harmonization of this arrangement is based on principles of early medieval organum, as described in Guido of Arezzo's *Micrologus* and the *Musica enchiriadis*, and (more importantly) literal interpretation of the song's words. No rhythm is given, but it should be assumed that all syllables are articulated in rhythmic unison. Where the *vox organalis* accompanies a *vox principalis* melisma with a sustained tone, this is illustrated with a thick 'continuation' line and ties: sustained tones should end with the melisma. Pitch notation is relative and the written key is chosen to avoid accidentals. The piece should be performed in the most comfortable register for singers' voices. Dashed lines are a visual aid, used to clarify vertical alignment in melismas.

The musical score is arranged in four systems, each with two staves: Voice 1 (*vox principalis*) and Voice 2 (*vox organalis*). Both staves are in 4/4 time and use a treble clef with a key signature of one flat (B-flat). The lyrics are written below the notes. The organum accompaniment consists of a single melodic line with a thick black line underneath it, indicating sustained tones. Dashed vertical lines connect the end of a melisma in the principal voice to the start of the organum accompaniment in the organ voice. Some notes in the organ voice are marked with a comma (,) to indicate ties.

**System 1:**  
 Voice 1: Di - a - pen - te et di - a - tes - sa - ron  
 Voice 2: Accompaniment with sustained tones.

**System 2:**  
 Voice 1: sim - pho - ni - e et in - ten - se ac re - mis - se pa - ri - ter con - son - an - ci - a  
 Voice 2: Accompaniment with sustained tones.

**System 3:**  
 Voice 1: di - a - pa - son mo - du - la - ti - on - em  
 Voice 2: Accompaniment with sustained tones.

**System 4:**  
 Voice 1: con - so - nam - red - dunt  
 Voice 2: Accompaniment with sustained tones.