

Sven Berger's arrangements for the CD

Monsieur Arbeau's
School of Dancing

Vol. II

(MRCD-005)

MVSICA REDIVIVA

II:#1 * Pavane d'Espagne (Danse du Roy)

SUSATO (1551) + ARBEAU (1589)

Arr.: Sven Berger (930310)

Superius

Contraten.

Tenor

Bassus

Susato (1551)

Arr.: Sven Berger (930310)

A musical score for the song "The Rose Tree". The score is written for four staves: three treble clefs and one bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The music is divided into two systems. The first system contains the first four measures of the piece. The second system contains the final two measures, which are marked with a double bar line and a repeat sign. The first measure of the second system is marked with a "1." and a fermata, indicating a first ending. The second measure of the second system is marked with a "2." and a fermata, indicating a second ending. The score includes various musical notations such as notes, rests, and accidentals.

B Susato (1551)

B Susato (1551)

1.

8

This musical score is for a piece titled 'B Susato (1551)'. It is written for four staves, likely representing different instruments or voices. The notation includes various musical symbols such as notes, rests, and bar lines. A first ending bracket is present at the end of the piece, marked with a '1.'. A page number '8' is located at the bottom left of the score.

C Arbeau (1588/89)

2. $\oplus$ C Arbeau (1588/89)

DC.

DC.

8 DC.

DC.

$\oplus$

Berger (1993)

The image shows a musical score for the song "The Rose Tree". It is written for four staves, likely representing four voices or instruments. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each with a first ending (1.) and a second ending (2.). The first ending of each system leads back to the beginning of the system. The second ending of each system leads to a double bar line. The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "DC" (Da Capo).

II:♯3 * Gaillarde "La traditore my fa morire"

A+B: Arbeau, 1588/89 / Berger, 1993

C+D: Phalese, 1571/72

A

Superius

Contrat.

Tenor

Bassus

♯ 7 6 ♯ ♯ - 6 - 6 4 3 ♯

B

--- ♯ 7 6 --- 6 4 ♯ ♯ 6 6 - 6 -

1.

2.

♯ 6 ♯ 6 - - - 4 3 - - - 4 ♯ ♯

II: #3 * Gaillarde "La traditore"

C

Section C is a 16-measure piece in 3/4 time, marked with a 'C' time signature. It features a treble and bass staff with a grand staff (8/8). The melody is in the treble staff, and the bass line is in the bass staff. The key signature has one flat (B-flat). The piece ends with a repeat sign. Below the staff, there are fingering numbers: b, 5, 6, #, 6, 6/4, 5, #.

D **E**

Sections D and E are 16-measure pieces in 3/4 time. Section D is marked with a 'D' and Section E with an 'E'. Both sections feature a treble and bass staff with a grand staff (8/8). The key signature has one flat (B-flat). Section D ends with a repeat sign. Below the staff, there are fingering numbers: #, 6, - - -, #, b.

This block continues the musical score for section E. It features a treble and bass staff with a grand staff (8/8). The key signature has one flat (B-flat). The piece ends with a repeat sign. Below the staff, there are fingering numbers: #, - - -, 3 b, #, #.

II: #4 * Volte

A: Arbeau, 1588/89; Berger, 1993
B: Attaignant, 1530
C-F: Praetorius, 1612

A

Cantus

Altus

Tenor

Quintus

Bassus

8

B

8

II: #4 * Volte

C

Section C consists of five measures. The first measure features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth notes, starting on G4 and ascending to D5. The bass line consists of quarter notes, starting on G3 and ascending to D4. The second measure continues the melody with eighth notes, starting on E5 and descending to B4. The bass line continues with quarter notes, starting on C4 and ascending to G4. The third measure features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth notes, starting on A4 and ascending to D5. The bass line consists of quarter notes, starting on F#3 and ascending to C4. The fourth measure continues the melody with eighth notes, starting on E5 and descending to B4. The bass line continues with quarter notes, starting on B3 and ascending to F#4. The fifth measure features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth notes, starting on G4 and ascending to D5. The bass line consists of quarter notes, starting on G3 and ascending to D4. The section ends with a double bar line and repeat signs.

D

E

Section D consists of five measures. The first measure features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of quarter notes, starting on G4 and ascending to D5. The bass line consists of quarter notes, starting on G3 and ascending to D4. The second measure continues the melody with quarter notes, starting on E5 and descending to B4. The bass line continues with quarter notes, starting on C4 and ascending to G4. The third measure features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of quarter notes, starting on A4 and ascending to D5. The bass line consists of quarter notes, starting on F#3 and ascending to C4. The fourth measure continues the melody with quarter notes, starting on E5 and descending to B4. The bass line continues with quarter notes, starting on B3 and ascending to F#4. The fifth measure features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of quarter notes, starting on G4 and ascending to D5. The bass line consists of quarter notes, starting on G3 and ascending to D4. The section ends with a double bar line and repeat signs.

F

Section F consists of five measures. The first measure features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of quarter notes, starting on G4 and ascending to D5. The bass line consists of quarter notes, starting on G3 and ascending to D4. The second measure continues the melody with quarter notes, starting on E5 and descending to B4. The bass line continues with quarter notes, starting on C4 and ascending to G4. The third measure features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of quarter notes, starting on A4 and ascending to D5. The bass line consists of quarter notes, starting on F#3 and ascending to C4. The fourth measure continues the melody with quarter notes, starting on E5 and descending to B4. The bass line continues with quarter notes, starting on B3 and ascending to F#4. The fifth measure features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of quarter notes, starting on G4 and ascending to D5. The bass line consists of quarter notes, starting on G3 and ascending to D4. The section ends with a double bar line and repeat signs.

II: #7 * Branle des Lavandieres

ORCHESOGRAFIE, 1588/89

Arr.: Sven Berger (930410)

First system of musical notation, featuring five staves with vocal parts and a basso continuo line. The staves are labeled on the left: f'-d'', a-a', d-f', d-d', and F-g. The music is written in a key signature of one flat (B-flat) and common time (C). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, with a repeat sign at the end of the system.

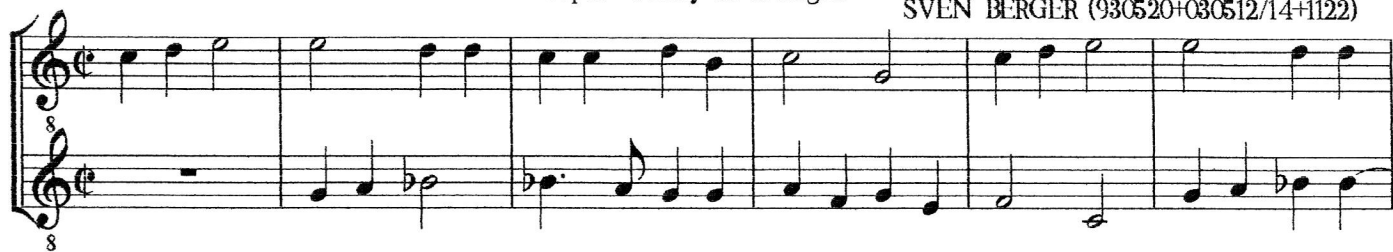
Second system of musical notation, continuing the piece. It features five staves with vocal parts and a basso continuo line. The notation includes various rhythmic values and rests, with a repeat sign at the end of the system.

Third system of musical notation, concluding the piece. It features five staves with vocal parts and a basso continuo line. The notation includes various rhythmic values and rests, with a final double bar line and repeat sign at the end of the system.

II: #10 * Bicinium gallicum (version V)

super "Triory de Bretagne"

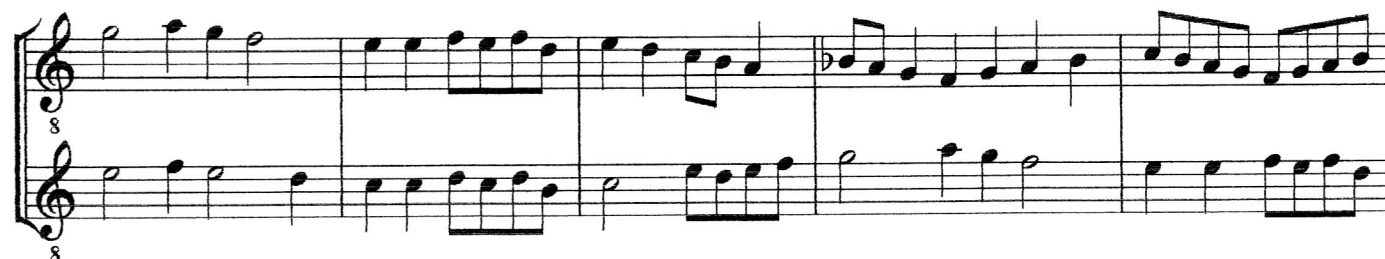
SVEN BERGER (930520+030512/14+1122)



II: #11 * Branle "Triory de Bretagne"

ORCHESOGRAPIIE 1588/89

Arr.: Sven Berger (930424)



II: #12a * Gaillarde "L'ennuy qui me tourmente"

ORCHESOGRAFIE, 1588/89
Arr.: Sven Berger (930407)

Superius

Contrat.

Tenor

Quintus

Bassus

II:12b * Gaillarde "J'aymerois mieulx dormir seulette"

ORCHESOGRAFIE, 1588/89

Arr.: Sven Berger (930516)

Superius

Contrat.

Tenor

Quintus

Bassus

The first system of the musical score consists of five staves. The top staff is labeled 'Superius' and the bottom staff is labeled 'Bassus'. The middle three staves are labeled 'Contrat.', 'Tenor', and 'Quintus' from top to bottom. The key signature is one flat (Bb) and the time signature is 6/4. The music is written in a style that suggests a 16th-century setting, with a mix of whole, half, and quarter notes, and some beamed eighth notes. The staves are connected by a brace on the left.

The second system of the musical score continues the piece. It features the same five staves as the first system. The music includes a repeat sign (double bar line with two dots) in the middle of the system, indicating a section that is repeated. The notation is consistent with the first system, using a key signature of one flat and a 6/4 time signature.

The third system of the musical score concludes the piece. It features the same five staves. The system ends with a final double bar line and repeat dots, indicating the end of the piece. The notation remains consistent with the previous systems, using a key signature of one flat and a 6/4 time signature.

II: #12c * Gaillarde "Si j'ayme ou non &c."

ORCHESOGRAFIE, 1588/89

Arr.: Sven Berger (930/107)

Superius

Contrat.

Tenor

Quintus

Bassus



II:#15 * Gaillarde "Si par souffrir"

(Enligt Susatos pavane)
Sven Berger (930409)

Sven Berger (930409)

Superius

Contrat.

Tenor

Bassus

A musical score for the song 'The Rose Tree'. It features four staves: three treble clefs and one bass clef. The key signature is one flat (B-flat). The first three staves are marked with an '8' below the first staff, indicating an octave. The music is written in a simple, folk-like style with various note values and rests. The piece concludes with a double bar line and repeat dots.

A musical score for the song 'The Rose Tree'. It features four staves: three treble clefs and one bass clef. The first three staves are marked with an '8' below the clef, indicating an octave. The music is in 2/4 time and includes a key signature change to one sharp (F#) in the fourth measure. The score concludes with a double bar line and repeat signs.

II: #16 * Danse des Canaries

ORCHESOGRAFIE 1588/89

Arr.: Sven Berger (930405)

1 Vln/Knp
1 Tutti fl.

2 Vln/Knp

2 3 Flöjt
3 Gamba

4 Flöjt
4 Gamba

A

B

1. 2. C

D 6 5 #

E

The musical score is written for five systems of staves. The first system includes staves for 1 Vln/Knp, 1 Tutti fl., 2 Vln/Knp, 2 3 Flöjt / 3 Gamba, and 4 Flöjt / 4 Gamba. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into sections marked A, B, C, D, and E. Section A is the first system. Section B is the second system. Section C is the third system, which includes first and second endings. Section D is the fourth system, which includes a double bar line and a key signature change to two sharps (F# and C#). Section E is the fifth system. The score is arranged in a way that allows for a continuous performance across the systems.

F

Section F of the musical score. It consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the same parts. The key signature has one sharp (F#). The time signature is 4/4. The section ends with a double bar line.

G

Section G of the musical score. It consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the same parts. The key signature has one sharp (F#). The time signature is 4/4. The section ends with a double bar line.

H

Section H of the musical score. It consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the same parts. The key signature has one sharp (F#). The time signature is 4/4. The section ends with a double bar line.

I

Section I of the musical score. It consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the same parts. The key signature has one sharp (F#). The time signature is 4/4. The section ends with a double bar line.

K

Section K consists of two systems of music. The first system has a treble staff with a melodic line of eighth and sixteenth notes and a bass staff with a harmonic accompaniment of chords and single notes. The second system continues the melodic and harmonic patterns. A small '8' is written above the first measure of the second system's bass staff.

L

Section L consists of two systems of music. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melodic and harmonic patterns. A small '8' is written above the first measure of the second system's bass staff.

M

Section M consists of two systems of music. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melodic and harmonic patterns. A small '8' is written above the first measure of the second system's bass staff.

N

O

Section N consists of two systems of music. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melodic and harmonic patterns. A small '8' is written above the first measure of the second system's bass staff.

P

Section P consists of two systems of piano accompaniment. The first system features a treble staff with a melodic line and a bass staff with chords and a bass line. The second system continues the accompaniment with similar textures. Fingering numbers 8 and 6 are indicated in the bass staff of the first system.

Q

Section Q consists of two systems of piano accompaniment. The first system features a treble staff with a melodic line and a bass staff with chords and a bass line. The second system continues the accompaniment with similar textures. Fingering numbers 8 and 6 are indicated in the bass staff of the first system.

R

Section R consists of two systems of piano accompaniment. The first system features a treble staff with a melodic line and a bass staff with chords and a bass line. The second system continues the accompaniment with similar textures. Fingering numbers 4, 6, and 6 are indicated in the bass staff of the first system.

S

Section S consists of two systems of piano accompaniment. The first system features a treble staff with a melodic line and a bass staff with chords and a bass line. The second system continues the accompaniment with similar textures. Fingering numbers 8, 6, 4, and 6 are indicated in the bass staff of the first system.

T

Section T consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melody in the treble staff and features a more complex bass line with chords and a '4' marking. A 'T' is written above the first measure of the first system.

U

Section U consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melody in the treble staff and features a more complex bass line with chords and a '6' marking. A 'U' is written above the first measure of the first system.

V

Section V consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melody in the treble staff and features a more complex bass line with chords and a '4' marking. A 'V' is written above the first measure of the first system.

W

Section W consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melody in the treble staff and features a more complex bass line with chords and a '5' marking. A 'W' is written above the first measure of the first system. The section ends with a double bar line and a '5' marking.

II: #18 * Almande Loreyne + Ballo Francese

Phalese, 1571/72 + Mainerio, 1578
Arr.: Sven Berger (930316)

5

This system contains the first five measures of the piece. It is written for five staves: two treble clefs, two alto clefs, and one bass clef. The key signature has one sharp (F#). The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. A repeat sign is present at the end of measure 5.

10

This system contains measures 6 through 10. The notation continues with similar rhythmic patterns. A key signature change to two flats (Bb and Eb) occurs at the beginning of measure 10. The system concludes with a repeat sign.

15

This system contains measures 11 through 15. It begins with a repeat sign. The notation includes various note values and rests. A key signature change to one flat (Bb) occurs at the beginning of measure 12. The system ends with a repeat sign.

II: #21 * Branle de l'Official

ORCHESOGRAFIE 1588/89

Arr.: Sven Berger (930308)

A **B**

8

7

8

13 **C** **D**

8

19

8

II: #22 * Branle des Pois (version II)

ORCHESOGRAFIE, 1588/89

Air.: Sven Berger (930323+031122)

Superius

Contrat.

Tenor

Bassus

II: #23 * Branle des Hermites

ORCHESOGRAFIE, 1588/89
Arr.: Sven Berger (930911+030514)

A

Superius

Contrat.

Tenor

Bassus

1. 2.

B

1. 2.

C

D

II: #23 * Branle des Hermites

E **F**

8

G **H**

8

I

8

II: #24 * Branle de Poictou

A-C: ARBEAU, 1589 / BERGER, 1993

B D-E: PHALESE, 1571

Superius

Contraten.

Tenor

Quintus

Bassus

A

B

C

D

Musical score for section D, featuring five staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef. The third staff is a treble clef. The fourth staff is a bass clef. The fifth staff is a treble clef. The score includes a repeat sign at the beginning and a double bar line at the end. The music consists of eighth and quarter notes, with some rests.

E

Musical score for section E, featuring five staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef. The third staff is a treble clef. The fourth staff is a bass clef. The fifth staff is a treble clef. The score includes a repeat sign at the beginning and a double bar line at the end. The music consists of eighth and quarter notes, with some rests.

1.

2.

⊕ CODA

Musical score for section 1 and 2, featuring five staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef. The third staff is a treble clef. The fourth staff is a bass clef. The fifth staff is a treble clef. The score includes a repeat sign at the beginning and a double bar line at the end. The music consists of eighth and quarter notes, with some rests. The first and second staves are labeled 1. and 2. respectively. The third and fourth staves are labeled 1. and 2. respectively. The fifth staff is labeled 1. and 2. respectively. The score includes a CODA section at the end.

II: #27 * Branle de la Montarde

ORCHESOGRAFIE, 1588/89

Arr.: Sven Berger (011011)

Superius

Contrat.

Tenor

Bassus

1 2

3 4 5

6 (Percussion)

7 8

II:#30 * Branle du Hault Barrois

A: ARBEAU, 1589 / BERGER, 1992
B: CLAUDÉ GERVAISE, 1555
C-D: JACQUES MODERNE, ca 1545
E-F: PIERRE PHALESE, 1571/72

A

Superius

Contrat.

Tenor

Bassus

This block contains the musical notation for section A of the piece. It is a four-part setting for voices, with parts labeled Superius, Contrat., Tenor, and Bassus. The music is written in a single system with four staves. The key signature has one flat (B-flat), and the time signature is common time (C). The notation includes various note values such as minims, crotchets, and quavers, with some accidentals like sharps and flats. A small number '8' is written below the Tenor staff.

B **C**

This block contains the musical notation for sections B and C of the piece. It continues the four-part setting with the same parts: Superius, Contrat., Tenor, and Bassus. The notation is spread across two systems. Section B is marked with a double bar line and repeat signs. Section C is also marked with a double bar line and repeat signs. The musical notation includes various note values and accidentals, consistent with the previous section.

This block contains the musical notation for the final section of the piece. It continues the four-part setting with the same parts: Superius, Contrat., Tenor, and Bassus. The notation is spread across two systems. The music concludes with a final cadence, indicated by a double bar line and repeat signs. The musical notation includes various note values and accidentals, consistent with the previous sections.

II: #30 * Branle du Hault Barrois

D **E**

8

F

8

G **H**

DC.

8

II:#33 * Branle du Chandelier (= Branle de la Torche)

ORCHESOGRAFIE, 1588/89

Arr.: Sven Berger (930316/020318/020322)

8 A

Section A consists of 8 measures. The first staff (treble clef) has whole rests. The second staff (treble clef) contains a melody starting on G4, moving up stepwise to A4, then B4, and ending on A4. The third staff (bass clef) contains a bass line starting on G3, moving up stepwise to A3, then B3, and ending on A3. The key signature has one flat (B-flat), and the time signature is common time (C).

8 B

Section B consists of 8 measures. The first staff (treble clef) has whole rests. The second staff (treble clef) contains a melody starting on G4, moving up stepwise to A4, then B4, and ending on A4. The third staff (bass clef) contains a bass line starting on G3, moving up stepwise to A3, then B3, and ending on A3. The key signature has one flat (B-flat), and the time signature is common time (C).

8 Cl

Section Cl consists of 8 measures. The first staff (treble clef) has whole rests. The second staff (treble clef) contains a melody starting on G4, moving up stepwise to A4, then B4, and ending on A4. The third staff (bass clef) contains a bass line starting on G3, moving up stepwise to A3, then B3, and ending on A3. The key signature has one flat (B-flat), and the time signature is common time (C).

Section Cl continues with 8 measures. The first staff (treble clef) has whole rests. The second staff (treble clef) contains a melody starting on G4, moving up stepwise to A4, then B4, and ending on A4. The third staff (bass clef) contains a bass line starting on G3, moving up stepwise to A3, then B3, and ending on A3. The key signature has one flat (B-flat), and the time signature is common time (C).

8 C2

This system contains three staves. The top staff is a single melodic line with eighth-note patterns and some accidentals. The middle and bottom staves are a piano accompaniment, with the bottom staff featuring a steady eighth-note bass line. The system concludes with a double bar line.

8

This system contains three staves. The top staff continues the melodic line. The middle and bottom staves provide harmonic support with chords and moving lines. The system concludes with a double bar line.

8 D1

This system contains three staves. The top staff is mostly empty, indicated by a series of horizontal lines. The middle and bottom staves contain the piano accompaniment for this section. The system concludes with a double bar line.

8 D2

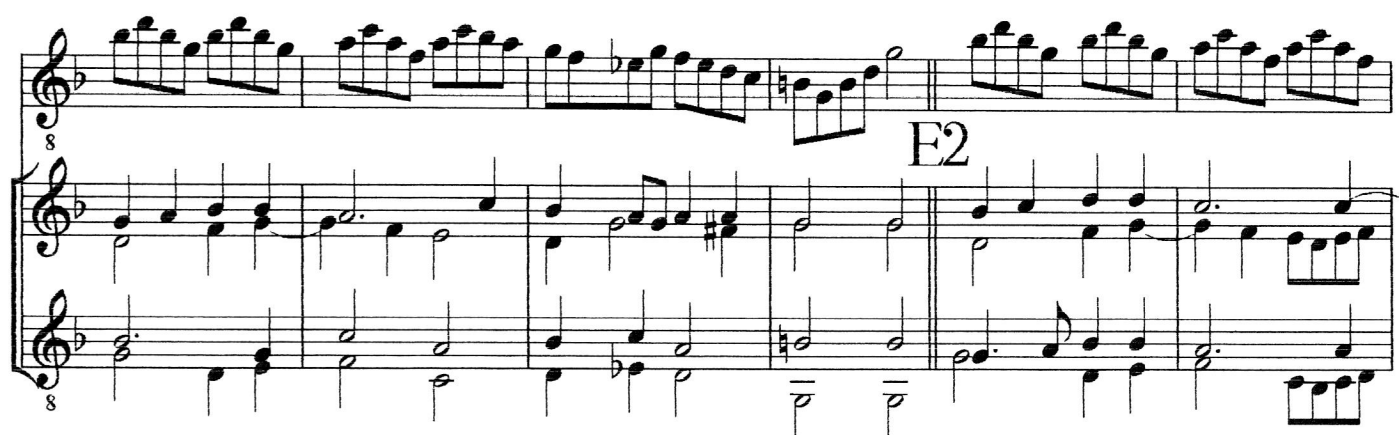
This system contains three staves. The top staff is mostly empty, indicated by a series of horizontal lines. The middle and bottom staves contain the piano accompaniment, which includes some more complex rhythmic patterns. The system concludes with a double bar line.



8

E1

This system contains three staves. The top staff begins with a whole rest for 8 measures, followed by a melodic line. The middle and bottom staves provide harmonic accompaniment. The label 'E1' is centered above the middle staff.



8

E2

This system contains three staves. The top staff continues the melodic line. The middle and bottom staves continue the harmonic accompaniment. The label 'E2' is centered above the middle staff.



8

This system contains three staves, continuing the musical piece without a specific label.



8

DC.

DC.

DC.

This system contains three staves. The top staff ends with a double bar line and the label 'DC.'. The middle and bottom staves also end with a double bar line and the label 'DC.'.

II: #34 * Danse des Bouffons

A-Q: ARBEAU, 1589 / BERGER, 1993-03-10

P-Q: PIERRE PHALESE, 1571

Superius

Contrat.

Tenor

Bassus

A

B

C

D

E

F

Handwritten musical score system 1, labeled G. It features four staves (treble and bass clefs) with musical notation, including notes, rests, and repeat signs. The system is divided into two measures by a double bar line.

Handwritten musical score system 2, labeled H and I. It features four staves (treble and bass clefs) with musical notation, including notes, rests, and repeat signs. The system is divided into two measures by a double bar line.

Handwritten musical score system 3, labeled K. It features four staves (treble and bass clefs) with musical notation, including notes, rests, and repeat signs. The system is divided into two measures by a double bar line.

Handwritten musical score system 4, labeled L and M. It features four staves (treble and bass clefs) with musical notation, including notes, rests, and repeat signs. The system is divided into two measures by a double bar line.

N

System N: A four-staff musical score. The top staff (treble clef) features a melodic line with eighth and sixteenth notes. The second staff (treble clef) has a similar melodic line with some ties. The third staff (treble clef) contains a more active line with many sixteenth notes. The bottom staff (bass clef) provides a harmonic foundation with eighth and sixteenth notes. A repeat sign with first and second endings is present, followed by a double bar line.

O

System O: A four-staff musical score. The top staff (treble clef) has a melodic line with eighth notes. The second staff (treble clef) has a melodic line with some ties. The third staff (treble clef) contains a more active line with many sixteenth notes. The bottom staff (bass clef) provides a harmonic foundation with eighth and sixteenth notes. A repeat sign with first and second endings is present, followed by a double bar line.

P Phalese, 1571

System P: A four-staff musical score titled "Phalese, 1571". The top staff (treble clef) has a melodic line with eighth notes. The second staff (treble clef) has a melodic line with some ties. The third staff (treble clef) contains a more active line with many sixteenth notes. The bottom staff (bass clef) provides a harmonic foundation with eighth and sixteenth notes. A repeat sign with first and second endings is present, followed by a double bar line.

Q

System Q: A four-staff musical score. The top staff (treble clef) has a melodic line with eighth notes. The second staff (treble clef) has a melodic line with some ties. The third staff (treble clef) contains a more active line with many sixteenth notes. The bottom staff (bass clef) provides a harmonic foundation with eighth and sixteenth notes. A repeat sign with first and second endings is present, followed by a double bar line.