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WERNER JAEGGERHUBER’S MESSE SUR LES AIRS VODOUESQUES OR MESSE FOLKLORIQUE HAÏTIENNE: A PERFORMANCE EDITION

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WERNER JAEGHERUBER’S MESSE SUR LES AIRS VODOUESQUES OR MESSE FOLKLORIQUE HAÏTIENNE: A PERFORMANCE EDITION

by

Canes Nicolas

A Doctoral Document

Presented to the Faculty of
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Major: Music

Under the Supervision of Professor Tyler G. White

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WERNER JAEGGERHUBER’S MESSE SUR LES AIRS VODOUESQUES OR MESSE FOLKLORIQUE HAÏTIENNE: A PERFORMANCE EDITION

Canes Nicolas, D.M.A.

University of Nebraska, 2015

Adviser: Tyler G. White

Originally written for solo soprano with choir and organ, Werner Jaegerhuber completed this work in 1953, and his close friend and artistic collaborator, Louis Maximilien, commissioned it for the sesquicentennial of Haiti’s independence on January 1, 1954. However, since there are no published scores or even a reliable manuscript of this piece, what has been kept in the archives of the Société de recherche et de diffusion de la musique Haïtienne in Montreal, Canada are two dissimilar scores by unknown sources. One is the choral and organ version, which was made by a professional copyist in the 1950’s (judging by the type of paper they used) and the other is just vocal, which is most likely a 1970’s version. John Jost, a well-known arranger and orchestrator of Haitian folk music, attempted to transcribe this mass for a string orchestra with choir as he thought that Jaegerhuber would have wished to have this type of ensemble at his disposition. The only problem is that Jost never wrote a score for that transcription. This critical performance edition is based upon his idea of the string orchestra, using the earlier manuscript alongside the cultural traditions of Haitian folk songs and rhythms, and Voodoo ceremonies’ customs to create a clean version for the encouragement, promotion and assistance of future performances of this piece.
The introduction provides a synopsis of Jaegerhuber’s biography, style, and influences for an enlightened presentation. The description and editorial procedure include a background of the Mass and selected analyses of its organization. The conclusion is the newly edited full score. The appendixes comprise the facsimile of the unknown manuscript, the newly edited orchestral parts, and the full orchestral score from the original version of the Kyrie and Benedictus.
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INTRODUCTION

I grew up in Port-au-Prince, Haiti where the styles of music are compa, voodoo, racine, zouk and troubadour. I did not know much about classical music until I attended the Ecole de Musique Sainte Trinité (Holy Trinity Music School), the most well-established music school in the country, where I was given the privilege to begin my musical training. Subsequently, when I became a conductor, I knew that one of my duties would be to promote Haitian classical music.

I never thought of doing a project like this, but when my former teacher Rudy Perrault gave me the opportunity to do a Finale version of this Mass in 2009 as my senior project, I jumped right on it. I noticed there was room for improvement in making this piece more accessible, more readable and more organized. Thus came the idea of making a new performance edition based on John Jost’s idea of the string orchestra. Using the earlier manuscript with the 1970’s choral score, my own knowledge of the cultural rituals of Haitian folk songs and rhythms, and the customs of Voodoo ceremonies, I produced a clean edition for the inspiration, promotion and assistance of future performances of this unusual and important work.

Werner Anton Jaegerhuber (1900-1953) was a German-Haitian composer and a prominent ethnographer. He studied composition at the Vogt’sches Konservatorium in Hamburg, Germany.1 He visited Haiti briefly in 1921, during the American occupation, during the American occupation, during the American occupation, during the American occupation, during the American occupation, during the American occupation, during the American occupation, during the American occupation, during the American occupation, during the American occupation, during the American occupation, during the American occupation, during the American occupation.

and became interested in Haitian folk music. After the occupation, he returned to Haiti permanently in 1937 and worked as a music teacher, composer and amateur painter.²

Jaegerhuber was interested in producing a Haitian national musical style based on the country’s folk music, which consists predominantly of Voodoo songs. He produced several transcriptions of Haitian folksongs for use in his own works such as Le vodou Haïtien, a study of Voodoo rituals. He also produced a study, “Chants vodouesques.” which was published subsequently in the Bulletin du Bureau nationale d’ethnologie d’Haïti.³

His output comprises orchestral and chamber works, as well as choral and solo works, which set texts in German, French, English and Haitian Creole. His musical style is wide-ranging, and his most popular works are those based on Haitian folk themes such as Messe Folklorique Haïtienne, which contains a Latin text set to music inspired by Haitian voodoo rituals.

² Ibid.
³ Ibid.
Jaegerhuber began this composition in 1947, but did not complete it until 1953. It was premiered (date uncertain) in a theatre in the army barracks behind the National Palace in Port-au-Prince. Its original title was *Messe sur les airs vodouesques*, meaning Mass based on voodoo songs. It was rejected by Mgr. Paul Sansone Jean-Marie Robert, Bishop of Gonaïves (the city of Haiti’s independence) because of its unusual and innovative combination of voodoo songs in the Roman liturgy. Mgr. Paul Robert was an advocate of the 1940’s movement of “anti-superstition” between the Catholic Church and Voodoo. Many Catholic Church leaders in Haiti worked hard to eradicate the idea that Voodoo influenced the celebration of mass. Therefore, the piece was cancelled for the historic occasion. As a diversionary tactic, Louis Maximilien suggested this title *Messe Folklorique Haitienne* in order to draw the attention of a more extended audience. For the purpose of this project, the second title will be used.

For Jaegerhuber, exposing the vodouesque panache was a determination to diffuse the notion of the obscure and heinous nature of Voodoo. The unfamiliar awareness of

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4 Lindsey, Lauren M. *WERNER JAEGHERUBER’S MESSE FOLKLORIQUE HAÏTIENNE: A CONDUCTOR’S GUIDE*. Diss. The University of Southern Mississippi, 2012, 46.
6 Lindsey, 46.
7 Ibid, 47.
Voodoo as malicious confronted him. Folks were terrified to welcome Voodoo’s themes and thus its art. Jaegerhuber worked hard at displaying not only the Voodoo elements of Haitian art, but also the results that West and Central Africa and Gregorian chants of the early church had on Haitian music. His accomplishments were met with confrontation from both the Haitian élite who were embarrassed of their Voodoo culture and other classical musicians who considered these airs as too primitive for arrangements in the European style.  

Haitians have a saying, “Depi tanbou frape tout moun leve danse” (when drums hit everyone get up to dance). Rhythm is the most essential and appealing aspect of Voodoo music. Since this Mass is based on Voodoo songs, it is imperative to include at least one drum in the performance. Customarily, in a Voodoo ceremony mutual energy is a necessary condition for summoning the spirits, and drummers use a driving beat to generate it. Including drums in the mass will clarify the rhythms and encourage a shared energy among the musicians in the ensemble. 

---

8 Grenier, 47.
Messe Folklorique Haïtienne is a Mass in six movements that contains melodies that are derived from both the Gregorian chant and Voodoo traditions. The use of the soprano soloist is definitely not a coincidence. Jaegerhuber knew that was a representative of the chorus master in the voodoo ceremony, which always features a female leader.

**Kyrie**

This movement replicated the ancient style of Gregorian chant, and contains the standard configuration of a Kyrie in a three-part form. The text is “Kyrie eleison, Christe eleison, Kyrie eleison,” and the orchestral material presents the opening melodic figure and then the choir joins restating that same passage. All four parts are in octaves for the three “Kyrie eleison” statements. This movement is in D Aeolian, and the use of modal melody is borrowed from both Medieval and Voodoo melodic practices.10

This typical ternary form exploits both Catholic and Voodoo religious traditions. As the A section reflects the Gregorian influence, the B section (mm.12-34) diverts to the Voodoo tradition. When the “Christe eleison” passage begins, both the meter and tempo change. In the original version, this section is in a 5/8 meter, which makes it unnecessarily complex. This calls into question the composer’s knowledge of Haitian rhythms, which are not characteristically in asymmetrical meter. John Jost, in an interview with Ferère Laguerre (a student of Jaegerhuber and a reputable master drummer) stated that the 5/8 meter does not really fit in this context. In other words, the

10 Ibid.
5/8 meter lacks the appropriate rhythmic character for the Haitian Voodoo practice that Jaegerhuber was trying to portray. By changing the middle section to a 2/4 meter, this edition provides a more suitable solution of Jaegerhuber’s intention (See figures 1A, 1B).

**Figure 1A:** Original version with the 5/8 meter

![Original version with the 5/8 meter](image1)

**Figure 1B:** New version with the 2/4 meter

![New version with the 2/4 meter](image2)

When the final “Kyrie” section returns, it is in the opening tempo, and it is a direct quotation of the first statement creating a usual and symmetrical closing.

The fact that this movement is structured around the Gregorian chant makes it lack any tertian harmony. Jaegerhuber not only chose to follow the melodic structure of the early church, but also the lack of harmonic structure. Although the movement does
not contain specific organum (a form of polyphony based on an existing plainsong), it
does center itself around monophonic passages with occasional open fifths.\textsuperscript{11}

\textbf{Figure 1C: Monophonic passage}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{monophonic_passage.png}
\caption{Monophonic passage}
\end{figure}

In this movement alone, Jaegerhuber successfully demonstrates the marriage of Voodoo
and Catholicism by combining the Gregorian chant style with its counterpart.

\section*{Gloria}

This movement features the soprano soloist, and it is also in a three-part form in
the key of G minor. It begins with the soloist and orchestra without an antiphon, which is
unusual for a Mass. The choir enters on the “Laudamus te” phrase of the text, repeating
the same melodic material as the soloist. It is a perfect example of a Voodoo ceremony
because of the way that Jaegerhuber uses the soloist as a representative of the chorus
master, which always spotlights a female leader.

The second thematic section (starting at measure 36) is in A minor, an
uncharacteristic relationship between the first and last sections. Although this movement
does not contain any distinct Voodoo themes, its rhythmic nature is certainly Voodoolike. Its 6/8-meter is based upon a “double Nago,” which is considered the rhythm of
power.

\textsuperscript{11} Ibid.
In this movement, Jaegerhuber begins with “Le Prêtre,” meaning the officiating priest, which is performed by a male tenor. It resembles an antiphon of the early church, and is *a cappella* during the antiphon passage. The accompaniment is simple but far more dramatic than the previous two movements.

From measures 81-94, Jaegerhuber adapts a traditional Voodoo song called “C’est Jodi moin” by simply inverting the theme and hardly changing the rhythm.13 Figures 3A and 3B show the relationship between the two.

---

12 Wilcken, 78.
13 Lindsey, 69.
Figure 3A: C’est Jodi moin

\[\text{C’est jo-di moin nan la-mé A-goué Ta-ro-yo, c’est jo-di moin nan la mé bien-}\]

- prés m’pa ça ri-vé.

2. 
m’pa ça ri-vé ouoh ça ri-vé ouoh.

Figure 3B: Jaegerhuber’s adaptation

**Sanctus**

This movement is based on the Voodoo song “Dambalâ oh.”\(^{14}\) The text of the Sanctus and of “Dambalâ oh” share the idea of awe while in the presence of the Divine.\(^ {15}\)

Figure 4A: Dambalâ oh

\[\text{Dambalâ oh Dambalâ nom sa-cré oh - - -} \]

\[\text{Dambalâ - - Dambalâ oué-do - Dama-lâ nom sa-cré oh.} \]

\(^{14}\) Grenier, 145.

\(^{15}\) Ibid 146.
The opening of the Sanctus bears a resemblance to this melody and must have been carefully selected to pair them together, as both tunes traditionally repeat the text for more emphasis.\(^{16}\)

**Figure 4B: Jaegerhuber’s version**

\[\text{Benedictus}\]

As in the Kyrie, Jaegerhuber uses a 5/8 meter in this movement that creates problems. The fact that there are instances of 2+3 against 3+2 simultaneously makes this movement idiomatically complex. Because Voodoo rhythms are characteristically simple, although when listening to them for the first time, one might think that they are extremely complicated. However, when you dig deeper into their groove, they create ease and simply flow smoothly. This movement is inspired by the Voodoo song “Vling sou Vling.”

\(^{16}\) Lindsey, 71.
Figure 5A: *Vling sou Vling*

```
Vling sou vling Can - ard moin nan d'leau
```

Figure 5B: Jargerhuber’s version

```
Molto moderato \( \dot{J} = 138 \)
```

Soprano

Organ
The closing movement shows a commitment to the significance of the text. The Agnus Dei text says “Lamb of God, who takes away the sins of the world, have mercy on us.” “Lamb of God, who takes away the sins of the world, grant us peace,” and just as in the Gloria, the choir only contributes to the text “have mercy on us” and “grant us peace.” The soloist sings “Lamb of God, who takes away the sins of the world” as the call, and then the choir responds with their short phrases as a congregation.

This movement has two Voodoo tunes, “Erzulie é” and “Laza oh.” The uncanny choice of using these two melodies in this movement is ingenious. “Erzuli é” is a calling for the lwa Erzulie, the name given to a group of goddesses. Although the translation is
uncertain, it means something like “Erzulie, please bring us food” and “Laza oh” means “Lazarus, be near us.” All three texts are a plea for healing.17

**Figure 6A: Erzulie é.**

![Musical notation]

---

17 Grenier, 151.
Figure 6B: *Agnus dei* mm. 1-8.

![Agnus Dei sheet music](image1)

Figure 6C: *Laza oh.*

![Laza oh sheet music](image2)

Figure 6D: *Agnus dei* mm. 24-32.

![Agnus Dei sheet music](image3)
Messe Folklorique Haitienne

Kyrie

Werner A. Jaegerhuber (1900-1953)

Maestoso (\( \text{\( \mathfrak{f} \) = 75} \))

Soprano Solo

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Double Bass

Organ

CONCLUSION: EDITED FULL SCORE

2015
Messe Folklorique Haitienne

Solo S.

Sop.

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.
Messe Folklorique Haitienne

Solo S.

Sop.

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.
Messe Folklorique Haitienne
Solo S.

\( q = 84 \)
8

Solo S.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.

\[ \text{mun di} \]

\[ \text{Qui} \]

\[ \text{Mi se re re} \]

\[ \text{Coro} \]

\[ \text{Coro} \]

\[ \text{Coro} \]

\[ \text{Coro} \]

\[ \text{Coro} \]

\[ \text{Coro} \]

\[ \text{Coro} \]

\[ \text{Coro} \]

\[ \text{Coro} \]

\[ \text{Coro} \]
Qui se anciantem nos tram.

cati-o-nem nos tram.

cati-o-nem nos tram.

cati-o-nem nos tram.

cati-o-nem nos tram.

cati-o-nem nos tram.

(P)

10

34
Quasi Allegro

Solo S.

S

A

T

B

Vln. I

(mf)

Vln. II

(mf)

Vla.

(mf)

Vc.

(mf)

D.B.

(mf)

Org.

(mf)

rallent.

rallent.

rallent.

rallent.

rallent.

rallent.
Credo

Solo Soprano

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Double Bass

Organ

Maestoso

Cre-do in u-num De-um Pa-trem om-ni-po - ten-tem fac-to-rem

Cre-do in u-num De-um Pa-trem om-ni-po - ten-tem fac-to-rem

Cre-do in u-num De-um Pa-trem om-ni-po - ten-tem fac-to-rem

Cre-do in u-num De-um Pa-trem om-ni-po - ten-tem fac-to-rem

Cre-do in u-num De-um Pa-trem om-ni-po - ten-tem fac-to-rem

Cre-do in u-num De-um Pa-trem om-ni-po - ten-tem fac-to-rem

Cre-do in u-num De-um Pa-trem om-ni-po - ten-tem fac-to-rem

Cre-do in u-num De-um Pa-trem om-ni-po - ten-tem fac-to-rem

Cre-do in u-num De-um Pa-trem om-ni-po - ten-tem fac-to-rem

Le Prêtre (The Priest)
Credo

(a tempo)

Solo S.

S

A

T

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.
Credo

Solo S.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.
Solo S.

V. omni-a Sae-cu-la. De-um de- o lu-men de lu-mi-ne De-um ve-rum de De-o

A.

omni-a Sae-cu-la. De-um de- o lu-men de lu-mi-ne De-um ve-rum de De-o

B.

omni-a Sae-cu-la. De-um de- o lu-men de lu-mi-ne De-um ve-rum de De-o

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.

* Not in the "manuscript."
Solo S.

S

ve-ro
gen-itum non fac-tum con subs-tan-ti-a-lem Pa-tri per quem om-ni-a fac-ta sunt

A

ve-ro
gen-itum non fac-tum con subs-tan-ti-a-lem Pa-tri per quem om-ni-a fac-ta sunt

T

ve-ro
gen-itum non fac-tum con subs-tan-ti-a-lem Pa-tri per quem om-ni-a fac-ta sunt

B

ve-ro
gen-itum non fac-tum con subs-tan-ti-a-lem Pa-tri per quem om-ni-a fac-ta sunt

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.

5Credo(*)
Et in carna tu est

Qui prop-ter nos homines et prop-ter nostram salu-tem des-cen-dit de coe-lis.

 Qui prop-ter nos homines et prop-ter nostram salu-tem des-cen-dit de coe-lis.

 Qui prop-ter nos homines et prop-ter nostram salu-tem des-cen-dit de coe-lis.

 Qui prop-ter nos homines et prop-ter nostram salu-tem des-cen-dit de coe-lis.

 Qui prop-ter nos homines et prop-ter nostram salu-tem des-cen-dit de coe-lis.
Solo S.

ho-mo fac-tus, ho-mo fac-tus est.

S

Cru-ci-fix-us et-i-am pro

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.

Credo
Credo

Solo S.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.

Pas sus, pas-sus et se-pul-tus est.

Pas sus, pas-sus et se-pul-tus est.

Pas sus, pas-sus et se-pul-tus est.

Pas sus, pas-sus et se-pul-tus est.

Pas sus, pas-sus et se-pul-tus est.

Pas sus, pas-sus et se-pul-tus est.

Pas sus, pas-sus et se-pul-tus est.

Pas sus, pas-sus et se-pul-tus est.

Pas sus, pas-sus et se-pul-tus est.

Pas sus, pas-sus et se-pul-tus est.
Solo S.

S

coelum se det ad dexterae Patris et iterum venitrus est cum gloria

A

coe lum se det ad dexterae Patris et iterum venitrus est cum gloria

T

coe lum se det ad dexterae Patris et iterum venitrus est cum gloria

B

coe lum se det ad dexterae Patris et iterum venitrus est cum gloria

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.
Adagio

Credo

Solo S.

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.
Et in Spiritu Sanctum Domini et vivificantem qui ex Patre Filioque procedit

Et incarnatum factum est de Virgine Maria

Et resurrexit a mortuis

Et ascendit in Cælum

Et revertit ad Patrem
Credo

Qui cum Pa TRE et Fi li o si mul a do ra tur et con glo ri fi ca tur qui lo cu tus est per Pro phe tas.
Credo

Solo S.

S


A


T


B


Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.
Sanctus

Solo Soprano

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Double Bass

Organ

(Moderato)
Sanctus

Do-mi-nus De-us Sa-ba-oth ple-ni sunt coe-li, sunt coe-li et ter-ra glo-ri-a
Sanctus

Hosanna in excelsis, Hosanna in excelsis, Hosa...
Solo S.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.

Sanctus

Sanctus

Sanctus

Sanctus

Sanctus

Sanctus

Sanctus

Sanctus
Benedictus

Molto moderato

Solo Soprano

Soprano

Alto I

Alto II

Violin I

Violin II

Viola

Cello

Double Bass

Organ

Be-ne-dic-tus qui ve-nit qui ve-nit in

pp
dolce

pp
dolce

pp
dolce

pp
dolce

pp
dolce

pp
dolce
Solo S.

S

Alt I

Alt II

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.

Benedictus

Be-ne__ dic-tus qui ve_nit__ qui ve nit in no-mi-ne Do mi-
Benedictus

Solo S.

Be-ne dic tus qui ve nit, qui

S

na.

Alt I

na.

Alt II

na.

Vln. I

...œœœ, jœœ

Vln. II

...œœœ, jœœ

Vla.

..œœœ

Vc.

..œœœ

D.B.

...œœœ

Org.
Benedictus

allargando

Adagio
Agnus Dei

(Andante)

Solo Soprano

Soprano 1

Soprano 2

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Double Bass

Organ
Agnus Dei

Oh! qui tollis peccata mundi.

Mi-se-re-re nobis,
Agnus Dei

Solo S.

Sop. 1

Sop. 2

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.
Agnus Dei

Solo S.

Sop. 1

Sop. 2

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.
Bibliography


Agnus Dei

...
Messe Folklorique Haïtienne
(Messe sur les Airs Vodouesques)

For Soprano Soloist, SATB Choir, String Orchestra (Organ)

Violin 1

Canes Nicolas, Ed.
(2015)
Messe Folklorique Haitienne

Kyrie

Werner A. Jaegerhuber (1900-1953)

Ed. Canes Nicolas

Maestoso ($\frac{4}{4} = 75$)

(Allegro)

34 (Tempo I)

40
Violin I

(Gloria)

(Allegro moderato)

(a tempo)

(rallent.)

(Allargando)

(a tempo)

Coro

Coro
Credo
Sanctus

(Moderato)

$f$

(p)

(a tempo)

$mf$
Molto moderato

un poco adagio

poco sin moderato

allargando

Adagio
Agnus Dei

Violin I

(Andante)

\(\text{p dolce}\)

\(\text{ppp}\)

\(\text{pp}\)

\(\text{pp}\)

\(\text{ppp}\)

\(\text{pp}\)

\(\text{ppp}\)
WERNER ANTON JAEGERHUBER

MESSE FOLKLORIQUE HAÏTIENNE
(Messe sur les Airs Vodouesques)

For Soprano Soloist, SATB Choir, String Orchestra (Organ)

VIOLIN 2

Canes Nicolas, Ed.
(2015)
Gloria

Violin II

(Allegro moderato)

(F)

(rallent. rit.)

(a tempo)

(rallent. rit.)

Allargando

(a tempo)

Quasi Allegro

Adagio

ff
Credo

Maestoso

(a tempo)

(p) rit.

mf

(Andante)

(pp)

(p)

Coro

(a tempo)

(pp)

Allegro

(mf)
Sanctus

(Moderato)

\(\frown\)

\(\text{(a tempo)}\)

\(mf\)
Benedictus

Violin II

Molto moderato

pp
dolce

un poco adagio

(p)

Adagio

allargando

(p)

f

Adagio
Agnus Dei

Violin II

(Andante)

\( p \) dolce

\( p \) \( pp \)

\( pp \)

\( ppp \)

\( pp \)

\( ppp \)
WERNER ANTON JAEGGERHUBER

MESSE FOLKLORIQUE HAÏTIENNE
(Messe sur les Airs Vodouesques)

For Soprano Soloist, SATB Choir, String Orchestra (Organ)

VIOLA

Canes Nicolas, Ed.
(2015)
Messe Folklorique Haitienne

Kyrie

Werner A. Jaegerhuber (1900-1953)
Ed. Canes Nicolas

Maestoso ($\frac{\text{f}}{\text{f}}$)

(Allegro)

(Tempo I)

2015
Credo

Maestoso

(a tempo)

(Andante)

(p)

(a tempo)

Allegro

Coro

(pp)

Allegro

mf

mf
Sanctus

(Moderato)

(f)

(a tempo)

mf
Benedictus

Viola

Molto moderato

un poco adagio

cupo sin moderato

allargando

Adagio
Agnus Dei

Viola

(Andante)

\[ \text{p} \text{ dolce} \]

\[ \text{p} \text{ } \text{pp} \]

\[ \text{pp} \]

\[ \text{ppp} \]

\[ \text{pp} \]

\[ \text{ppp} \]
MESSE FOLKLORIQUE HAÏTIENNE
(Messe sur les Airs Vodouesques)

For Soprano Soloist, SATB Choir, String Orchestra (Organ)

CELLO

Canes Nicolas, Ed.
(2015)
Messe Folklorique Haitienne

Kyrie

Werner A. Jaegerhuber (1900-1953)
Ed. Canes Nicolas

Maestoso ($ \textit{q} = 75 $)

![Musical notation]

Messe Folklorique Haitienne

2015
Cello

(Gloria)

(Allegro moderato)

8

(a tempo)

15

(a tempo)

22

(a tempo)

Coro

Coro

Quasi Allegro
Sanctus

(Moderato)
Benedictus

Cello

Molto moderato

pp

un poco adagio

un poco sin moderato

allargando

Adagio
Agnus Dei

(Cello)

(Andante)

\[\text{dolce}\]

\[\text{pp}\]

\[\text{ppp}\]

\[\text{pp}\]

\[\text{ppp}\]
WERNER ANTON JAEGEBRUBER

MESSE FOLKLOIRIQUE HAÏTIENNE
(Messe sur les Airs Vodouesques)

For Soprano Soloist, SATB Choir, String Orchestra (Organ)

DOUBLE BASS

Canes Nicolas, Ed.
(2015)
Messe Folklorique Haitienne

Kyrie

Werner A. Jaegerhuber (1900-1953)

Ed. Canes Nicolas

Maestoso ($J = 75$)

(Allegro)

(Tempo I)

2015
Gloria
Credo

Maestoso

Andante

Allegro

Adagio

Coro

Coro
Sanctus

(Moderato)

(a tempo)

mf
Benedictus

Double Bass

Molto moderato

18

un poco adagio

39

poco sin moderato

Adagio
Agnus Dei

Double Bass

(Andante)

\( \text{pp} \) dolce

\( \text{ppp} \)

\( \text{pppp} \)

\( \text{pp} \)

\( \text{ppp} \)

\( \text{pppp} \)
MESSE FOLKLORIQUE HAITIENNE
(Messe sur les Airs Vodouesques)

For Soprano Soloist, SATB Choir, String Orchestra (Organ)

ORGAN

Canes Nicolas, Ed.
(2015)
Messe Folklorique Haitienne

Kyrie

Werner A. Jaegerhuber (1900-1953)

Ed. Canes Nicolas

Maestoso \( \frac{\dot{f}}{q = 75} \)

Organ

\( f \)

\( \text{(Allegro)} \)

Organ
Messe Folklorique Haitienne
Messe Folklorique Haitienne
Gloria

(Allegro moderato)

(a tempo)

(rit.)
Credo

22

Org

(Andante)

(p)

Coro

(p)
Sanctus

(Moderato)
Benedictus

Organ

Molto moderato

pp dolce

Organ

7

13
Benedictus
Agnus Dei

Organ

(Andante)

p dolce
Messe Folklorique Haitienne

Kyrie

Werner A. Jaegerhuber (1900-1953)

Ed. Canes Nicolas

2015

APPENDIX C: FULL SCORE FROM THE ORIGINAL VERSION
Messe Folklorique Haitienne

Sop. solo

Sop.

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.
Messe Folklorique Haitienne

Sop. solo
leï-son, e-leï-son, e-leï-son, e-leï-son

Sop.

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.
Benedictus

Do - mi - ne, 
Be - ne - dic - tus, Be - ne - dic - tus qui

Sop. Solo

S

Alt I

Alt II

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.
Sop. Solo

venit, qui venit in nomine Domine.

S

Alt I

Alt II

Vln. I

Vln. II

Vla.

Vc.

pizz.

D.B.

arco

Org.

Benedictus
Benedictus

Hosanna, Hosanna, in excelsis.

Hosanna, Hosanna, in excelsis.

Hosanna, Hosanna, in excelsis.

Hosanna, Hosanna, in excelsis.

Hosanna, Hosanna, in excelsis.

Hosanna, Hosanna, in excelsis.

Hosanna, Hosanna, in excelsis.

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Hosanna, Hosanna, in excelsis.

Hosanna, Hosanna, in excelsis.

Hosanna, Hosanna, in excelsis.

Hosanna, Hosanna, in excelsis.

Hosanna, Hosanna, in excelsis.
Benedictus

un poco adagio

Sop. Solo

S

Alt I

Alt II

Vln. I

Vln. II

Vla.

Vc.

Vc.

Vc.

Vc.

Vc.

D.B.

Org.

Benedictus

un poco adagio

Sop. Solo

S

Alt I

Alt II

Vln. I

Vln. II

Vla.

Vc.

Vc.

Vc.

Vc.

D.B.

Org.

Benedictus

un poco adagio

Sop. Solo

S

Alt I

Alt II

Vln. I

Vln. II

Vla.

Vc.

Vc.

Vc.

Vc.

D.B.

Org.

Benedictus

un poco adagio

Sop. Solo

S

Alt I

Alt II

Vln. I

Vln. II

Vla.

Vc.

Vc.

Vc.

Vc.

D.B.

Org.

Benedictus

un poco adagio

Sop. Solo

S

Alt I

Alt II

Vln. I

Vln. II

Vla.

Vc.

Vc.

Vc.

Vc.

D.B.

Org.

Benedictus

un poco adagio

Sop. Solo

S

Alt I

Alt II

Vln. I

Vln. II

Vla.

Vc.

Vc.

Vc.

Vc.

D.B.

Org.

Benedictus

un poco adagio

Sop. Solo

S

Alt I

Alt II

Vln. I

Vln. II

Vla.

Vc.

Vc.

Vc.

Vc.

D.B.

Org.

Benedictus

un poco adagio

Sop. Solo

S

Alt I

Alt II

Vln. I

Vln. II

Vla.

Vc.

Vc.

Vc.

Vc.

D.B.

Org.

Benedictus

un poco adagio

Sop. Solo

S

Alt I

Alt II

Vln. I

Vln. II

Vla.

Vc.

Vc.

Vc.

Vc.

D.B.

Org.

Benedictus

un poco adagio

Sop. Solo

S

Alt I

Alt II

Vln. I

Vln. II

Vla.

Vc.

Vc.

Vc.

Vc.

D.B.

Org.
un poco sin moderato

Benedictus
Benedictus

43

nit, qui venit, qui venit, qui venit in nomine Domine.

S

Sop. Solo

Alt I

Alt II

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.
Benedictus

8

Sop. Solo

Ho - san - na, Ho - san - na in ex cel - sis,

S

ve - nit, qui ve - nit qui ve - nit

Alt I

ve - nit, qui ve - nit qui ve - nit

Alt II

ve - nit, qui ve - nit qui ve - nit

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.

Hosanna, Hosanna in excelsis,