



**OLIVIER MASSIAER**

**L'ASCENSION**  
*Вознесение*  
**Ascension Day**

**Quatre Méditations Symphoniques**

*Четыре*  
**Four Symphonic Meditations**  
*симфонических медитаций*

**pour Orgue**

*для органа*  
**for Organ**



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# I

## Majesté du Christ demandant sa gloire à son Père

*Величие Христа просит славы Отца прославить Его*

Père, l'heure est venue, glorifie ton Fils, afin que ton Fils te glorifie.

*Отче! Прииди час, прославь Сына Твоего, да и Сын твой прославит Тебя*  
(Prière sacerdotale du Christ, évangile selon Saint Jean)

*Chaque minute Christ, éternel et éternel*

# II

## Alléluias sereins d'une âme qui désire le ciel

*Спокойные арии для органа, желанием (просьба) небес*

Nous vous en supplions, ô Dieu,... faites que nous habitions aux cieux en esprit.

*Молим Тебя, о Боже, сделай, чтобы мы жили на небесах*  
(Messe de l'Ascension)

*Messe. Résurrection*

# III

## Transports de joie d'une âme

### devant la gloire du Christ qui est la sienne

*Полный радости орган*

Rendons grâce à Dieu le Père, qui nous a rendus dignes d'avoir part à l'héritage des Saints

*Благодарим Отца, сделав Христа, которого и се мы*

dans la lumière,... nous a ressuscités et fait asseoir dans les cieux, en Jésus Christ.

*Возвращи славу, которую возлюбил, которой удостоил нас Иисус*

*в свет, воскресил нас и посадил на небесах рядом с Ним*  
(Saint Paul, épîtres aux Colossiens et aux Ephésiens)

*Св. Павел, послания к колоссянам и ефессянам*

# IV

## Prière du Christ montant vers son Père

*Могила Христа, восходящего к Отцу Его*

Père,... j'ai manifesté ton nom aux hommes... Voilà que je ne suis plus dans le monde;

*Отче, я открыл имя Твое человеку... Я уже не в мире,*

*но они в мире, а с тобой нет*  
(Prière sacerdotale du Christ, évangile selon Saint Jean)

*Chaque minute Christ, éternel et éternel*

\*\*\*\*\*

# I

## Majesty of Christ praying that His Father should glorify Him

Father, the hour is come: glorify Thy Son, that Thy Son also may glorify Thee.

*(Prayer from Christ, The Gospel according to S<sup>t</sup> John)*

# II

## Serene Alleluias from a soul longing for Heaven

We beseech Thee, Almighty God, that we may in mind dwell in Heaven.

*(Mass on Ascension Day)*

# III

## Outburst of joy from a soul before the Glory of Christ which is its own glory

Giving thanks unto The Father which hath made us meet to be partakers of the inheritance of the Saints in light.... has raised us up together and made us sit together in heavenly places in Christ Jesus.

*(The Epistles of Paul the Apostle to  
the Colossians and to the Ephesians)*

# IV

## Prayer from Christ ascending towards His Father

And now, o Father, I have manifested Thy name unto men.... and now, I am no more in the world, but these are in the world and I come to Thee.

*(Prayer from Christ, The Gospel according to S<sup>t</sup> John)*

\*\*\*\*\*

# I

## Majesté du Christ demandant sa gloire à son Père

Venue <sup>Венуше</sup> Христа, просвещен <sup>отца</sup> прославити <sup>его</sup>  
 Père, l'heure est venue, glorifie ton Fils, afin que ton Fils te glorifie.  
 Отец, пришла час, прослави сына <sup>(Пrière sacerdotale du Christ, évangile selon Saint Jean)</sup> <sup>(Сл. молитва Христа, Еванг. от Иоанна)</sup>

R. Fonds et Anches 8, 4  
 P. Fonds 8 (Anches préparées)  
 G. Fonds 8 (Anches préparées)  
 Péd. Fonds 16, 8, Tir. R.

Sw. Full 8' 4'  
 Ch. Fds 8'  
 Gr. Fds 8'  
 Ped. Fds 16' 8'  
 Unisson cpls

*Orans magnificens et benedicens*  
**Très lent et majestueux**  
 Very slow and maestoso  
 G. P. R.

MANUEL

PÉDALE

Tir. R. seule *Tutti*  
 Pd. Unis. off  
 Sw. to Pd.

+ 16, 8  
Unis. on

Tir. R. seule  
Unis. off

+ 16, 8  
Unis. on

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Musical score system 1, featuring three staves. The top staff has a melodic line with a slur and a fermata. The middle staff has a chordal accompaniment with a slur and a fermata. The bottom staff has a bass line. Handwritten annotations include a checkmark and a 'V' above the first measure. Printed annotations include 'G. P. R. Gr.' above the first measure, 'R. Sw. pp' above the second measure, and 'f' below the second measure. The system concludes with the instruction 'Tir. R. seule Un. off'.

Musical score system 2, featuring three staves. The top staff has a melodic line with a slur and a fermata. The middle staff has a chordal accompaniment with a slur and a fermata. The bottom staff has a bass line. Handwritten annotations include a checkmark and a 'V' above the first measure. Printed annotations include 'R. Sw. pp' above the second measure and 'f' below the second measure.

Musical score system 3, featuring three staves. The top staff has a melodic line with a slur and a fermata. The middle staff has a chordal accompaniment with a slur and a fermata. The bottom staff has a bass line. Printed annotations include 'G. P. R. Gr.' above the first measure, 'mf' below the second measure, and 'dim. - - -' below the third measure.

Musical score system 4, featuring three staves. The top staff has a melodic line with a slur and a fermata. The middle staff has a chordal accompaniment with a slur and a fermata. The bottom staff has a bass line. Handwritten annotations include a circled '(2-5)' above the first measure. Printed annotations include '- pp' below the first measure, 'R. Sw. pp' above the second measure, and '+ 16, 8 Unis. on' below the system.

*G.P.R.*  
*Gr.*

*mf*

*Tir. R. seule*  
*Unis. off*

*(2-5)*

*cresc.*

*G.P.R.*  
*Gr.*  
*pp*

*+ Anch. P.*  
*Ch. Reeds on*

*- Anch. P.*  
*Ch. Reeds off*

*+ 16, 8 et*  
*Tir. G. P.*  
*Unis. on*  
*Gr. Ch. Sw. to Pd.*

*(2-5)*

*+ 23 II*

*(2-5)*

*- 23 II*

*G.P.R.*  
*Gr.*

*R.*  
*Sw.*

*cresc.*

*Tir. R. seule*  
*Pd. Unis. off*  
*Gr. Ch. to Pd. off*

*+ 23 II*

*+ 23 I*

*+ A*

*G.P.R.*  
*Gr.*  
*pp*

*+ Anch. P.*  
*Ch. Reeds on*

*+ Anch. G.*  
*Gr. Reeds on*

*+ 16, 8 et*  
*Tir. G. P.*  
*Pd. Unis. on*  
*Gr. Ch. cpls on*

*(2-5)*

*(11-14)*

15' | 42' II  
 Всецелая душа гудит, желаннейшая (попавшая) на небо  
**Alléluias sereins d'une âme qui désire le ciel**

Nous vous en supplions, ô Dieu,... faites que nous habitons aux cieus en esprit.

Молим тебя, о Боже, сделай так, чтобы мы жили на небесах (Messe de l'Ascension)

He cиньковъ сочинилъ, а оубо

**Pas trop modéré, et clair**

Not too moderate, and clear

G. P. R. Flûtes 8, 4, Octavin

Gr. Ch. Sw. Flutes 8, 4, 2

Куб  
 HR = 2034 | 54.60  
 17 | 36.47

Messa Byzantina

+ A

MANUEL

PÉDALE

+ HR

R. Flûtes 8, Octavin pp  
Sw. Flute 8, 2 pp

P. Clarinette  
Ch. Clarinet

Tir. R. seule  
Sw. to Pd.

G. Flûte harm.  
Gr. Claribel



Умч [HR - 53, 38, + 87]

Handwritten notes: *colla b* (circled), *A-54, 52*, *A-39, +12*, *Сумма А-33, 32 + 31 = 46*

Handwritten notes: *colla b* (circled)

Handwritten notes: *+A* (circled), *HR - 60, + 55, 56* (circled), *III pp*, *Sw. Fl. 4, 2 alone*

Printed text: *R. Flûte 4, Octavin seuls*  
*P. Quintaton 16, Flûte 4*  
*Ch. Edons 16, 4*

HR - 44, + 37

Handwritten notes: *HR - 44, + 37*

Кубе  $HR - 20, + 21, + 31 \sim$   $133, 34$

Норманно-мессиа́нское, медитативное

**Un peu plus lent, et tendre**

A little slower and tenderly

P. Salicional 8

Ch. Salicional 8

Rall. -

(R.)  
(Sw.)

R. V. cél., Gambe, Flûte et Bourdon  
Sw: V. cél., Gba, Flute, Bdon 8

(G. Bourdon 8)

(Gr. soft Bourdon 8)

Gr.

G.P.  
Gr. Ch.

Постепенно и медленно ускоряется  
**Animez un peu et progressivement**  
Slight and gradual increase of the movement  
+ Fl. harm. G.  
add Fl. harm. Gr.

+ 53

+ 7, 8, 17

+ 20

Cymb + 46

mf Cymb + 8, 15

Cymb + 28

Flûte 4 seule  
Flute 4 alone

+ 32 + Gambe G.  
Gr. add Gamba

+ 32

13 *Зеленогорский* *Генрих*

**Premier mouvement**  
First movement

- 32 - Gambe G.  
Gr. Gamba off

- 7, 8, 17 ~

- 32

- 7, 8, 17 ~

Cymb - 27

Cymb - 7, 15 ~

- 20 - Fl. harm. G.  
Gr. Fl. harm. off

- 53

- 20

- 53

Cymb - 28 dim.

Cymb - 46

! (80)

**Un peu plus lent, et tendre**

A little slower and tenderly

-31 ~

-53 P. Ch.

Tir. R. seule  
Sw. to Pd. alone

-36 ~ -14, +16, +7, 8 ~

dim. pp Cymbal - 33

*Harmonica molto, con fantasia*

**Un peu plus vif qu'au début**

A little faster than at the beginning

G. Bourdon 8

Gr. Bdon 8

-37 +38, 39, 43

R. Sw. 8th +38 39 43 -34

сама +58

mf

(F. prestant 4, Flûte 4, Piccolo 1)  
(Ch. Octave 4, Flute 4, Piccolo 1)

Flûte 4, Tir. P.  
Pd. Flute 4  
Ch. to Pd.

First system of the musical score. It consists of three staves: a treble clef staff with a complex melodic line, a middle staff with a wavy line and some notes, and a bass clef staff with a melodic line. The key signature has two flats and the time signature is 3/4. There are dynamic markings like *ff* and *b*. A fermata is present over the final measure.

Second system of the musical score. It consists of three staves. The treble staff has a complex melodic line. The middle staff has a wavy line and some notes. The bass staff has a melodic line with a fermata. The key signature has two flats and the time signature is 3/4. There are dynamic markings like *ff* and *b*. A fermata is present over the final measure.

Third system of the musical score. It consists of three staves. The treble staff has a complex melodic line. The middle staff has a wavy line and some notes. The bass staff has a melodic line. The key signature has two flats and the time signature is 3/4. There are dynamic markings like *ff* and *b*. A fermata is present over the final measure.

Fourth system of the musical score. It consists of three staves. The treble staff has a complex melodic line. The middle staff has a wavy line and some notes. The bass staff has a melodic line. The key signature has two flats and the time signature is 3/4. There are dynamic markings like *ff* and *b*. A fermata is present over the final measure.

First system of the musical score, featuring three staves (treble, middle, and bass clefs) with complex rhythmic patterns and dynamic markings.

Second system of the musical score, continuing the complex rhythmic patterns and dynamic markings across three staves.

Third system of the musical score, including a circled handwritten number '-54' in the right margin and a 'Cant. - 50' marking below the staff.

Fourth system of the musical score, starting with the tempo marking 'Rall. molto' and including a circled handwritten number '-58' in the right margin. It features dynamic markings 'R. Sw.' and 'pp'.

### III

Порыв радости души, вознесения, слава Христова, которая  
Transports de joie d'une âme

devant la gloire du Christ qui est la sienne

и ее слава вознесения, дарования, славы-освещения, которой удостоены  
Rendons grâce à Dieu le Père, qui nous a rendus dignes d'avoir part à l'héritage des Saints  
dans la lumière,... nous a ressuscités et fait asseoir dans les cieux, en Jésus Christ.

наше спасение, слава и прославление, вознесения, славы и прославления, которой удостоены  
(Saint Paul, épîtres aux Colossiens et aux Ephésiens)

Св. Павл., послание к колоссянам и ефесцам

R. P. G. Péd. *fff*

Full organ, unisson cplers

*Hubs*  
Vif  
Quick

Кучб  
HR = 20, 32, 34 / 53-56, 87  
17 / 36, 48, 49

+ Tutti

MANUEL

G.P.R. *staccato*  
Gr.

PÉDALE

R. *Su.*

G.P.R. *Gr.*

R. *Su.*

First system of the musical score. It consists of three staves. The top staff is the right hand, the middle is the left hand, and the bottom is the pedal. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 2/4. The piece begins with a fermata on a whole note chord in the right hand. The left hand and pedal play sustained chords. The right hand then moves to a series of chords and eighth notes. Performance markings include *G.P.R.* and *Gr.* with a hairpin crescendo.

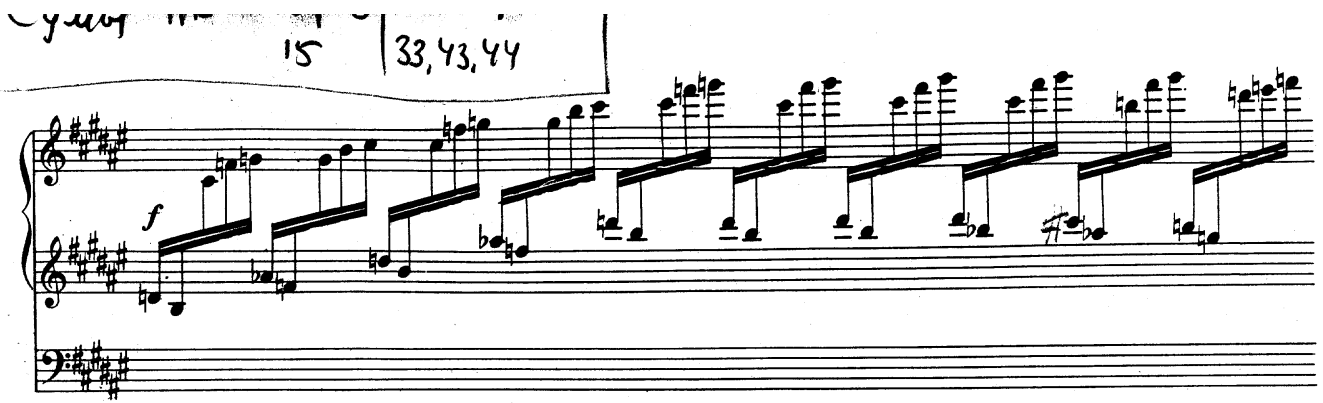
Second system of the musical score. It consists of three staves. The right hand features a series of chords and a descending eighth-note scale. The left hand and pedal play chords and eighth-note patterns. Performance markings include triplets (marked with '3') and a fermata at the end of the system.

Third system of the musical score. It consists of three staves. The right hand plays a continuous eighth-note scale. The left hand and pedal play chords. Performance markings include *ad lib.*, *R.*, and *Sw. legato*.

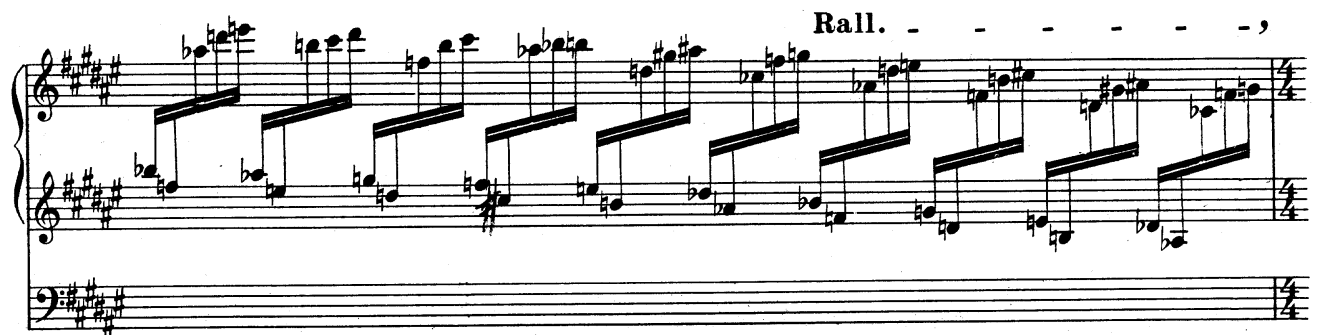
Fourth system of the musical score. It consists of three staves. The right hand continues the eighth-note scale. The left hand and pedal play chords. A dynamic marking of *p* (piano) is present.



улыч 15 | 33, 43, 44



Rall. - - - - -



Vif  
Quick

G.P.R. *staccato*  
Gr.

R. Sw.



G.P.R.  
Gr.



The first system of the musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music features complex chordal textures and melodic lines. A marking 'R. Sz.' is present in the second measure of the top two staves.

The second system of the musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is three sharps and the time signature is 2/4. The music continues with intricate harmonic structures. A marking 'G.P.R.' is present in the second measure of the top two staves.

The third system of the musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is three sharps and the time signature is 2/4. The music features dense chordal patterns and melodic fragments.

The fourth system of the musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is three sharps and the time signature is 2/4. This system is characterized by prominent triplet patterns in all three staves, creating a rhythmic drive.

Handwritten annotations: *ad lib.*, *119 R. Sw.*, *(-Anch. G.P.) Gr.-Ch. Fds*

This system shows the beginning of a piece in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a complex, arpeggiated texture, while the left hand plays a more rhythmic accompaniment. A handwritten circled number '119' is present in the upper right of the first staff.

Handwritten annotation: *p*

The second system continues the piece, maintaining the 3/4 time signature and key signature. The dynamics are marked *p* (piano). The texture remains dense with overlapping lines in both hands.

Handwritten annotation: *f*

The third system continues the piece. The dynamics are marked *f* (forte). The right hand has a prominent melodic line, while the left hand provides harmonic support.

Handwritten annotations: *Rall. - - - - - molto*, *+ 23. II*, *+ 23. V*, *P.R. Ch.*, *G.P.R. Gr.*, *+ Anch. P. Add Ch. reeds*

The fourth system concludes the piece. The tempo is marked *Rall.* (Ritardando) and *molto*. The key signature changes to two sharps (F#, C#) and the time signature to 4/4. The piece ends with a final chord. Handwritten annotations include *+ 23. II* and *+ 23. V* with arrows pointing to specific measures, and performance instructions: *P.R. Ch.*, *G.P.R. Gr.*, and *+ Anch. P. Add Ch. reeds*.

**VII**  
**Quick**

*fff*  
(Full) *staccato sempre*

*staccato*

The image displays a musical score for the piece 'VII Quick' by Olivier Messiaen. It consists of three systems of staves. The first system includes a piano (p) and organ (Ged.) part. The piano part is marked with 'fff (Full) staccato sempre' and 'staccato'. The organ part is marked with 'Ged.'. The second system continues the piano and organ parts. The third system also continues the piano and organ parts. The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music features complex rhythmic patterns and dynamic markings.

*Hu tee*  
**Plus vif**  
Quicker

*staccato sempre*

*legato*

This system contains the first two staves of the organ piece. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. The first staff features a complex, rhythmic texture with many beamed notes and rests. The second staff has a similar texture but with more sustained notes. The bottom staff has a more melodic line with some slurs and accents.

*Encore plus vif*  
Still quicker

*legato*

This system contains the next two staves. The top staff continues the complex texture from the first system. The second staff has a more melodic line with some slurs and accents. The bottom staff has a more melodic line with some slurs and accents.

This system contains the next two staves. The top staff continues the complex texture from the first system. The second staff has a more melodic line with some slurs and accents. The bottom staff has a more melodic line with some slurs and accents.

This system contains the final two staves. The top staff continues the complex texture from the first system. The second staff has a more melodic line with some slurs and accents. The bottom staff has a more melodic line with some slurs and accents.

First system of musical notation for organ, featuring three staves (treble, middle, and bass clefs) with complex rhythmic patterns and accidentals.

Second system of musical notation for organ, continuing the complex rhythmic and melodic lines from the first system.

Third system of musical notation for organ, including performance instructions: **Rall.**, **molto**, **Vif**, and **Quick**. It features a change in time signature from 3/4 to 2/4 and includes a handwritten *Halo* annotation above the staff.

Fourth system of musical notation for organ, showing a change in time signature to 2/4 and featuring a triplet of eighth notes in the treble clef.

17 36.48.49

# IV

## Prière du Christ montant vers son Père

Père,... j'ai manifesté ton nom aux hommes... Voilà que je ne suis plus dans le monde; mais eux sont dans le monde, et moi je vais à toi.

(Prière sacerdotale du Christ, évangile selon Saint Jean)

R. Flûte 8, Bourdon 8, Voix céleste, Gamba  
P. Flûte harm.  
G. Flûte harm.  
Péd. Tirasse R. seule

Sw. Flute, Bourdon, V. celeste, Gamba 8  
Ch. Melodia, Sw. to Ch.  
Gr. Claribel, Sw. to Gr.  
Ped. Sw. to Ped.

*Крайне медленно, глубоко и торжественно*  
**Extrêmement lent, ému et solennel**  
**Extremely slow, with feeling and solemn**

+HR

MANUEL

Ch.  
R. *pp*  
Sw. *b*

PÉDALE

*p* *pp*

G. R.  
Gr. and  
Sw.

First system of the musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in G major. Dynamics include *p* and *pp*. There are handwritten annotations: a circled '1' above the final measure of the grand staff and a circled '9' above the final measure of the bass staff.

+19 + Bourdon 8 G.  
Gr. add Bdon 8

Second system of the musical score. It consists of three staves. Dynamics include *mf*. There are handwritten annotations: a circled '+19' above the first measure, a circled 'Cym + 14' below the grand staff, and circled notes in the bass staff.

+15,31  
G.P.R.  
add Ch. to Gr.

Third system of the musical score. It consists of three staves. Dynamics include *f*. There are handwritten annotations: a circled '+15,31' above the first measure, a circled 'f P.R. Ch.' above the grand staff, and a circled 'Cym + 14, 24' below the grand staff.

+ Tir. P.  
add Ch. to Pd.

Fourth system of the musical score. It consists of three staves. The music continues with various chords and melodic lines.



*Voix*

# Bourdon 16 G.  
Gr. add 16 Bdon

*piu f*  
+ Quintaton 16 P.  
Ch. add 16 Bdon

Cymb + 31

+ 18  
+ 3, 4, 6

+ 18  
+ 3, 4, 6

Cymb + 16  
+ 3, 4, 6

+ 58

Cymb + 50

+ 65

+ 47

- 62

+ 65 (m. dr.) + 47 (right hand)

Cymb + 52

Cymb + 12

Cymb - 13, 59

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OLIVIER MESSIAEN

(1908-1992)

œuvres pour Orgue

- LE BANQUET CELESTE (1928) : Méditation (pour la fête du Saint-Sacrement)
  - L'ASCENSION (1933). 4 méditations symphoniques  
Texte et registration en français et en anglais.  
1. Majesté du Christ demandant sa gloire à son père. – 2. Alleluias sereins d'une âme qui désire le ciel. – 3. Transports de joie d'une âme devant la gloire du Christ qui est la sienne. – 4. Prière du Christ montant vers son Père.
  - LA NATIVITE DU SEIGNEUR (1935). 9 méditations.  
Texte français et anglais.  
1<sup>er</sup> Fascicule : 1. La Vierge et l'enfant. – 2. Les Bergers. – 3. Desseins éternels.  
2<sup>e</sup> Fascicule : 4. Le Verbe. – 5. Les Enfants de Dieu.  
3<sup>e</sup> Fascicule : 6. Les Anges. – 7. Jésus accepte la souffrance. – 8. Les Mages.  
4<sup>e</sup> Fascicule : 9. Dieu parmi nous.
  - LES CORPS GLORIEUX (1939). 7 Visions brèves de la Vie des Ressuscités.  
1<sup>er</sup> Fascicule : Subtilité des Corps glorieux. – Les Eaux de la Grâce. – L'Ange aux parfums.  
2<sup>e</sup> Fascicule : Combat de la Mort et de la Vie.  
3<sup>e</sup> Fascicule : Force et Agilité des Corps glorieux. – Joie et Clarté des Corps glorieux. – Le Mystère de la Sainte Trinité.
  - MESSE DE LA PENTECOTE (1950)  
1. Entrée (les langues de feu). – 2. Offertoire (les choses visibles et invisibles). – 3. Consécration (le don de Sagesse). – 4. Communion (les oiseaux et les sources). – 5. Sortie (le vent de l'Esprit).
  - LIVRE D'ORGUE (1951). 7 pièces.  
1. Reprises par interversion. – 2. Pièce en trio (pour le dimanche de la Sainte Trinité). – 3. Les Mains de l'Abîme (pour les temps de pénitence). – 4. Chants d'oiseaux (pour le temps pascal). – 5. Pièce en trio (pour le dimanche de la Sainte Trinité). – 6. Les Yeux dans les roues (pour le dimanche de la Pentecôte). – 7. Soixante-quatre durées.
  - VERSET POUR LA FETE DE LA DEDICACE (1960)
  - MEDITATIONS SUR LE MYSTERE DE LA SAINTE TRINITE (1969). 9 pièces.  
Préface comprenant : 1. Le langage communicable. – 2. Explication musicale et théologique de chacune des neuf pièces. – 3. Registrations. – 4. Plan de l'Orgue de la Sainte-Trinité à Paris.  
  
Etudes sur l'œuvre d'orgue d'Olivier Messiaen :  
Waumsley. THE ORGAN MUSIC OF OLIVIER MESSIAEN.  
Texte anglais.
  - Chez d'autres éditeurs —
  - DIPTYQUE (1929). Durand
  - APPARITION DE L'EGLISE ETERNELLE (1931). Lemoine
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