

## CHAPTER 6. ANALYSIS OF “APPARITION DU CHRIST GLORIEUX”

The orchestral work *Éclairs sur l’Au-Delà* (Illuminations Concerning the Beyond, 1992) is Messiaen’s final composition. As in all of Messiaen’s later works, *Éclairs* contains many passages of *musique colorée*; the work’s opening movement, “Apparition du Christ Glorieux” (“Appearance of the Glorious Christ”), is among his most colored. The French word *éclair* suggests many things, from a lightening flash, to a revelatory vision. A photism—itsself a dazzling evocation of colors—can be regarded as a type of *éclair*. Messiaen held *musique colorée* to be the highest form of sacred music—higher than liturgical music and religious music (music that “approaches with reverence the Divine, the Sacred, the Ineffable”); further, to Messiaen, all sacred art should be a “rainbow of sounds and colors.”<sup>1</sup> Messiaen commented:

It [*musique colorée*] does that which the stained-glass windows and rose windows of the Middle Ages did: they give us dazzlement. Touching at once our noblest senses, hearing and vision, it [*musique colorée*] shakes our sensibilities into motion, pushes us to go beyond concepts, to approach that which is higher than reason and intuition.<sup>2</sup>

Thus, it seems fitting that the sacred work *Éclairs*, which addresses all that occurs “beyond” our mundane existence—reflecting the Catholic doctrine of “the life of the world to come”—is illuminated by *musique colorée*, and urges us to perceive beyond our normal sensibilities.

The program of *Éclairs* is taken from apocalyptic and eschatological texts of the Holy Bible.<sup>3</sup> In the score for “Apparition,” an inscription from the New Testament book of Revelation appears at the head of the movement:

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1. Almut Rössler, *Contributions to the Spiritual World of Olivier Messiaen: with Original Texts by the Composer* (Duisburg: Gilles und Francke, 1986), 57–66.
  2. Rössler, *Contributions*, 65–66.
  3. Eschatology is the theological study of final or ultimate things, including death. For a thorough examination of the eschatological qualities of *Éclairs*, see Julian Christoph Tölle, *Olivier Messiaen: Éclairs sur l’Au-Delà: Die christlich-eschatologische Dimension des Opus ultimum* (Frankfurt am Main: Peter Lang, 1998).

I saw a Son of man, clothed in a long robe tightened by a belt of gold. His eyes were like a burning flame, his face brilliant as the sun. In his right hand there were seven stars.<sup>4</sup>

The text describes a dazzlement evoked by viewing the divine; the description is similar to that of synesthesia, which—for the synesthete—can include a dazzlement of brilliant colors and fiery star-like images. The Old Testament book of Daniel, another Biblical apocalyptic text, is also relevant to “Apparition.”<sup>5</sup> As Julian Christoph Tölle points out, the melody (the upper voice) of “Apparition” is a paraphrase of the plainchant Alleluia “Potestas eius.”<sup>6</sup> The text of the chant is from Daniel: “His dominion is an everlasting dominion which shall not pass away, and his kingdom that which shall not be destroyed.”<sup>7</sup> Echoing the program of *Éclairs*, the text proclaims the permanence of God, the end of corporeal life, and the eternal life that lies beyond. The placement of “Potestas eius” within the Catholic calendar underscores its eschatological significance. The chant is sung on the last Sunday of the church year, during the feast of Christ the King.<sup>8</sup> The general theme of the feast is a

4. Revelation 1:13–16. “Je vis un Fils d’homme, revêtu d’une longue robe serée par une ceinture d’or. Ses yeux étaient comme une flamme ardente, son visage brillait comme le soleil. Dans sa main droite, il y avait sept étoiles.” Olivier Messiaen, *Éclairs sur l’Au-Delà*, 2 vols. (Paris: Alphonse Leduc et Cie., 1998), I, 17.
5. Aside from the book of Revelation, Daniel is the only canonical Biblical text that can properly be classified as apocalyptic. The two books actually contain numerous textual similarities, one of the more relevant involving a vision of God. While the inscription at the head of “Apparition” describes “a son of man, clothed in a long robe tightened by a belt of gold,” with “eyes like a burning flame,” the book of Daniel speaks of a man “clothed in linen, whose loins were girded with gold,” with “eyes as lamps of fire.” Daniel 10:5–6, *Holy Bible* (King James Version).
6. Tölle, *Oliver Messiaen*, 54. “Potestas eius” is found in *Graduale Triplex* (Paris-Tournai: Abbaye Saint-Pierre de Solesmes & Desclée, 1979), 389. Messiaen’s procedure of chant paraphrase involves retaining the general melodic contours of the chant while assigning rhythmic durations to the tune and distorting the melodic intervals. For Messiaen’s theories regarding chant paraphrase, see Messiaen, *Technique*, I, 25.
7. Daniel 7:14, *Holy Bible* (King James Version).
8. The last Sunday of the church year, which is also the last Sunday of Ordinary Time, usually falls in late November. Since the reformations of Vatican II (1962–1965), plainchant has rarely been performed in Catholic churches. However, from 1931 until his death, Messiaen held the post of titular organist at Église de la Sainte Trinité in Paris. It is more than likely, then, that Messiaen was exposed to the chant “Potestas Eius” in the years before Vatican II.

celebration of Jesus’s resurrection from the dead and his opening of the Kingdom of Heaven; it is also a reminder of the end of the world, when the faithful will attain the Kingdom of Heaven under Christ’s universal kingship.<sup>9</sup>

All of “Apparition” dazzles the synesthetic listener (i.e., Messiaen) with color; the entire movement employs *musique colorée*. The work follows the characteristics of *musique colorée* listed in chapter 4 of the dissertation: the texture comprises harmonies in block-chord form; the tempo—marked “Lent”—is slow and solemn; the homophonic texture suggests a chorale, and sets a liturgical tone for the work; the music occupies a middle register: B2–G5; the meter constantly changes; durations are based on an additive rhythmic base of sixteenth note; and there are no extremely short durations; durations are long enough to evoke a synesthetic response.

Every chord in “Apparition” is readily classifiable according to Messiaen’s theories. The harmonies comprise special chords, modal passages (successions of three or more chords in the same mode), isolated modal chords, and tonal chords.<sup>10</sup> Of the special chords in “Apparition,” only a few deviate from their standard voicings. In “Apparition,” all CCRs are of type 1; however, the CCR<sup>A</sup> is always truncated, lacking the lowest note of its fundamental voicing. The voicing variation disrupts the harmonic unity of the CCR pairings’ common bass-dyad; it also disrupts the coloristic unity in the lower part of the two chords. In the chapter, coloristic analysis relies on harmonic analysis, which in turn relies on voicing analysis.

Several chords in “Apparition” contain non-harmonic tones, what Messiaen referred to as “added notes” (*notes ajoutées*). Added notes are not a part of a fundamental chord, nor are they dissonances in a tonal sense. In *Technique*, Messiaen described added notes

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9. Rev. Jovian P. Lang, OFM, *Dictionary of the Liturgy* (New York: Catholic Book Publishing Co., 1989), 472.

10. As mentioned in Chapter 5 of the dissertation, following the practice of Messiaen, determining the color of modal chords depends on context. For modal passages, I assign the coloration of the mode proper (presented in Chapter 5). For isolated modal chords, I disregard the coloration of the mode proper and instead determine a coloration for individual chords.

as, “foreign notes, without preparation or resolution, without particular expressive accent, which calmly become part of the chord, changing its color, giving it a new pigment.”<sup>11</sup> In analyses of his own works, Messiaen identified special chords with added notes; he even described the coloristic effects of added notes.<sup>12</sup> Although Messiaen’s music is not tonal in the common-practice sense of the word, his harmonic consistency and economy of chord types enables one to follow his practice and analyze added notes as non-harmonic tones. “Apparition” contains a small number of chords with added notes. Added notes appear in the uppermost voice, and for motivic reasons; in every case but one, the added note involves a tritone descent.<sup>13</sup> The presence of added notes perhaps suggests that Messiaen created the work by first composing the melody, then later composing the chords; occasionally, a chord—chosen for its color—simply does not “harmonize” with the note in the melody. Because the melody of “Apparition” is a paraphrase of an existing plainchant, it seems quite plausible that Messiaen chose the chords after composing his melody.

Following the introduction, the chapter ascertains colorations for the chords in “Apparition” of unknown coloration. Such chords include isolated modal chords, special chords with added notes, and special chords for which Messiaen never provided a description of their colorations. Colorations for these latter special chords will be determined using the method presented in Chapter 4 of the dissertation. The form of “Apparition” will then be analyzed. Finally, coloristic features of the work will be examined.

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11. “[I]l s’agit de notes étrangères, sans aucune préparation ni résolution, sans accent expressif particulier, qui font tranquillement partie de l’accord, changeant sa couleur, lui donnant un piment.” Olivier Messiaen, *Technique de mon langage musical*, 2 vols. (Paris: Alphonse Leduc et Cie, 1944), I, 40.

12. For examples of analyses of Messiaen that describe special chords with added notes, see Olivier Messiaen, *Traité de rythme, de couleur, et d’ornithologie*, 7 vols. (Paris: Alphonse Leduc, 1992), V/1, 354–358; 394–398; 461–462; and 465–466.

13. The exception occurs in chord 6/12, where the melody preserves a rising and falling minor third in the original chant. For his own discussion of the melodic tritone, see Messiaen, *Technique*, I, 23.

### **Ascertaining unknown harmonic colorations in “Apparition du Christ glorieux”**

The colorations of most of the chords that appear in “Apparition du Christ Glorieux” were presented in Chapter 5 of the dissertation. In order to produce a complete coloristic analysis of the piece, colorations must be ascertained for the few remaining chords of unknown coloration. This section of the dissertation begins by discussing the coloration of the work’s various E-dominant chords. Then, using the method outlined in Chapter 4, colorations are determined for the remainder of the chords of unknown coloration.<sup>14</sup>

“Apparition” contains tonal elements, but they reside in an overall harmonic language divorced from functional tonality. Every phrase but one of “Apparition” melodically ends on E $\flat$  or B $\flat$ .<sup>15</sup> In addition, Edom7 chords and Edom9 chords occur throughout “Apparition,” with every phrase but one concluding with an E dominant.<sup>16</sup> The Edom7 and Edom9 are almost always inverted, which mollifies the sense of harmonic “function.” Coloristically, the pitches of an E-major triad, E $\flat$ -G $\sharp$ -B $\flat$ , correspond respectively to “gray blue,” “violet,” and “red”; however, Messiaen repeatedly reported that an E-major triad evoked red.<sup>17</sup> It seems that the color of the chord’s fifth—not its tonic—had the most influence on the coloration of the triad. In an Edom7 or an Edom9, the pitch

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14. Specific chords in “Apparition” are labeled according to a shorthand that shows two numbers separated by a slash; the first number refers to the phrase and the second number refers to the chord within that phrase. For example, “3/10” is shorthand for “phrase 3, chord 10.” In “Apparition,” non-harmonic tones appear in chords 3/10, 6/12, 8/10, 10/12, 10/14, and 13/10.


15. Perfect-fifth structures are not uncommon in Messiaen’s plainchant-inspired melodies. In an analysis of his chant-based “Subtilité des corps glorieux,” Messiaen used the term “modulation” and described how the piece moved between “tonic” and “dominant.” Messiaen, *Technique*, I, 37.

16. “Dominant” is the term Messiaen himself used to describe major-minor seventh chords in his music. Messiaen had no regard for harmonic function; his use of the term “dominant” does not imply traditional tonal function. It seems likely that Messiaen’s synesthesia made it easy for him to ignore the harmonic tension that might be associated with a chordal inversion. Since a chord and its inversions all evoked similar colorations, it was coloration—not bass pitch—that most strongly determined harmonic identify. Because coloration is so intrinsic to a chord, and because inversion does not significantly alter coloration, my “tonal” chord designation ignore inversions.

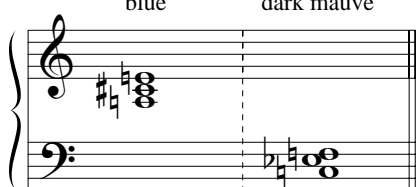
17. Olivier Messiaen, *Musique et couleur: nouveau entretiens avec Claude Samuel* (Paris: Pierre Belfond, 1986), 148. See also Messiaen, *Traité*, V/2, 462; 456; 460.

D $\sharp$  (“gray green,” with gray predominating) most likely would have darkened the harmonic coloration; in an Edom9, the F $\sharp$  lent a sparkling, gem-like quality. Thus, for the dissertation, the base coloration (which is modified according to register and other musical parameters) of all Edom7 chords is “dark red;” the base color of all Edom9 chords is “ruby red.”

Example 6.1. “Apparition du Christ Glorieux,” chord 1/11, coloristic analysis.

[mode 3 <sup>2</sup> ]	<b>pc-colors:</b>	<b>pc-colors, zoned:</b>	
	E $\sharp_4$ –gray blue	E $\sharp_4$ –blue	] (1)
	C $\sharp_4$ –blue green	C $\sharp_4$ –blue	
	A $\sharp_4$ –blue	A $\sharp_4$ –blue	
	F $\sharp_4$ –copper	F $\sharp_4$ –red	] (2)
	E $\flat_4$ –violet	E $\flat_4$ –violet	
	C $\sharp_4$ –clear	C $\sharp_4$ –clear	

(1)	(2)
blue	dark mauve
	

Example 6.1 provides a coloristic analysis of chord 1/11 (which is identical to chords 4/11, 9/8, 9/13, 10/18, and 13/27). Chord 1/11 is an isolated modal chord of mode 3<sup>2</sup>. The chord’s constituent pc colors fall into two zones. The pcs E $\sharp_4$  (blue), C $\sharp_4$  (blue), and A $\sharp_4$  (blue) fuse into a zone of blue. The pcs F $\sharp_4$  (red), E $\flat_4$  (violet), and C $\sharp_4$  (clear) fuse into a zone of mauve; the low register darkens the color of this zone. The resultant harmonic coloration of chord 1/11 is “blue, dark mauve.”

Example 6.2 provides a coloristic analysis of chord 2/6 (which is identical to chords 4/7, 5/9, 6/7, 7/7, 11/6, 13/20, and 14/9). Chord 2/6 is an isolated modal chord of mode 6<sup>5</sup>. The chord’s constituent pc colors fall into two zones. The pcs A $\sharp_4$  (red) and G $\sharp_4$  (violet)

fuse into a zone of red violet; the pc  $F\sharp$  (crystal) contributes a sparkling quality to the zone. The pcs  $E\flat$  (violet) and  $A\flat$  (blue) fuse into a zone of blue violet; the pc  $C\flat$  (clear) clarifies the color of the zone. The resultant harmonic coloration of chord 2/6 is “sparkling red violet, clear blue violet.”

Example 6.2. “Apparition du Christ Glorieux,” chord 2/6, coloristic analysis.

[mode 6 <sup>5</sup> ]	<b>pc-colors:</b>	<b>pc-colors, zoned:</b>	
	A $\sharp$ -red	A $\sharp$ -red	] (1)
	G $\sharp$ -violet	G $\sharp$ -violet	
	F $\sharp$ -crystal	F $\sharp$ -crystal	
	E $\flat$ -violet	E $\flat$ -violet	] (2)
	C $\flat$ -clear	C $\flat$ -clear	
	A $\flat$ -blue	A $\flat$ -blue	

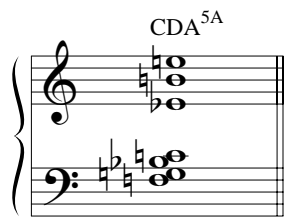
  

(1)	(2)
sparkling red violet	clear blue violet

Example 6.3 provides a coloristic analysis of chord 3/8 (which is identical to chord 12/8). Chord 3/8 is special chord CDA<sup>5A</sup>. The chord’s constituent pc colors fall into three zones. The pc  $E\flat$  (gray) comprises a relatively small zone of gray. (The absence of other blue pcs fails to bring out the blue of  $E\flat$ .) The pc  $G\flat$  (yellow) comprises a small zone of yellow. The pcs  $B\flat$  (deep red),  $E\flat$  (violet),  $B\flat$  (red) and,  $F\flat$  (red) fuse into a zone of mauve; the pc  $C\flat$  (clear) adds clarity to the zone, changing the mauve to amethyst. The zone of yellow appears within the zone of mauve. The resultant harmonic coloration of chord 3/8 is “gray, amethyst and yellow.”

Example 6.3. “Apparition du Christ Glorieux,” chord 3/8, coloristic analysis.

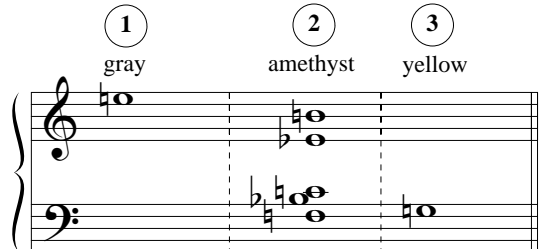
CDA<sup>5A</sup>



pc-colors:	pc-colors, zoned:
E $\flat$ –gray blue	E $\flat$ –gray ] (1)
B $\flat$ –deep red	B $\flat$ –deep red ] (2)
E $\flat$ –violet	E $\flat$ –violet ] (2)
C $\sharp$ –clear	C $\sharp$ –clear ] (2)
B $\flat$ –red	B $\flat$ –red ] (2)
G $\sharp$ –yellow	F $\sharp$ –red ] (2)
F $\sharp$ –copper	F $\sharp$ –red ] (2)
	G $\sharp$ –yellow ] (3)

(1)	(2)	(3)
gray	amethyst	yellow

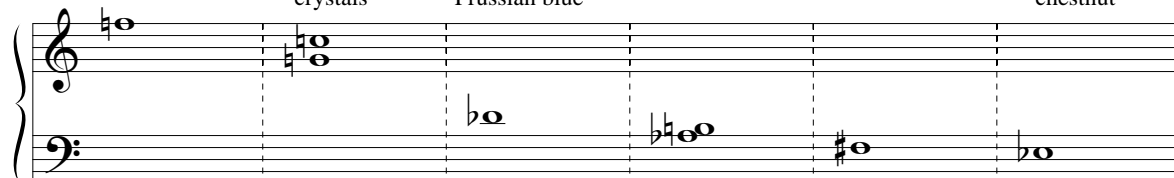


Example 6.4. “Apparition du Christ Glorieux,” chord 3/10, coloristic analysis.

pc-colors:	pc-colors, zoned:
F $\sharp$ –copper	F $\sharp$ –green ] (1)
C $\sharp$ –clear	C $\sharp$ –clear ] (2)
G $\sharp$ –yellow	G $\sharp$ –yellow ] (2)
D $\flat$ –blue-green	D $\flat$ –blue ] (3)
B $\flat$ –deep red	B $\flat$ –deep red ] (4)
A $\flat$ –violet	A $\flat$ –violet ] (4)
F $\sharp$ –crystal	F $\sharp$ –crystal ] (5)
E $\flat$ –violet	E $\flat$ –violet ] (6)


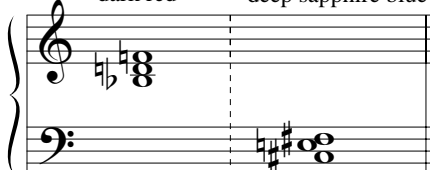
  

(1)	(2)	(3)	(4)	(5)	(6)
pale green	burnt-earth crystals	clear Prussian blue	amethyst violet	stars of gold	warm reddish chestnut



Example 6.4 provides a coloristic analysis of chord 3/10. Chord 3/10 is special chord  $CDA^{3B}$  with added note  $F\sharp_5$ . Chapter 5 gives the coloration of  $CDA^{3B}$  as “burnt-earth crystals, amethyst violet, clear Prussian blue, warm reddish chestnut, stars of gold.” The coloration of chord 3/10 is similar to that of  $CDA^{3B}$ , except for the effect of the  $F\sharp_5$  (green); the green of the  $F\sharp_5$  does not fuse with nearby pc colors and instead adds a touch of green to the top of the chord. The high register of the  $F\sharp_4$  lightens the green. The resultant harmonic coloration of chord 3/10 is “pale green, burnt-earth crystals, amethyst violet, clear Prussian blue, warm reddish chestnut, stars of gold.”

Example 6.5. “Apparition du Christ Glorieux,” chord 4/9, coloristic analysis.

[mode 3 <sup>3</sup> ]	<b>pc-colors:</b>	<b>pc-colors, zoned:</b>		
	$F\sharp_4$ –copper $D\sharp_4$ –gray green $B\flat_4$ –red $F\sharp_5$ –crystal $E\sharp_4$ –gray blue $C\sharp_4$ –blue green	$F\sharp_4$ –red $D\sharp_4$ –gray $B\flat_4$ –red $F\sharp_5$ –crystal $E\sharp_4$ –blue $C\sharp_4$ –blue	<div style="display: flex; align-items: center;"> <div style="border-left: 1px solid black; border-right: 1px solid black; height: 40px; margin-right: 5px;"></div> <div style="border: 1px solid black; border-radius: 50%; width: 20px; height: 20px; display: flex; align-items: center; justify-content: center; margin-right: 5px;">1</div> </div> <div style="display: flex; align-items: center; margin-top: 10px;"> <div style="border-left: 1px solid black; border-right: 1px solid black; height: 40px; margin-right: 5px;"></div> <div style="border: 1px solid black; border-radius: 50%; width: 20px; height: 20px; display: flex; align-items: center; justify-content: center; margin-right: 5px;">2</div> </div>	
	<div style="display: flex; justify-content: space-around; width: 100%;"> <div style="text-align: center;"> <div style="border: 1px solid black; border-radius: 50%; width: 20px; height: 20px; display: flex; align-items: center; justify-content: center; margin-bottom: 5px;">1</div>             dark red           </div> <div style="text-align: center;"> <div style="border: 1px solid black; border-radius: 50%; width: 20px; height: 20px; display: flex; align-items: center; justify-content: center; margin-bottom: 5px;">2</div>             deep sapphire blue           </div> </div>			
				

Example 6.5 provides a coloristic analysis of chord 4/9 (which is identical to chords 5/8, 13/25, and 14/8). Chord 4/9 is an isolated modal chord of mode 3<sup>3</sup>. The chord’s constituent pc colors fall into two zones. The pcs  $F\sharp_4$  (red),  $D\sharp_4$  (gray), and  $B\flat_4$  (red) fuse into a zone of dark red. The pcs  $E\sharp_4$  (blue) and  $C\sharp_4$  (blue) fuse into a zone of blue; the pitch-class  $F\sharp_5$  (crystal) contributes a sparkling quality to the zone, while the low register darkens the color. The resultant harmonic coloration of chord 4/9 is “dark red, deep sapphire blue.”

Example 6.6 provides a coloristic analysis of chord 4/10 (which is identical to chords 6/9, 7/9, 9/10, and 13/26). Chord 4/10 is an isolated modal chord of mode 3<sup>4</sup>. The chord's constituent pc colors fall into three zones: the pcs B $\flat$  (red), E $\flat$  (violet), and B $\natural$  (deep red) fuse into a zone of mauve (a type of red violet); the pc G $\natural$  (yellow) comprises a relatively small zone of yellow, which appears within the zone of mauve; and the pc A $\natural$  (blue) evokes a small zone of blue; the pc F $\sharp$  (crystal) contributes a sparkling quality to the zone. The resultant harmonic coloration of chord 4/10 is “mauve and yellow, blue sparkle.”

Example 6.6. “Apparition du Christ Glorieux,” chord 4/10, coloristic analysis.

[mode 3 <sup>4</sup> ]	<b>pc-colors:</b>	<b>pc-colors, zoned:</b>
	B $\flat$ –red	B $\flat$ –red
	G $\natural$ –yellow	E $\flat$ –violet
	E $\flat$ –violet	B $\natural$ –deep red
	B $\natural$ –deep red	G $\natural$ –yellow
	A $\natural$ –blue	A $\natural$ –blue
	F $\sharp$ –crystal	F $\sharp$ –crystal
		<span style="border: 1px solid black; border-radius: 50%; padding: 2px;">1</span>
		<span style="border: 1px solid black; border-radius: 50%; padding: 2px;">2</span>
		<span style="border: 1px solid black; border-radius: 50%; padding: 2px;">3</span>

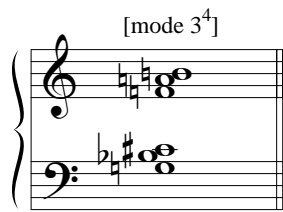
1	2	3
mauve	yellow	blue sparkle

Example 6.7 provides a coloristic analysis of chord 6/10 (which is identical to chord 7/10). Chord 6/10 is an isolated modal chord of mode 3<sup>4</sup>. The chord's constituent pc colors fall into three zones. The pcs B $\natural$  (deep red), F $\natural$  (red), and B $\flat$  (red) fuse into a zone of red. The pcs A $\natural$  (blue) and C $\sharp$  (blue) fuse into a zone of blue, which overlaps the zone of red. The pc G $\natural$  (yellow) evokes a small zone of yellow. The resultant harmonic coloration of chord 6/10 is “red and blue, yellow.”

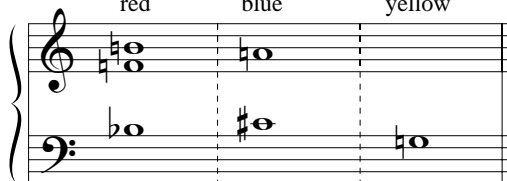
Example 6.7. “Apparition du Christ Glorieux,” chord 6/10, coloristic analysis.

[mode 3<sup>4</sup>]




pc-colors:	pc-colors, zoned:	
B $\flat$ –deep red	B $\flat$ –deep red	] ①
A $\flat$ –blue	F $\sharp$ –red	
F $\sharp$ –copper	B $\flat$ –red	
C $\sharp$ –blue green	A $\flat$ –blue	] ②
B $\flat$ –red	C $\sharp$ –blue	
G $\flat$ –yellow	G $\flat$ –yellow	] ③

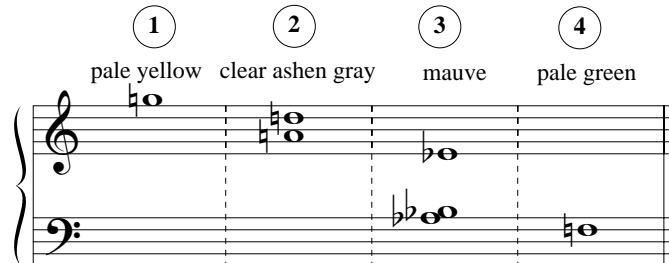
①	②	③
red	blue	yellow
		

Example 6.8. “Apparition du Christ Glorieux,” chord 6/12, coloristic analysis.



pc-colors:	pc-colors, zoned:	
G $\flat$ –yellow	G $\flat$ –yellow	] ①
D $\flat$ –gray green	D $\flat$ –gray	
A $\flat$ –blue	A $\flat$ –blue	] ②
E $\flat$ –violet	C $\sharp$ –(suppressed)	
C $\sharp$ –blue green	E $\flat$ –violet	] ③
B $\flat$ –red	B $\flat$ –red	
A $\flat$ –violet	A $\flat$ –violet	
F $\sharp$ –copper	F $\sharp$ –green	] ④

①	②	③	④
pale yellow	clear ashen gray	mauve	pale green
			

Example 6.8 provides a coloristic analysis of chord 6/12 (which is identical to chords 7/12 and 13/10). Chord 6/12 is special chord  $CDA^{5B}$  with added note  $G\flat_5$ . In Chapter 5 the coloration of  $CDA^{5B}$  is listed as “clear ashen gray, mauve, pale green.” The

coloration of chord 6/12 is similar to that of  $CDA^{5B}$ , except for effect of the  $G\sharp_5$  (yellow), which does not fuse with the other pc colors, and instead adds yellow to the top of the chord. The high register of the  $G\sharp_5$  lightens its color, evoking a “pale yellow.” The resultant harmonic coloration of chord 6/12 is “pale yellow, clear ashen gray, mauve, pale green.”

Example 6.9 provides a coloristic analysis of chord 8/7. Chord 8/7 is an isolated modal chord of mode  $3^1$ . The chord’s constituent pc colors fall into three zones. The pc  $G\sharp_4$  (yellow) evokes a small zone of yellow. The pc  $E\sharp_4$  (gray) evokes a small zone of gray; the pc  $C\sharp_4$  (clear) clarifies the color of the zone. The pcs  $A\flat$  (violet) and  $E\flat$  (violet) fuse into a zone of violet; the pc  $F\sharp_4$  (crystal) contributes a sparkling quality to the zone. The resultant harmonic coloration of chord 8/7 is “yellow, clear gray, amethyst.”

Example 6.9. “Apparition du Christ Glorieux,” chord 8/7, coloristic analysis.

[mode $3^1$ ]	<b>pc-colors:</b>	<b>pc-colors, zoned:</b>	
	$G\sharp_4$ –yellow	$G\sharp_4$ –yellow	] ①
	$E\sharp_4$ –gray blue	$E\sharp_4$ –gray	
	$C\sharp_4$ –clear	$C\sharp_4$ –clear	] ③
	$A\flat$ –violet	$A\flat$ –violet	
	$F\sharp_4$ –crystal	$F\sharp_4$ –crystal	
	$E\flat$ –violet	$E\flat$ –violet	

①	②	③
yellow	clear gray	amethyst

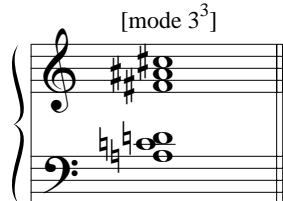
  

Example 6.10 provides a coloristic analysis of chord 8/8. Chord 8/8 is an isolated modal chord of mode  $3^1$ . The chord’s constituent pc colors fall into two zones: one large zone that envelopes a small zone. The pc  $A\sharp$  (red) evokes a small zone of red. The pcs  $C\sharp$

(green),  $D\flat$  (green), and  $A\flat$  (blue) fuse into a zone of blue green; the pc  $F\sharp$  (crystal) contributes a sparkling quality to the zone, while the pc  $C\flat$  (clear) clarifies the color of the zone. The resultant harmonic coloration of chord 8/8 is “pale blue green crystal and red.”


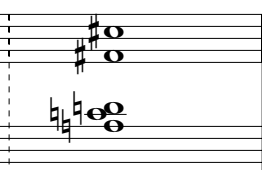
Example 6.10. “Apparition du Christ Glorieux,” chord 8/8, coloristic analysis.

[mode 3<sup>3</sup>]



pc-colors:	pc-colors, zoned:
$C\sharp$ –blue green	$A\sharp$ –red ] ①
$A\sharp$ –red	] ②
$F\sharp$ –crystal	
$D\flat$ –gray green	
$C\flat$ –clear	
$A\flat$ –blue	

①	②
red	pale blue-green crystal
	


Example 6.11 provides a coloristic analysis of chord 8/10. Chord 8/10 is special chord  $CCR^{1A}$ , lacking  $D\flat_3$  and with added note  $B\flat_4$ . In Chapter 5 the coloration of  $CCR^{1A}$  is listed as “yellow, mauve, gray.” The coloration of chord 8/10 is similar to that of  $CCR^{1A}$ , except for effect of the  $B\flat$ , which assumes its orange identity and fuses with the  $G\flat$  (yellow) into a zone of orange. The zone of orange overlaps with a zone of mauve, evoked by the fusing of  $A\flat$  (blue),  $E\flat$  (violet), and  $D\flat$  (blue). The missing  $D\flat$  (gray green) does not affect the color of the lowermost zone of gray, evoked by the  $E\flat$  (gray) and  $F\sharp$  (crystal). The resultant harmonic coloration of chord 8/10 is “orange and mauve, gray.”

Example 6.12 provides a coloristic analysis of chord 10/12. Chord 10/12 is special chord  $CCR^{6A}$ , lacking  $G\flat_3$ , and with added note  $E\flat_4$ . In Chapter 5 the coloration of  $CCR^{6A}$  is listed as “gray, clear green, yellow.” The coloration of chord 10/12 is similar to that of  $CCR^{6A}$ , except that since it lacks  $G\flat$  (yellow), yellow is not evoked; also, the added

$E\flat$  (gray) fuses into the gray zone at the top of the chord, resulting in a “pearly” quality.

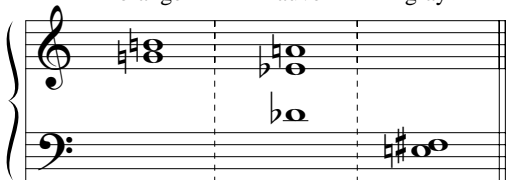
The resultant harmonic coloration of chord 10/12 is “pearly gray, clear green.”

Example 6.11. “Apparition du Christ Glorieux,” chord 8/10, coloristic analysis.


	<b>pc-colors:</b>	<b>pc-colors, zoned:</b>	
	$B\flat$ –deep red	$B\flat$ –orange	] (1)
	$A\flat$ –blue	$G\flat$ –yellow	
	$G\flat$ –yellow	$A\flat$ –blue	] (2)
	$E\flat$ –violet	$E\flat$ –violet	
	$D\flat$ –blue green	$D\flat$ –blue	
	$F\sharp$ –crystal	$F\sharp$ –crystal	] (3)
$E\flat$ –gray blue	$E\flat$ –gray		

(1)	(2)	(3)
orange	mauve	gray

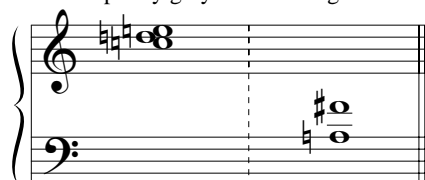
  


Example 6.12. “Apparition du Christ Glorieux,” chord 10/12, coloristic analysis.

	<b>pc-colors:</b>	<b>pc-colors, zoned:</b>	
	$E\flat$ –gray blue	$E\flat$ –gray	] (1)
	$D\flat$ –gray green	$D\flat$ –gray	
	$C\flat$ –white	$C\flat$ –white	
	$G\sharp$ –violet	$G\sharp$ –(suppressed)	] (2)
	$F\sharp$ –crystal	$B\flat$ –(suppressed)	
	$B\flat$ –deep red	$F\sharp$ –crystal	] (2)
$A\flat$ –blue	$A\flat$ –blue		


  

(1)	(2)
pearly gray	clear green

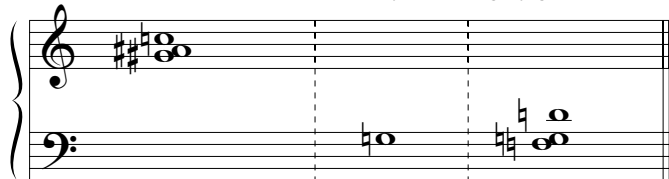
Example 6.13 provides a coloristic analysis of chord 10/14. Chord 10/14 is special chord  $CCR^{2A}$ , lacking  $E\flat_3$ , and with added note  $C\sharp_5$ . In Chapter 5 the coloration of  $CCR^{2A}$  is listed as “clear purple violet, clear yellow, orange red.” The coloration of chord 10/14 is similar to that of  $CCR^{2A}$ . The pc  $C\sharp_4$  (clear) clarifies the upper zone. The absence of  $E\flat$  (violet) allows green to emerge in the lower zone; the  $E\sharp_4$  (gray),  $D\sharp_4$  (gray green) and  $F\sharp_4$  (green) fuse into a zone of gray green. The small zone of yellow (evoked by  $G\sharp_4$ ) appears within the zone of gray green. The resultant harmonic coloration of chord 10/14 is “very clear purple violet, clear yellow and gray green.”

Example 6.13. “Apparition du Christ Glorieux,” chord 10/14, coloristic analysis.

	pc-colors:	pc-colors, zoned:		
	$C\sharp_4$ –white	$C\sharp_4$ –white	] ①	
	$A\sharp_4$ –red	$A\sharp_4$ –red		
	$G\sharp_4$ –violet	$G\sharp_4$ –violet		
	$E\sharp_4$ –gray-blue		$G\sharp_4$ –yellow	] ②
	$D\sharp_4$ –gray-green		$E\sharp_4$ –gray	] ③
	$G\sharp_4$ –yellow		$D\sharp_4$ –gray green	
	$F\sharp_4$ –copper		$F\sharp_4$ –green	

①	②	③
very clear purple-violet	clear yellow	gray green

Example 6.14 provides a coloristic analysis of chord 10/16. Chord 10/16 is an isolated modal chord of mode  $3^3$ . The chord’s constituent pc colors fall into two zones. The pcs  $B\flat$  (red) and  $F\sharp_4$  (red) fuse into a zone of red. The pcs  $C\sharp_4$  (green),  $A\sharp_4$  (blue), and  $E\sharp_4$  (blue) fuse into a zone of blue; the pc  $F\sharp_4$  (crystal) contributes a sparkling quality to the zone. The resultant harmonic coloration of chord 10/16 is “red, sapphire blue.”

Example 6.14. “Apparition du Christ Glorieux,” chord 10/16, coloristic analysis.

[mode 3<sup>3</sup>]

	pc-colors:	pc-colors, zoned:	
	B $\flat$ -red	B $\flat$ -red	] ①
	F $\sharp$ -copper	F $\sharp$ -red	
	C $\sharp$ -blue green		] ②
	A $\sharp$ -blue	C $\sharp$ -blue	
	F $\sharp$ -crystal	A $\sharp$ -blue	
	E $\sharp$ -gray blue	F $\sharp$ -crystal	
		E $\sharp$ -blue	

①	②
red	sapphire blue

Example 6.15. “Apparition du Christ Glorieux,” chord 10/17, coloristic analysis.

[mode 3<sup>3</sup>]

	pc-colors:	pc-colors, zoned:	
	E $\sharp$ -gray blue	E $\sharp$ -blue	] ①
	C $\sharp$ -clear	C $\sharp$ -clear	
	G $\sharp$ -violet	G $\sharp$ -violet	
	F $\sharp$ -copper		] ②
	D $\sharp$ -gray green	F $\sharp$ -green	
		D $\sharp$ -green	


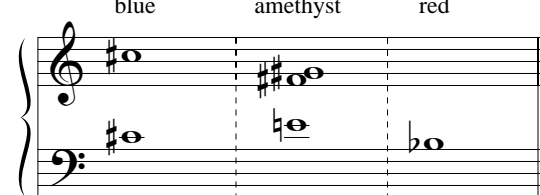
①	②
clear blue-violet	dark green

Example 6.15 provides a coloristic analysis of chord 10/17. Chord 10/17 is an isolated modal chord of mode 3<sup>3</sup>. The chord’s constituent pc colors fall into two zones. The pcs E $\sharp$  (blue) and G $\sharp$  (violet) fuse into a zone of blue violet; the pc C $\sharp$  (clear) clarifies the color of the zone. The pcs F $\sharp$  (green) and D $\sharp$  (green) fuse into a zone of green; the low

register darkens the shading. The resultant harmonic coloration of chord 10/17 is “clear blue violet, dark green.”

Example 6.16 provides a coloristic analysis of chord 13/9. Chord 13/9 is an  $F\sharp 9$ . The chord’s constituent pc colors fall into three zones. The pcs  $G\sharp$  (violet) and  $E\flat$  (blue) fuse into a zone of violet blue; the pc  $F\sharp$  (crystal) contributes a sparkling quality to the zone, resulting in amethyst. The doubled  $C\sharp$  (blue) evokes blue. Messiaen often described how octave duplications evoked a “ring” of color.<sup>18</sup> Here, the octave C-sharps create a ring of blue that surrounds the zone of amethyst. The pc  $B\flat$  (red) evokes a small zone of red. The resultant harmonic coloration of chord 13/9 is “amethyst surrounded by a blue ring, red.”

Example 6.16. “Apparition du Christ Glorieux,” chord 13/9, coloristic analysis.


	<p><b>pc-colors:</b></p> <p><math>C\sharp</math>-blue green  <math>G\sharp</math>-violet  <math>F\sharp</math>-crystal  <math>E\flat</math>-gray blue  <math>C\sharp</math>-blue green  <math>B\flat</math>-red</p>	<p><b>pc-colors, zoned:</b></p> <p><math>C\sharp</math>-blue  <math>C\sharp</math>-blue</p> <p><math>G\sharp</math>-violet  <math>F\sharp</math>-crystal</p> <p><math>E\flat</math>-blue</p> <p><math>B\flat</math>-red</p>	<p>1</p> <p>2</p> <p>3</p>
<p>1</p> <p>blue</p>	<p>2</p> <p>amethyst</p>	<p>3</p> <p>red</p>	
			

Example 6.17 provides a coloristic analysis of chord 13/14. Chord 13/14 is special chord  $CCR^{3A}$ , without  $E\flat 3$ . The chord’s constituent pc colors fall into three zones. The pcs  $F\flat$  (red) and  $B\flat$  (deep red) fuse into a zone of red. The doubled  $A\flat$  (blue) evokes blue; as in the previous chord, the octave duplication creates a ring of color. The pcs  $E\flat$  (violet)

18. See, for example, Messiaen, *Traité*, V/2, 72; 513; 514.

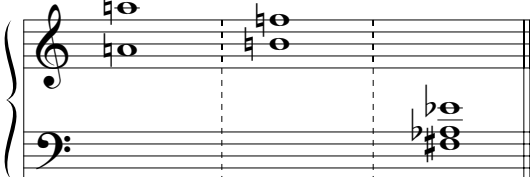
and  $A\flat$  (violet) fuse into a zone of violet; the pc  $F\sharp$  (crystal) contributes a sparkling quality, and the low register darkens the color of the zone. The resultant harmonic coloration of chord 13/14 is “red surrounded by a blue ring, dark amethyst.”

Example 6.17. “Apparition du Christ Glorieux,” chord 13/14, coloristic analysis.

	<b>pc-colors:</b>	<b>pc-colors, zoned:</b>	
	$A\flat$ –blue	$A\flat$ –blue	] ①
	$F\sharp$ –copper	$A\flat$ –blue	
	$B\flat$ –deep red		] ②
	$A\flat$ –blue	$F\sharp$ –red	
	$E\flat$ –violet	$B\flat$ –deep red	] ③
$A\flat$ –violet			
$F\sharp$ –crystal	$E\flat$ –violet		
	$A\flat$ –violet		
	$F\sharp$ –crystal		

①	②	③
blue	red	dark amethyst

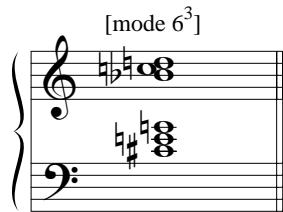
Example 6.18 provides a coloristic analysis of chord 13/18. Chord 13/18 is an isolated modal chord of mode  $6^3$ . The chord’s constituent pc colors fall into four zones. The pc  $D\sharp$  (gray) evokes a zone of gray; the pc  $C\sharp$  (clear) clarifies the color of the zone. The pc  $B\flat$  (red) evokes a zone of red. The pc  $G\sharp$  (yellow) evokes a zone of yellow. The pcs  $E\sharp$  (gray blue) and  $C\sharp$  (blue) fuse into a zone of gray blue. The resultant harmonic coloration of chord 13/18 is “clear gray, red, yellow, gray blue.”

Example 6.19 provides a coloristic analysis of chord 13/19. Chord 13/19 is an isolated modal chord of mode  $4^5$ . The chord’s constituent pc colors fall into two overlapping zones. The pcs  $E\sharp$  (blue) and  $A\sharp$  (blue) fuse into a zone of blue. The pcs  $B\sharp$  (deep red), and  $E\flat$  (violet) fuse into a zone of red violet; the pc  $G\flat$  (crystal) contributes a

sparkling quality to the zone, while the pc  $C\sharp$  (clear) clarifies the color of the zone. The resultant harmonic coloration of chord 13/18 is “blue and clear ruby red.”

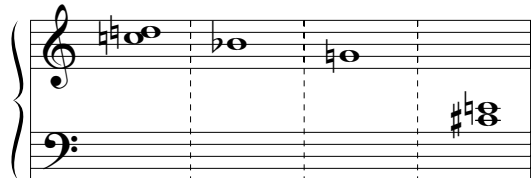
Example 6.18. “Apparition du Christ Glorieux,” chord 13/18, coloristic analysis.

[mode 6<sup>3</sup>]



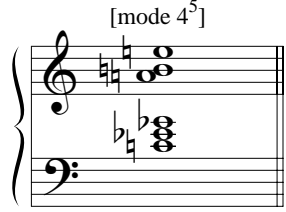
pc-colors:	pc-colors:	
D $\sharp$ -gray green	D $\sharp$ -gray	] ①
C $\sharp$ -clear	C $\sharp$ -clear	
B $\flat$ -red	B $\flat$ -red	] ②
G $\flat$ -yellow	G $\flat$ -yellow	
E $\sharp$ -gray blue	E $\sharp$ -gray blue	] ③
C $\sharp$ -blue green	C $\sharp$ -blue green	
	E $\sharp$ -gray blue	] ④
	C $\sharp$ -blue	

① clear gray    ② red    ③ yellow    ④ gray blue



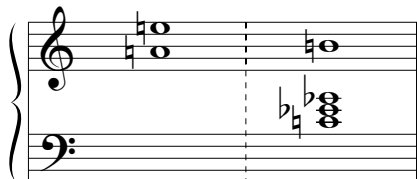
Example 6.19. “Apparition du Christ Glorieux,” chord 13/19, coloristic analysis.

[mode 4<sup>5</sup>]



pc-colors:	pc-colors, zoned:	
E $\sharp$ -gray blue	E $\sharp$ -blue	] ①
B $\sharp$ -deep red	A $\sharp$ -blue	
A $\sharp$ -blue	B $\sharp$ -deep red	] ②
G $\flat$ -crystal	G $\flat$ -crystal	
E $\flat$ -violet	E $\flat$ -violet	
C $\sharp$ -clear	C $\sharp$ -clear	


① blue    ② clear ruby red



Example 6.20 provides a coloristic analysis of chord 13/23. Chord 13/23 is an isolated modal chord of mode  $3^3$ . The chord's constituent pc colors fall into two zones. The pcs  $A\flat$  (blue) and  $D\flat$  (green) fuse into a zone of blue green; the pc  $F\sharp$  (crystal) contributes a sparkling quality to the zone. The pcs  $B\flat$  (red),  $G\sharp$  (violet), and  $F\flat$  (red) fuse into a zone of red violet. The resultant harmonic coloration of chord 13/23 is “blue green crystal, red violet.”

Example 6.20. “Apparition du Christ Glorieux,” chord 13/23, coloristic analysis.

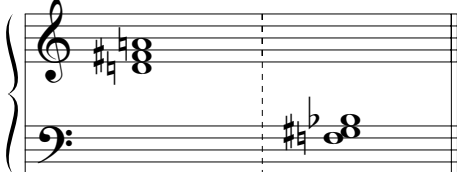
[mode  $3^3$ ]



pc-colors:	pc-colors, zoned:	
$A\flat$ –blue	$A\flat$ –blue	] ①
$F\sharp$ –crystal	$F\sharp$ –crystal	
$D\flat$ –gray green	$D\flat$ –green	
$B\flat$ –red	$B\flat$ –red	] ②
$G\sharp$ –violet	$G\sharp$ –violet	
$F\flat$ –copper	$F\flat$ –red	

①	②
blue-green crystal	red violet



Example 6.21 provides a coloristic analysis of chord 14/10. Chord 14/10 is an isolated modal chord of mode  $3^1$ . The chord's constituent pc colors fall into three zones. In terms of pc content, chord 14/10 is identical to chord 8/7 (whose coloration is “yellow, clear gray, amethyst”). Compared with chord 8/7, chord 14/10 contains octave doublings at  $C\sharp_5$  and  $E\flat_5$ ; the octave duplications result in a ring of clear gray. The small zone of yellow (evoked by  $G\flat$ ) now appears within the zone of clear gray, instead of above the zone. The resultant harmonic coloration of chord 8/7 is “yellow surrounded by a clear gray ring, amethyst.”

Example 6.21. “Apparition du Christ Glorieux,” chord 14/10, coloristic analysis.

[mode 3<sup>1</sup>]

pc-colors:	pc-colors, zoned:
E <sub>4</sub> -gray blue	E <sub>4</sub> -gray
C <sub>4</sub> -clear	C <sub>4</sub> -clear
G <sub>4</sub> -yellow	E <sub>4</sub> -gray
E <sub>4</sub> -gray blue	C <sub>4</sub> -clear
C <sub>4</sub> -clear	
A <sub>3</sub> -violet	G <sub>4</sub> -yellow
F <sub>3</sub> -crystal	
E <sub>3</sub> -violet	A <sub>3</sub> -violet
	F <sub>3</sub> -crystal
	E <sub>3</sub> -violet

①

②

③

① yellow      ② clear gray      ③ amethyst

### Form in “Apparition du Christ glorieux”

A paraphrase of the plainchant “Potestas eius” appears in the uppermost voice of “Apparition.”<sup>19</sup> The form of “Apparition” is as follows:

#### first section: A

- phrase 1 (mm. 1–6)
- phrase 2 (mm. 7–10)
- phrase 3 (mm. 11–16)
- phrase 4 (mm. 17–23)
- phrase 5 (mm. 24–30)

#### middle section: B

- phrase 6 (mm. 31–37)
- phrase 7 (mm. 38–44; repetition of phrase 6)
- phrase 8 (mm. 45–49)
- phrase 9 (mm. 50–58)

#### last section: A'

- phrase 10 (mm. 59–69; variation of phrase 1)
- phrase 11 (mm. 70–73; repetition of phrase 2)
- phrase 12 (mm. 74–79; repetition of phrase 3)
- phrase 13 (mm. 80–93; variation of phrase 4)
- phrase 14 (mm. 94–100; variation of phrase 5)

19. Messiaen’s procedure of chant paraphrase involves retaining the general melodic contours of the chant while assigning rhythmic durations to the tune and distorting the melodic intervals. For Messiaen’s theories regarding chant paraphrase, see Messiaen, *Technique*, I, 25.

“Apparition” comprises fourteen phrases, grouped into three sections: A (phrases 1–5), B (phrases 6–9), and A' (phrases 10–14). The phrase numbering herein corresponds to rehearsal numbers in the score. In the work, rests occur only at phrase endings. A count of five sixteenth-note rests occurs at the close of the A and B sections. Within the outer A sections, certain phrases end with a sixteenth-note rest; the B section contains no internal rests.

The work's A' section is a close variation of the A section. The following chart compares the corresponding phrases of the two sections.

	<b>A</b>	<b>A'</b>	<b>comparison of A to A'</b>
	<b>phrase 1</b>	<b>phrase 10</b>	
chords:	1–8	1–8	repetition
chords:		9–15	new material
chords:	9–12	16–19	repetition
	<b>phrase 2</b>	<b>phrase 11</b>	
chords:	1–8	1–8	repetition
	<b>phrase 3</b>	<b>phrase 12</b>	
chords:	1–11	1–11	repetition
	<b>phrase 4</b>	<b>phrase 13</b>	
chords:	1–5	1–5	repetition
chords:	6–8	6–24	variation
chords:	9–12	25–28	repetition
	<b>phrase 5</b>	<b>phrase 14</b>	
chords:	1–9	1–9	repetition
chord(s):	10	10–11	variation

Phrases 11 and 12 echo phrases 2 and 3, respectively. Phrase 10 is like phrase 1, except that it is interrupted by an inserted passage of music in the middle of the phrase: the first eight chords of each phrase are identical, as are the last four chords. Comparing phrases 13 and 4, the first five chords are identical, as are the last four chords; the interior chords of each phrase differ. Furthermore, the interior of phrase 13 is considerably longer than that of phrase 4 (19 chords in the insertion of phrase 13, compared to three chords in phrase 4). Phrase 14 recalls phrase 5, but has a slightly extended ending.



Example 6.22 (continued).

3

violet blue                      ruby red                      clear ashen gray, mauve, pale green

mode 2<sup>1</sup>, planing                      Edom9                      CTI<sup>5</sup>

*f*

<5,4,2>    <4,5,1>    <5,4,2>    <3,3,2,2,5>    <3,2,3,2,6,5>

red and pink, with gray    clear ashen gray, mauve, pale green    gray, amethyst and yellow    clear ashen gray, mauve, pale green    pale green, burnt-earth crystals, amethyst violet, clear Prussian blue, warm reddish chestnut, stars of gold    ruby red

CTI<sup>5</sup>

CDA<sup>5C</sup>    CDA<sup>5B</sup>    CDA<sup>5A</sup>    CDA<sup>5B</sup>    CDA<sup>3B</sup>    Edom9

<2,3,4,4,5,1>    <3,2,3,2,6,5>    <2,3,2,3,8,5>    <3,2,3,2,6,5>    <3,2,3,2,6,5>    <4,3,3,4,5>

4

violet blue                      ruby red                      gold, yellow, mauve, white                      red, gray, pale green                      sparkling red-violet, clear blue-violet

mode 2<sup>1</sup>, planing                      Edom9                      CDA<sup>2A</sup>                      CDA<sup>2B</sup>                      [mode6<sup>5</sup>]

*f*

<5,4,2>    <4,5,1>    <5,4,2>    <3,3,2,2,5>    <2,3,2,3,8,5>    <3,2,3,2,6,5>    <3,3,3,2,2>

Example 6.22 (continued).

dark red, deep sapphire blue    mauve and yellow, blue sparkle    blue, dark mauve    dark red

ruby red    [mode3<sup>3</sup>]    [mode3<sup>4</sup>]    [mode3<sup>2</sup>]    Edom7

<3,3,2,2,5>    <3,2,4,4,3>    <3,2,4,4,3>    <3,2,4,4,3>    <3,2,4,3,3,2>

violet blue    green, violet, deep blue    gold, silver, white with a bit of yellow    intense sapphire blue, Parma violet, Chartres blue    dark red, deep sapphire blue

mode 2<sup>1</sup>, planing    CTI<sup>4</sup>    [mode3<sup>3</sup>]

5    CDA<sup>4A</sup>    CDA<sup>4B</sup>    CDA<sup>4C</sup>    [mode3<sup>3</sup>]

<5,4,2> <4,5,1>    <5,4,2> <4,5,1>    <2,3,2,3,8,5> <3,2,3,2,6,5> <2,3,4,4,5,1> <3,2,4,4,3>

sparkling red-violet, clear blue-violet    red

[mode6<sup>5</sup>]    Edom7

<3,3,3,2,2>    <3,3,2>

Example 6.22 (continued).

6

violet blue  
mode 2<sup>1</sup>, planing

green, violet, deep blue  
CDA<sup>4A</sup>

gold, silver, white with a bit of yellow  
CDA<sup>4B</sup>

sparkling red-violet, clear blue-violet  
[mode 6<sup>5</sup>]

<5,4,2> <4,5,1> <5,4,2> <4,5,1> <2,3,2,3,8,5> <3,2,3,2,6,5> <3,3,3,2,2>

mauve and yellow, blue sparkle  
red and blue, yellow

ruby red  
Edom9

[mode 3<sup>4</sup>]

[mode 3<sup>4</sup>]

ruby red  
Edom9

pale yellow, clear ashen gray, mauve, pale green  
CDA<sup>5B</sup>

ruby red  
Edom9

<3,3,2,2,5> <3,2,4,4,3> <3,3,4,4,2> <3,3,2,2,5,5> <3,2,3,2,6,5> <3,3,2,5,5>

7

violet blue  
mode 2<sup>1</sup>, planing

green, violet, deep blue  
CDA<sup>4A</sup>

gold, silver, white with a bit of yellow  
CDA<sup>4B</sup>

sparkling red-violet, clear blue-violet  
[mode 6<sup>5</sup>]

<5,4,2> <4,5,1> <5,4,2> <4,5,1> <2,3,2,3,8,5> <3,2,3,2,6,5> <3,3,3,2,2>

Example 6.22 (continued).

	mauve and yellow, blue sparkle	red and blue, yellow		pale yellow, clear ashen gray, mauve, pale green	
ruby red			ruby red		ruby red
Edom9	[mode 3 <sup>4</sup> ]	[mode 3 <sup>4</sup> ]	Edom9	CDA <sup>5B</sup>	Edom9

<3,3,2,2,5> <3,2,4,4,3> <3,3,4,4,2>      <3,3,2,2,5,5> <3,2,3,2,6,5> <3,3,2,5,5>

yellow, mauve, pale blue, pale green, pink, amber, a bit of gold	carmine red, leathery brown; white, gold and greenish speckles	violet amethysts, mauve campanulas, white pebbles, pale green and ashen gray	copper, gold, brown, blackened red	pale blue, amethyst violet, emerald green	green, violet, deep blue
CTI <sup>8</sup>					
CDA <sup>8A</sup>	CDA <sup>8B</sup>	CDA <sup>8C</sup>	CDA <sup>6A</sup>	CDA <sup>6B</sup>	CDA <sup>4A</sup>

8

<2,3,2,3,8,5> <3,2,3,2,6,5> <2,3,4,4,5,1>      <2,3,2,3,8,5> <3,2,3,2,8,5> <3,2,3,2,8,5>

yellow, clear gray, amethyst	pale blue-green crystal and red		orange and mauve, gray	green tinged with blue, mauve, gray
[mode 3 <sup>1</sup> ]	[mode 3 <sup>3</sup> ]	Edom9	CCR <sup>1</sup>	
			CCR <sup>1A</sup>	CCR <sup>1B</sup>

<3,2,4,4,3> <3,2,4,4,3>      <3,3,2,2,5,5> <[2],2,7,2,4,2> <2,4,2,3,2,2>

Example 6.22 (continued).

gray, mauve, a bit of gold      blue, green      mauve, sapphire blue      blue, dark mauve

mode 3<sup>2</sup>, planing      mode 3<sup>3</sup>, planing      CDA<sup>1B</sup> [mode3<sup>2</sup>]

9

<3,2,4,4,3> <2,3,4,4,3> <3,3,4,4,2>      <3,2,4,4,3> <2,3,4,4,3> <3,3,4,4,2>      <3,2,3,2,6,5> <3,2,4,4,3>

mauve and yellow, dark red blue sparkle      ruby red      mauve, sapphire blue      blue, dark mauve      dark red

Edom7 [mode3<sup>4</sup>]      Edom9      CDA<sup>1B</sup>      [mode3<sup>2</sup>]      Edom7

<3,2,4,3,3,2> <3,2,4,4,3>      <3,3,2,2,5,5> <3,2,3,2,6,5>      <3,2,4,4,3>      <3,2,4,3,3,2>

violet blue      blue, green

mode 2<sup>1</sup>      mode 3<sup>3</sup>

10

<4,5,1> <5,4,2>      <4,5,1>      <3,2,4,4,3> <3,3,4,4,2>      <3,2,4,4,3> <2,3,4,4,7> <3,3,4,4,2>

Example 6.22 (continued).

gray, mauve,  
a bit of gold

pearly gray,  
clear green

blue and green,  
with a bit of yellow

very clear  
purple violet,  
clear yellow and  
gray-green

mode 3<sup>2</sup> CCR<sup>6</sup> CCR<sup>2</sup>

CCR<sup>6A</sup> CCR<sup>6B</sup> CCR<sup>2A</sup>

<3,2,4,4,3> <3,3,4,4,2> <3,2,4,4,3> <[2],2,7,2,4,2> <2,4,2,3,2,2> <[2],2,7,2,4,2>

pale green,  
clear gray  
with a bit of red

red,  
sapphire  
blue

clear  
blue-violet,  
dark green

blue, dark mauve

dark red

CCR<sup>2</sup> CCR<sup>2B</sup> [mode 3<sup>3</sup>] [mode 3<sup>3</sup>] [mode 3<sup>2</sup>] Edom7

<2,4,2,3,2,2> <2,3,4,4,5> <3,3,4,4> <3,2,4,4,3> <3,2,4,3,3,2>

burnt-earth  
crystals, amethyst  
violet, clear

gold,  
yellow,  
mauve,  
white

Prussian blue,  
warm reddish  
chestnut, with  
stars of gold

sparkling  
red-violet,  
clear  
blue-violet

violet blue

ruby red

mode 2<sup>1</sup>, planing CDA<sup>2A</sup> CDA<sup>3B</sup> [mode 6<sup>5</sup>] Edom9

11

<3,4,3,5> <3,5,3,4> <3,4,3,5> <2,3,2,3,8,5> <3,2,3,2,6,5> <3,3,3,2,2> <3,3,2,2,5>

Example 6.22 (continued).

violet blue                      ruby red                      clear ashen gray, mauve, pale green

mode 2<sup>1</sup>, planing                      CTI<sup>5</sup>

12                      Edom9                      CDA<sup>5B</sup>

<5,4,2>    <4,5,1>    <5,4,2>    <3,3,2,2,5>    <3,2,3,2,6,5>

red and pink, with gray    clear ashen gray, mauve, pale green    gray, amethyst and yellow    clear ashen gray, mauve, pale green    pale green, burnt-earth crystals, amethyst violet, clear Prussian blue, warm reddish chestnut, stars of gold    ruby red

CTI<sup>5</sup>

CDA<sup>5C</sup>    CDA<sup>5B</sup>    CDA<sup>5A</sup>    CDA<sup>5B</sup>    CDA<sup>3B</sup>    Edom9

<2,3,4,4,5,1>    <3,2,3,2,6,5>    <2,3,2,3,8,5>    <3,2,3,2,6,5>    <3,2,3,2,6,5>    <4,3,3,4,5>

violet blue    ruby red    gold, yellow, mauve, white    green    amethyst surrounded by a blue ring, red

mode 2<sup>1</sup>                      Edom9    CDA<sup>2A</sup>                      mode 2<sup>3</sup>                      F#dom9

13

<5,4,2>    <4,5,1>    <5,4,2>    <3,3,2,2,5>    <2,3,2,3,6,5>    <5,4,2>    <4,5,1>    <5,2,4>    <3,4,2,2,5>

## Example 6.22 (continued).

pale yellow, clear ashen gray, mauve, pale green      green, violet, deep blue      lemon yellow, with red stains      clear ashen gray, mauve, pale green      red surrounded by a blue ring, dark amethyst      carmine red, clear gray, leather brown

CDA<sup>5B</sup>    CDA<sup>4A</sup>      CDA<sup>11B</sup>    CDA<sup>5B</sup>      CCR<sup>3</sup>  
 CCR<sup>3A</sup>    CCR<sup>3B</sup>

<3,2,3,2,6,5>    <2,3,2,3,8,5>      <3,2,3,2,6,5>    <3,2,3,2,6,5>      <[2],2,7,6,2,6,4>    <2,6,5,2,3,5,4>

dark red, orange, gray tinged with blue      leather brown, royal blue, carmine red      clear gray, red, yellow, gray-blue      blue and clear, ruby red      sparkling red-violet, clear blue-violet      ruby red      pale blue, amethyst violet, emerald green      blue-green, crystal, red-violet

TC<sup>6</sup>  
 TC<sup>6B</sup>    TC<sup>6C</sup>      [mode 6<sup>3</sup>]    [mode 4<sup>5</sup>]      [mode 6<sup>5</sup>]    Edom9      CDA<sup>6B</sup>    [mode 3<sup>3</sup>]

<5,3,2,1,7,3,4>    <5,2,2,4,1,6,2>      <3,3,3,2,2>    <3,3,3,2,5>    <3,3,3,2,2>    <3,3,2,2,5>    <3,2,3,2,6,5>    <3,2,4,4,3>

gold, silver, white with a bit of yellow      dark red, deep sapphire blue      mauve and yellow, blue sparkle      blue, dark mauve      dark red

CDA<sup>4B</sup>      [mode 3<sup>3</sup>]      [mode 3<sup>4</sup>]      [mode 3<sup>2</sup>]      Edom7

<3,2,3,2,6,5>      <3,2,4,4,3>      <3,2,4,4,3>      <3,2,4,4,3>      <3,2,4,3,3,2>

Example 6.22 (continued).

violet blue
green, violet, deep blue
gold, silver, white with a bit of yellow
intense blue sapphire, Parma violet, Chartres blue
dark red, deep sapphire blue

mode 2<sup>1</sup>, planing
CTI<sup>4</sup>
CDA<sup>4A</sup> CDA<sup>4B</sup> CDA<sup>4C</sup>
[mode3<sup>3</sup>]

14
CDA<sup>4A</sup>
CDA<sup>4B</sup>
CDA<sup>4C</sup>
[mode3<sup>3</sup>]

<5,4,2> <4,5,1>
<5,4,2> <4,5,1>
<2,3,2,3,8,5> <3,2,3,2,6,5>
<2,3,4,4,5,1> <3,2,4,4,3>

sparkling red-violet, clear blue-violet
yellow surrounded by a clear gray ring, amethyst
ruby red, dark red

[mode6<sup>5</sup>]
[mode3<sup>1</sup>]
Edom9

<3,3,3,2,2>
<3,2,4,4,3>
<4,3,3,2,2,5,5>

### Examination of color in “Apparition du Christ glorieux”

Example 6.22 provides an annotated keyboard reduction of “Apparition.”<sup>20</sup> In the example, voicing analysis appears below the music; harmonic and coloristic analyses appear above the music. The following text explores, phrase-by-phrase, coloristic features of “Apparition.” A summary of the coloristic features follows.

*Phrase 1.* Phrase 1 is a coloristic microcosm of the work as a whole: most of the fourteen phrases begin with a broad expanse of violet blue, proceed through a succession of changing colorations—many of them rather complex—and end on a sustained red. Phrase 1 begins with a three-chord passage in mode 2<sup>1</sup> (“violet blue”), followed by a seven-chord passage in mode 3<sup>3</sup> (“blue, green)—the longest modal passage of the work and the longest stretch of a single coloration. The penultimate chord of phrase 1 is an isolated chord of mode 3<sup>2</sup> (“blue, dark mauve”). The phrase ends on a lingering Edom7 chord (“dark red”).

Only the phrase’s final chord includes octave doublings. The shape of the photism evoked by the phrase’s final chord differs slightly from the shapes of the phrase’s previous chords; instead of evoking discrete zones of color, the final chord evoked a photism with a more homogenous coloration.<sup>21</sup> In the work, a phrase-end chord with octave doublings corresponds to formal closure, a feature that serves as a norm throughout the remaining phrases. The colorations of the final two chords are also normative, as most phrases close with coloration with blue and red hues moving to a coloration with a reddish hue.

*Phrase 2.* Phrase 2 comprises two subphrases: chords 1–5 and 6–7, demarcated by phrase markings; the separation of the phrase into two subphrases is further strengthened by the fact that chord 5 is the only mid-phrase chord with a duration longer than a sixteenth note (the work’s additive rhythm base). Chord 5 (a CDA<sup>2A</sup> with coloration “gold, yellow, mauve, white”) emphasizes shades of yellow; in the remainder of the work, most mid-

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20. Keyboard reduction by the author.

21. On a few occasions, Messiaen described how an octave duplication within a chord evoked a ring of color. See, for example, Messiaen, *Traité*, V/2, 72; 513; and 514.

phrase subphrases close on a shade of yellow, while end-of-phrase subphrases close on red (as in phrase 1). Phrase 2 is coloristically similar to phrase 1 in that the later phrase opens with planing in mode 2<sup>1</sup> (“violet blue”) and ends with a sustained E dominant (here, a “ruby red” Edom9); between these two coloristic pillars occur more complex colorations, a feature encountered in the remainder of the work. In phrase 2, special chords occur for the first time in the work. As is true of phrase 1, the final chord of phrase 2 contains octave doublings (evoking a more homogenous coloration). Also, as in phrase 1, the penultimate chord features shades of red and blue (here, a mode 6<sup>5</sup> chord with the coloration “sparkling red-violet, clear blue-violet”) and the final chord evoked a reddish coloration (“ruby red”).

*Phrase 3.* Like phrase 2, phrase 3 comprises two subphrases: chords 1–5 and 6–11, demarcated by phrase markings and a chord of longer duration at the end of the first subphrase; also, the coloration of the chord at the end of the first subphrase (CDA<sup>5B</sup> with coloration “clear ashen gray, mauve, pale green”) minimizes the color red. As in previous phrases, phrase 3 begins with planing in mode 2<sup>1</sup> (“violet blue”). A CTI group acts as a coloristic elision across the two subphrases. The modal planing and the CTI group exhibit contrasting coloristic effects: the modal planing evokes a singular coloration in a durationally broad expanse, while the CTI group evokes short and contrasting colorations. The CTI group alternates between CDA<sup>5B</sup> and other members of the same group, coloristically effecting an oscillation between “clear ashen gray, mauve, pale green,” “red and pink, with gray,” and “gray, amethyst and yellow.” Since chords in a CTI group share the same bass pitch, the corresponding photisms have a similar hue on the bottom (here, the low F seems to correspond to an overall grayish hue) and changing colors above. As in the previous two phrases, the overall coloristic pattern of phrase 3 is violet blue at the beginning, red at the close, with complex colorations in between. In the penultimate chord, except for the “pale green” evoked by the added-note F<sub>4</sub> and the twinkling “crystals” and

“stars,” the coloration emphasizes hues of red and blue hues; the coloration of the final two chords are similar to those of phrase 1 and 2.

*Phrase 4.* As in phrases 2 and 3, phrase 4 coloristically falls into two subphrases: chords 1–5 and 6–12; also, the final chord of the first subphrase has a non-red coloration (a CDA<sup>5B</sup> with coloration “gold, yellow, mauve, white”) and longer duration. The first four chords of phrases 3 and 4 are identical; phrase 4’s second subphrase features isolated chords, contrasting with the CTI grouping in phrase 3. As in previous phrases, phrase 4 ends with a widely spaced E dominant, evoking a homogenous coloration (“red”), preceded by a chord whose coloration emphasizes blue and red hues (“blue, dark mauve”).

*Phrase 5.* Phrase 5 closes the work’s A section (the first section of the work’s tripartite form). As in previous phrases, phrase 5 opens with a passage in mode 2<sup>1</sup> and ends on an E dominant. A CTI group follows, contrasting the sustained coloration of the opening modal passage. As in previous phrases, the final two chords emphasizes hues of red and blue (“sparkling red-violet, clear blue-violet” in the penultimate chord) and red (“red” in the final chord). The final chord of the phrase is a close-voiced Edom7, and is the only E dominant of the work not to contain an octave doubling; the close voicing and lack of octave doublings evoked a small photism, and here corresponds to a weaker sense of closure, suggesting movement to the work’s next section. The phrase ends with a relatively lengthy rest that separates the A section from the ensuing B section.

*Phrase 6.* Phrase 6 opens the B section (the middle section of the work’s tripartite form). As in most previous phrases, phrase 6 divides into two subphrases: chords 1–5 and 6–13; also, the final chord of the first subphrase has a longer duration and non-red coloration (“green, violet, deep blue”). The first six chords of phrase 6 are identical to those of phrase 5. Unlike phrase 5, phrase 6 does not continue with an extended CTI group; after the opening passage of modal planing, the remainder of the phrase comprises isolated modal chords and E-dominant chords.

The end of phrase 6 features a coloristic oscillation between the “ruby red” of Edom<sup>9</sup> and the “pale yellow, clear ashen gray, mauve, pale green” of CDA<sup>5B</sup>. Unlike previous phrases, phrase 6 features a penultimate chord that does not emphasize shades of red and blue: CDA<sup>5B</sup>, with coloration “pale yellow, clear ashen gray, mauve, pale green.” In “Apparition,” phrases that conclude with a blue and red coloration moving to a red coloration correspond to formal closure; chords with a yellowish hue correspond to weak formal closure. The weakened sense of formal closure at the close of phrase 6 establishes a pattern that is followed throughout the work’s middle section.

*Phrase 7.* Phrase 7 is a repetition of phrase 6.

*Phrase 8.* Coloristically, phrase 8 neither begins nor ends as the work’s other phrases do. Phrase 8 begins with a CTI group and ends with a CCR pairing. Unlike the colorations in the work’s outer sections, the non-standard colorations in phrase 8 fail to establish strong formal demarcations. Overall, the colorations of phrase 8 are relatively complex; phrase 8 contains no modal passages, and marks the first appearance of CCRs in the work.

*Phrase 9.* Phrase 9 is a variation of phrase 8 and closes the middle section of the work’s tripartite form. Unlike most other phrases, phrase 9 opens with a passage in mode 3<sup>2</sup>. The atypical (for the work) colorations at the close of phrase 8 and the opening of phrase 9 weaken the sense of formal demarcation and serve to link the two phrases.

Phrase 9 comprises three subphrases (articulated as in previous phrases): chords 1–9, 10–11, and 12–14; also, each sub-phrase closes on an E dominant. The final two colorations of the first subphrase (“blue, dark mauve” moving to the “dark red” of an Edom<sup>7</sup>) effect a false closure. The colorations in the second subphrase (“mauve and yellow, blue sparkle” moving to “ruby red”) correspond to a weak sense of closure, due mainly to the yellowish hue in the penultimate chord. The close of the third subphrase repeats the close of the first; the repetition is the first of its kind in the work. Similar to

phrases in the work's opening A section, phrase 9's penultimate chord emphasizes shades of red and blue, while the final chord is red; the colorations correspond to closure.

*Phrase 10.* Phrase 10 begins the work's A' section (the final section of the work's tripartite form) and echoes phrase 1; the two phrases are identical save for a seven-chord insertion in phrase 10 (chords 9–14) that interrupts a lengthy passage in mode 3<sup>3</sup> from the earlier phrase. The insertion begins with a transposition of preceding materials and contains CCRs, which are rare in the work. The CCRs contain added notes in the upper voice that preserve the falling tritone motive so common to the work's melody. The insertion begins with a broad expanse of color (the “gray, mauve, a bit of gold” of mode 3<sup>2</sup>), and continues with a succession of changing colorations.

As in previous phrases, the final chord of the phrase is red and the penultimate chord emphasizes shadings of red and blue; chords at the end of subphrases minimize red (i.e., chord 10/13 is “blue and green, with a bit of yellow, and chord 10/15 is “pale green, clear gray with a bit of red”). Noteworthy in the insertion are complex colorations, and colorations whose hues emphasize yellow. Since, in the work, the color yellow corresponds to non-closure, it is fitting to find yellowish hues in the insertion.

*Phrase 11.* Phrase 11 is a repetition of phrase 2.

*Phrase 12.* Phrase 12 is a repetition of phrase 3.

*Phrase 13.* Phrase 13 echoes phrase 4. The first five chords of each phrase are identical, as are the last four chords; the middle chords of phrase 13 (chords 6–24) constitute a variation on those of phrase 4 (chords 6–8). The variation contains chords that are harmonically and coloristically unique to the work: an F $\sharp$ dom9 (chord 9), two TCs (chords 16 and 17), a chord in mode 6<sup>3</sup> (chord 18), and a chord in mode 4<sup>5</sup> (chord 19). As in phrase 10, the insertion in phrase 13 features more complex colorations than its surrounding chords.

*Phrase 14.* Phrase 14, the work's final phrase, is a variation of phrase 5 (which closed the first section of the work's tripartite form). The first nine chords of each phrase

are identical. Phrase 5's tenth and final chord is a close-voiced four-note Edom7 ("red"); phrase 14's eleventh and final chord is an open-voiced Edom9 with many octave doublings. Although phrases 5 and 14 end with harmonically and coloristically similar chords, the later chord evoked a relatively larger photism, due to its broader voicing and octave doublings. The larger photism corresponds to formal closure. The later chord is also the only E dominant of the work with the root of the chord in both outer voices, strengthening the sense of closure.

Compared to phrase 5, phrase 14's penultimate chord constitutes an insertion. The chord, an isolated chord of mode 3<sup>1</sup>, evokes "yellow and clear gray, amethyst." The weak closure associated with the chord's yellowish coloration is here counterbalanced by octave doublings in the final two chords; the octave doublings correspond to closure.

### **Summary**

Most of the phrases in "Apparition" share a common background color pattern. Except for phrases 8 and 9, every phrase begins with a passage in mode 2<sup>1</sup>; similarly, all phrases but phrase 8 end on an E dominant. Motion from violet blue to red is the most defining coloristic feature of the work; most phrases in "Apparition" can be summarized coloristically as projecting a motion from violet blue to red, separated by more complex colorations. Coloristic motion in the work's B section is more continuous, with less marked formal demarcation than in the outer A sections.

Of the E dominant chords at phrase endings, nearly all are preceded by a chord that features hues of red and blue; yellow is less frequently present. Blue and red correspond to closure, while yellow corresponds to weak closure. Initial subphrases most often end on yellow.

In "Apparition," Messiaen did not avail himself of every harmonic type equally; certain chords are used more frequently than others. The distribution of CDAs in "Apparition" is as follows:

number of occurrences	CDA
10	5B
6	4A
5	2A, 4B
4	3B
3	6B
2	1B, 2B, 4C, 5A, 5C, 6A
1	8A, 8B, 8C, 11B

Of the 48 different CDAs, only 16 are used in the piece, with CDA<sup>5B</sup> occurring most frequently; many appear only once or twice. Further, none of the CDAs appears in third inversion (inversion “D”). Further, only four CCRs and three TCs appear; those that do appear are unique to the work. Modal passages are restricted to four modes: mode 2<sup>1</sup>, mode 3<sup>2</sup>, mode 3<sup>3</sup>, and mode 2<sup>3</sup>. Individual modal chords are likewise restricted to a small number of modes: mode 3 in all four of its transpositions, mode 6<sup>5</sup>, mode 6<sup>3</sup>, and mode 4<sup>5</sup>.

The formal “insertions” and “variations” contain the most unique and complex colorations of the work. For example, the insertion in phrase 13 contains the only passage in mode 2<sup>3</sup>, the only isolated chords in mode 6<sup>3</sup>, mode 4<sup>5</sup> and the work’s only F<sup>#</sup>dom9. CCRs only appear in formal “insertions” (in phrases 10 and 13) and at the end of phrase 8 (which occurs in the middle of the B section). Coloristic pillars occur in the work’s outer sections, at beginnings and endings of phrases; complex colorations occur in the middles of phrases, and throughout the work’s middle section.