

Table 2.4: Analysis¹ *Choral de la Saint Montagne* with Forte’s pitch-class sets

No. ²	Forte name	Normal form	Prime form	IC-vector	Z-mate	remarks of Messiaen	my own remarks
1	6-Z19	5,6,8,9,0,1	013478	313431	6-Z44		
sub a	3-11	0,5,8	037	001110		Fm	
sub b	3-11	6,9,1	037	001110		F [#] m	
2	6-Z19	5,6,8,9,0,1	013478	313431	6-Z44	<i>renversement</i> of no 1	
sub a	3-11	6,9,1	037	001110		F [#] m	
sub b	3-11	0,5,8	037	001110		Fm	
3	8-14	5,7,8,9,10,0,1,2	01245679	555562		<i>tournant</i> , 4C	
sub a	4-Z15	8,10,1,2	0146	111111	4-Z29		
sub b	4-22	5,7,9,0	0247	021120			Fadd9
4	3-11	4,8,11	037	001110		E-major	
5	8-4	4,5,7,8,9,10,11,0	01234578	655552		<i>tournant</i> , 4B	
sub a	4-17	5,8,9,0	0347	102210			
sub b	4-18	4,7,10,11	0147	102111			
6	4-Z29	7,8,10,2	0137	111111	4-Z15		
7	5-Z17	0,1,3,4,8	01348	212320	5-Z37	Berg, Wozzeck	
8	5-15	3,4,5,9,11	01268	220222			8=9
9	5-15	7,8,9,1,3	01268	220222			9=8
10	5-Z17	4,5,7,8,0	01348	212320	5-Z37		10=7
11	4-26	1,4,6,9	0358	012120		F [#] m7	
12	8-5	5,6,7,8,9,11,0,1	01234678	654553			
sub a	4-16	6,8,0,1	0157	110121			
sub b	4-21	5,7,9,11	0246	030201			
13 ³	7-21	3,4,6,7,8,11,0	0124589	424641			
	9-12	2,3,4,6,7,8,10,11,0	01245689T	666963			
*	3-11	7,10,2	037	001110			Gm
	3-11	4,7,11	037	001110			Em
	4-27	0,3,6,8	0258	012111			A ^b 7/e ^b
14	7-26	2,4,6,7,8,10,11	0134579	344532			
	9-12	2,3,4,6,7,8,10,11,0	01245689T	666963			
*	3-11	8,0,3	037	001110			A ^b
	4-27	6,8,11,2	0258	012111			G [#] m7 ^b 5
	4-27	2,4,7,10	0258	012111			Em7 ^b 5
15	6-14	3,6,7,8,10,11	013458	323430			
	9-12	2,3,4,6,7,8,10,11,0	01245689T	666963			
*	4-21	0,2,4,6	0246	030201			hexatonic
	3-11	3,7,10	037	001110			E ^b
	4-26	3,6,8,11	0358	012120			B ⁶
16	6-15	4,7,8,10,11,0	012458	323421			
	9-12	2,3,4,6,7,8,10,11,0	01245689T	666963			
*	4-Z15	2,3,6,8	0146	111111	4-Z29		
	3-11	4,8,11	037	001110			E
	4-27	4,7,10,0	0258	012111			C ⁷
17	6-Z19	9,10,0,1,4,5	013478	313431	6-Z44		
	9-4	9,10,11,0,1,2,4,5,6	012345789	766773			
sub a	3-11	11,2,6	037	001110		Bm	
sub b	3-11	9,0,4	037	001110		Am	
sub c	3-11	10,1,5	037	001110		B ^b m	
18	6-Z19	9,10,0,1,4,5	013478	313431	6-Z44		
	8-27	9,10,0,1,3,4,5,7	0124578T	456553			
sub a	3-11	0,3,7	037	001110		Cm	
sub b	3-11	10,1,5	037	001110		B ^b m	
sub c	3-11	9,0,4	037	001110		Am	
19	6-Z49	2,3,5,6,9,11	013479	224322	6-Z28		
	11-1	1,2,3,4,5,6,7,8,9,10,11	0123456789T	TTTTT5			11 tone set (without 0)
*	5-31	7,8,10,1,4	01369	114112			
	3-11	11,3,6	037	001110			B
	3-11	2,5,9	037	001110			Dm
20	5-22	0,1,4,7,8	01478	202321			
	9-11	7,8,9,10,0,1,2,4,5	01235679T	667773			

¹ for this analysis, the PC set Calculator (https://www.mta.ca/pc-set/calculator/pc_calculate.html) and Allen Forte, “A theory of Set-complexes for Music”, *Journal of Music Theory* is used

² numbering as used in my reduction of the chorale

³ from this point on, a chord analysis of two lines will be the analysis of the chord *without* the added chord in the winds first (only setting of the choir), the second analysis will be the chord *with* the added chord (full choir and orchestra)

*	4-20	9,10,2,5	0158	101220			
	3-11	0,4,7	037	001110		C	
	3-11	1,4,8	037	001110		C [#] m	
21	9-10	5,6,7,8,9,11,0,2,3	01234679T	668664			
	12-1	1,2,3,4,5,6,7,8,9,10,11	0123456789TE	CCCCC6			12 tone set
*	4-27	8,10,1,4	0258	012111		C [#] m ⁶	
	5-25	6,8,9,11,2	02358	123121		D ^{6#} 11	
	4-22	0,3,5,7	0247	021120		Cm ^{add11}	
22	5-28	2,4,5,8,10	02368	122212		B ^{b7#} 11	
23	5-25	2,5,7,8,10	02358	123121			
24	8-24	2,3,4,6,7,8,10,0	0234678T	464743		‘cluster’	