

Worksheet 4-1  
*Outer-Voice Framework Analysis*

A. The score for this chorale by Brahms appears on pp. 64-65 of K/P 6/e. Study the following *phrase-structure diagram* of the melody and answer the questions that follow.

Brahms, Chorale, "Ach lieber Herre Jesu Christ"

D:

1. What scale degree does the melody begin on? \_\_\_\_\_
2. What scale degree does the melody end on? \_\_\_\_\_
3. What scale degrees do each of the six phrases end on? \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_.

B. Analyze the *outer-voice framework* (also called soprano-bass counterpoint) by filling in the blanks with counterpoint symbols.

*Counterpoint Symbols*

	<b>Consonant</b>	<b>Dissonant</b>
Perfect:	8 (1) 5	7 4
Imperfect:	3 6	2 All A & d intervals

D:

S

The image shows a musical score for a Soprano (S) part. The music is written on a single staff in G major (one sharp) and common time. The piece consists of a single, long melodic line that spans approximately 24 measures. The melody is characterized by a series of eighth and sixteenth notes, creating a flowing, lyrical line. The score is divided into several phrases by phrasing slurs, with the longest slur covering the entire piece. The final note of the piece is a half note G, which is held over the bar line. The piece concludes with a double bar line.