



RACHMANINOV

Rhapsody on a Theme of Paganini

**Rhapsody on a Theme of Paganini,
Op. 43
by Sergei Rachmaninov**

Stage 5 & 6 Teaching Resource
Sydney Symphony Orchestra

Acknowledgements

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Through intensive listening students become involved in one of the highest orders of thinking.

As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”

Richard Gill AO

(1941-2018)

Conductor, notable educator and advocate. Richard was the founding Artistic Director of Education at the Sydney Symphony. He has inspired generation of musicians through his work and continues to inspire new generations through his legacy.

Syllabus Links

NSW Curriculum

Rhapsody on a Theme of Paganini by Sergei Rachmaninov covers a range of topics from the NSW syllabuses:

Years 7-10 Additional Study Course:

Art Music of the 20th and 21st centuries

Music for large ensembles

Music 1 Preliminary and HSC

Music of the 20th and 21st centuries

Music for large ensembles

An instrument and its repertoire

Music 2 Preliminary

Additional Topic: Music 1900 - 1945

Music 2 HSC

Additional Topic: Music 1900 - 1945

Syllabus Outcomes

The activities included in this kit cover a range of outcomes across the NSW Music Syllabus stages, as mapped below:

Stage 4 and Stage 5 Elective Music

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Performance and Composition	MUS-PER-01 MUS-PER-02 MUS-COM-01 MUS-COM-02	Notated Composition
Activity 2: Performance, Composition and Musicology	MUS-PER-01 MUS-PER-02 MUS-COM-01 MUS-COM-02 MUS-LIS-01 MUS-LIS-02	Notated Composition Research paper
Activity 3: Performance, Aural and Musicology	MUS-PER-01 MUS-PER-02 MUS-LIS-01 MUS-LIS-02	Short written responses
Activity 4: Composition and Musicology	MUS-COM-01 MUS-COM-02 MUS-LIS-01 MUS-LIS-02	Notated Composition Research paper

Stage 6 Music 1

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Performance and Composition	P1 P3 P7 P8 P9 H1 H3 H7 H8 H9	Notated Composition
Activity 2: Performance, Composition and Musicology	P1 P2 P3 P4 P7 P8 P9 H1 H2 H3 H4 H7 H8 H9	Notated Composition Research paper
Activity 3: Performance, Aural and Musicology	P1 P2 P3 P4 P7 P8 P9 H1 H2 H3 H4 H7 H8 H9	Short written responses
Activity 4: Composition and Musicology	P3 P4 P7 P8 P9 P10 P11 H3 H4 H7 H8 H9 H10 H11	Notated Composition Research paper

Stage 6 Music 2

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Performance and Composition	P1 P2 P3 P4 P8 P9 H1 H2 H3 H4 H8 H9	Notated Composition
Activity 2: Performance, Composition and Musicology	P1 P2 P3 P4 P5 P6 P7 P8 P9 P10 H1 H2 H3 H4 H5 H6 H7 H8 H9 H10	Notated Composition Research paper
Activity 3: Performance, Aural and Musicology	P1 P2 P3 P4 P5 P6 P7 P8 P9 P10 H1 H2 H3 H4 H5 H6 H7 H8 H9 H10	Short written responses
Activity 4: Composition and Musicology	P1 P3 P4 P8 P9 P10 H1 H3 H4 H8 H9 H10	Notated Composition Research paper

Work: *Rhapsody on a Theme of Paganini* by Sergei Rachmaninov

Composer Background

Sergei Rachmaninov (1872-1943)

Sergei Rachmaninov was a Russian composer, pianist, and conductor renowned for his sweeping Romantic style, lush harmonies, and formidable piano works. Trained at the Moscow Conservatory, he gained early acclaim with pieces like the *Prelude in C-sharp Minor* and later produced major masterpieces including the *Piano Concertos No. 2 and 3*, the *Rhapsody on a Theme of Paganini*, and the *Symphony No. 2*. After leaving Russia following the 1917 Revolution, he settled in the United States, where he sustained his career primarily as a touring virtuoso, celebrated for his exceptional technical command and expressive depth at the piano. His music - richly melodic and emotionally expansive - remains a cornerstone of the concert repertoire and continues to influence generations of pianists and composers.

Work Background

Rhapsody on a Theme of Paganini (1934)

Rhapsody on a Theme of Paganini, Op. 43, is one of Sergei Rachmaninov's best-known works, written in 1934 for piano and orchestra. Though called a "rhapsody," it functions much like a concerto in a single continuous movement, structured as a set of 24 variations on the final caprice of Niccolò Paganini's *24 Caprices for Solo Violin* but scored for solo piano and full orchestra. Rachmaninov treats Paganini's theme with both reverence and mischief - twisting it rhythmically, harmonically, and texturally while showing off the piano's virtuosity. The music moves quickly through moods: from fiery brilliance to ghostly elegance to sweeping lyricism, all wrapped in Rachmaninov's lush orchestration and signature Romantic intensity.

Instrumentation of work

Woodwind	Brass	Percussion	Strings
2 Flutes	4 Horns in F	Timpani	Violin I
Piccolo	2 Trumpets	Triangle	Violin II
2 Oboes	3 Trombones	Snare Drum	Viola
Cor Anglais	Tuba	Bass Drum	Cello
2 Clarinets		Cymbals	Double Bass
2 Bassoons		Glockenspiel	Harp
		Solo Piano	

Listening Guide



Overview



The timings refer to the following recording included in the link below:


Rachmaninov: Rhapsody on a Theme of Paganini Vladimir Ashkenazy, soloist, with the Philharmonia Orchestra conducted by Bernard Haitink.


<https://open.spotify.com/playlist/1OuSNn8uEx7oltvFHEJ7Sn?si=bc63be46591b4435&nd=1&dlsi=9f8900ef3e5a4375>

This Rhapsody is several things at once – it is a piano concerto and a set of variations on an established theme. Paganini's *Caprice No. 24 in A minor* has been the theme for many sets of variations; Rachmaninov's are the best known. The Rhapsody consists of 24 variations which are played without a significant break.

Variation	Audio Excerpts	Features
Intro	0:00	A brief introduction in fast tempo
1	0:08	The first variation appears before the theme is presented (and is called <i>Presente</i>). It presents the harmonic outline of the theme only. Piano and orchestra play in A minor, 2/4 time and a rapid tempo. The theme itself is in AABB form with symmetrical phrases.
Theme	0:26	The theme itself is presented by all the violins playing in unison and the piano solo supporting them. The B music repeat has woodwinds added. 
2	0:45	Variation 2 is similar to the theme played by the piano, with the addition of some grace notes. The fast tempo continues as does the AABB structure. The repeat of the B music involves more elaborate semiquaver passages from the piano. 
3	1:03	Variation 3 is delicate and quiet involves an inverted version of the theme played mainly by violins with the piano adding a more legato figure.

Variation	Audio Excerpts	Features
4	1:28	The music becomes slightly quicker with a thin texture maintained and a dialogue between violin and some strings. The harmony in the A theme is varied to include the Phrygian progression but remains the same cycle of fifths progression in the B theme.
5	1:56	The piano part leads this variation with some rapid alternation between the two hands as the writing for the solo instrument becomes more flamboyant. The essential harmony and structure remain the same. The staccato accompaniment in the orchestra involves more instruments than before.
6	2:25	Remains of the same tempo, feel and time signature but has long notes and fermatas for the first time to allow some free solo passages for the piano. For the first time in the piece, the driving to beat is absent. There is a diminuendo with cor anglais solo towards the end of this variation.
7	3:24	<p>The melody is presented by the bassoon and <i>pizzicato</i> cellos in a slower tempo and less frantic feel.</p>  <p>For the first time, the Dies Irae theme is introduced. This is led by the horns.</p>
8	4:40	The music returns to the original tempo and rhythm with some vigorously rhythmic music for the piano and orchestra. The piano in this work is becoming increasingly virtuosic and flamboyant in its solo part.
9	5:14	<p>This variation features some complex cross rhythms and has the strings playing with the wood of the bow.</p> 
10	5:47	There is a subtle change in rhythm as the music moves from 2/4 to 4/4, but the tempo remains the same. The piano is now playing the Dies Irae theme which it repeats rhythmically diminished. The brass feature in a syncopated fanfare-type theme later in this variation.

Variation	Audio Excerpts	Features
11	6:38	This variation starts with a complete change of mood. After general pause, the piano introduces a lyrical version of the theme in free time accompanied by held chords in strings and woodwinds. The orchestra then continue to play a very lush and <i>legato</i> variation on the theme while the pianist plays elaborate filigree decorations in a cadenza-like passage.
12	8:23	<p>This is in minuet time, moderately slow and in 3/4. The winds alternate a rising arpeggio figure derived from the main theme. This is then taken up by the cellos in their high register while the piano accompanies them.</p>  <p>When the variation of the B theme is repeated, it is led by the oboe.</p>
13	9:41	After this gentle interlude, the more rhythmic and assertive style resumes in variation 13, although the music is still in 3/4 time. All the strings except the basses play the melody in dramatic style while the piano accompanies them. This is then taken up with the addition of woodwinds on the repeat.
14	10:11	This variation starts in F major but has some curiously chromatic shifts in harmony. It is loud and declamatory, somewhat like a fanfare.
15	10:55	Variation 15 is piano only and is a sparkling and brilliant passage marked " <i>piu vivo scherzando</i> ". The strings join in later in this variation. At the end the piano holds a chord which leads to the next variation.
16	12:00	Very quiet and somewhat mysterious, this variation has moved back to 2/4 time and is moderately fast. It features significant solos from the oboe and cor anglais and a brief solo passage for violin.
17	13:40	Starts with a low pitched, somewhat dramatic passage for the solo piano as brass and tremolo strings accompany it. The music modulates chromatically through a variety of remote tonal areas and becomes increasingly lyrical and expressive as it leads towards the most famous passage in the piece.

Variation	Audio Excerpts	Features
18	13:42	 <p>This celebrated and beautiful lyrical melody is introduced at first by the piano alone. This variation has been created by inverting the melody and moving it to nearly the most remote key possible. This variation is repeated by the orchestra with violins and cellos leading the melody and it swells to a fully rhapsodic and romantic crescendo. After this it recedes and the piano is left playing solo, thus bringing the variation to a quiet close.</p>
19	18:54	The mood changes abruptly and moves back to the original key and tempo. This variation largely figures triplet arpeggios from the soloist.
20	19:20	Tempo, dynamics and feel remain the same, but the violins take the lead with a rapid semi quaver figuration the soloist continues with a dotted accompaniment figure. In the B theme of the music, this becomes louder and more thickly textured.
21	19:58	This is very slightly faster and the triplet figurations in the piano return. The pianist is now also playing more double octaves which is an example of an increase in virtuosity in the solo part.
22	20:23	This continues at the same tempo starting very quietly and building and dynamics with the texture becoming thicker as more instruments are added. At the end of this variation is a piano cadenza which leads to variation 23.
23	22:03	This resembles the principal theme but taken through a variety of tonal areas and it is if Rachmaninov has taken his full circle and this late variation resembles the theme quite closely. It is loud in dynamics, fast in tempo and exciting. This leads in turn to another elaborate unaccompanied solo on the piano.
24	22:53	Fast tempo, elaborate figuration, quiet dynamics but building in every respect. There is a real sense of hurtling towards a conclusion in this variation on music builds and dynamics as well as becoming a little faster before. The Dies Irae theme is reintroduced fortissimo in the brass and other instruments before the coda proper brings this thrilling work to a rather quirkily quiet end.

Additional Media Resources

Below is a selection of additional third-party media resources teachers might choose to use in supporting their students to engage in concert preparation.:

Introduction

<https://www.youtube.com/watch?v=iWUDFovP3yE>

Discussion of Variation 18

<https://www.youtube.com/watch?v=xJdFRkPFyE0>

Audio Excerpts

Access the Spotify playlist by visiting the following link:

<https://open.spotify.com/playlist/1OuSNn8uEx7oltvFHEJ7Sn?si=bc63be46591b4435&nd=1&dlsi=af41eff6c69b40ee>

Excerpt No.	Page No.	Time	Activity
1	2-4	0:08 – 0:26	Activity 1
2	22-23	3:44 – 4:20	Activity 2
3	48-49	10:11 – 10:33	Activity 3
4	70-74	13:42 – 18:54	Activity 4
5	87-89	20:23 – 20:52	Activity 5

Score Excerpts

Score excerpts are from Public Domain, IMSLP:

[https://imslp.org/wiki/Rhapsody_on_a_Theme_of_Paganini,_Op.43_\(Rachmaninoff,_Sergei\)](https://imslp.org/wiki/Rhapsody_on_a_Theme_of_Paganini,_Op.43_(Rachmaninoff,_Sergei))

Excerpt	Section	Pages	Activity
1	Rachmaninov Rhapsody on a Theme of Paganini, Variation XIV	48-49	Activity 3
2	Rachmaninov Rhapsody on a Theme of Paganini, Variation XVII	70-74	Activity 4

Learning Activities

Activity 1: Performance and Composition

Listen to Excerpt 1, 0:08 – 0:26

Task 1

Perform the class arrangement of Paganini's original theme and part of Rachmaninov's variation 1.

The image displays a musical score for guitar, consisting of three staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a piano (*p*) dynamic marking. It contains six measures of music, featuring a mix of eighth and sixteenth notes, some with slurs and accents. The second staff starts at measure 7 and contains five measures of music, including a measure with a flat (B-flat) and a measure with a sharp (F-sharp). The third staff starts at measure 12 and contains five measures of music, ending with a double bar line. The notation includes various rhythmic values, slurs, and dynamic markings.

Original Melody (for guidance)

C instruments

B \flat Instruments

Cool Instruments

Piano

The first system of the score consists of six measures. The top staff, labeled 'Original Melody (for guidance)', features a melodic line with eighth and sixteenth notes, starting on a half note and moving through various intervals. Below it are four staves: 'C instruments', 'B \flat Instruments', 'Cool Instruments', and 'Piano'. Each of these four staves contains a rhythmic accompaniment of eighth notes, often with rests, and is marked with a piano (*p*) dynamic. The piano part is written in grand staff notation, with both treble and bass clefs.

The second system continues the instrumental parts from the first system, covering measures 7 through 12. The 'Original Melody' staff is no longer present. The 'C instruments', 'B \flat Instruments', 'Cool Instruments', and 'Piano' parts continue with their respective rhythmic patterns. The piano part shows more complex rhythmic figures in the right hand, including sixteenth-note runs and chords, while the left hand maintains a steady eighth-note accompaniment. The overall texture remains consistent with the first system.

14

Musical score for measures 14-18. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The piano accompaniment includes chords and arpeggiated figures.

19

Musical score for measures 19-23. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 4/4. The music continues with similar rhythmic patterns and melodic lines as the previous system, ending with a double bar line.

Task 2

In most variations, composers add extra notes to the theme and use compositional techniques to make it more complex. In this instance, which is presented before we had heard the theme itself, Rachmaninov has removed notes to make it less complex. What remains is a skeleton of the theme, outlining its harmonic progression. The first part is a simple I-V repeated progression; the second part moves around the cycle of fifths.

Choose a theme you wish to use as the basis of your composition. This could be a well-known melody, something more obscure or even an original theme. Following Rachmaninov's lead, compose an 'anti variation' by removing as many notes as possible whilst leaving a recognisable skeleton of the theme.

Activity 2: Performance, Composition, Musicology

Listen to Excerpt 2, 3:44" – 4:20"

Task 1

Perform the class arrangement of variation 7.

Part 1

Part 1 in Bb

Part 2

Part 2 in Bb

Bass

Keyboard

p

p cantabile

A

13

B

f

sm

B

22

Musical score for measures 22-29. It consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The key signature has one sharp (F#) and the time signature is 7/4. The vocal parts feature a melodic line with eighth-note patterns and rests. The piano accompaniment includes chords and a bass line with eighth-note patterns.

Part 1

Musical score for Part 1, measures 6-25. It consists of three staves. The first staff (measures 6-9) has a dynamic marking *p* and a box labeled **A** above measure 7. The second staff (measures 20-24) has a box labeled **B** above measure 20. The third staff (measures 25-26) has a box labeled **2** above measure 25 and another box labeled **2** above measure 26. The key signature has one sharp (F#) and the time signature is 7/4.

Part 1 in B \flat

Musical score for Part 1 in B \flat , measures 6-25. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of three staves of music. The first staff starts at measure 6 and ends at measure 9, with a box labeled 'A' above it. The second staff starts at measure 20 and ends at measure 24, with a box labeled 'B' above it. The third staff starts at measure 25 and ends at measure 28, with a box labeled '2' above it. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking 'p' is present in measure 7, and a dynamic marking 'f' is present in measure 22.

Part 2

Musical score for Part 2, measures 7-22. The score is written in treble clef with a key signature of one flat (B \flat) and a time signature of 2/4. It consists of two staves of music. The first staff starts at measure 7 and ends at measure 12, with a box labeled 'A' above it. The second staff starts at measure 22 and ends at measure 25, with a box labeled 'B' above it. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking 'f' is present in measure 22.

Part 2 in Bb

Musical score for Part 2 in Bb, measures 7-23. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. Measures 7 and 12 are marked with a box 'A'. Measure 12 is also marked with a box 'B'. The piece begins with a 7-measure rest, followed by a 12-measure rest. The first notes after the rests are marked with a forte 'f' dynamic. The score concludes with a 3-measure rest.

Bass

Musical score for Bass, measures 1-24. The score is written in bass clef with a key signature of one flat (Bb) and a time signature of 2/4. The piece begins with a piano 'p' dynamic. Measures 8 and 17 are marked with a box 'A' and a box 'B' respectively. The score concludes with a final note on measure 24.

Keyboard

The image shows a musical score for keyboard, consisting of three systems of staves. The first system is marked *p cantabile* and features a melody in the right hand with a *cresc.* marking. The second system is marked **8 [A]** and includes a *8va* marking. The third system is marked **20 [B]** and includes a *(8)* marking. The score is in 2/4 time and uses a grand staff with treble and bass clefs.

Task 2

Compose one or more variations on the theme you selected in Activity 1. You may use techniques such as re-instrumentation, fragmentation, modulation, change of register, change of dynamics, variety in texture and accompaniment styles.

Task 3

In this variation, Rachmaninov quotes a theme known as 'Dies Irae'. Many composers have quoted this melody, usually to indicate something ominous, but occasionally with humorous intent.

https://www.youtube.com/watch?v=N_luVEYTJwA timecode 3:09

<https://www.youtube.com/watch?v=ta6rlgxEJMA> timecode 11:09

Research the origins of the Dies Irae theme and write a reflection on how it has been used by at least four composers. Make sure your work has your commentary on the music you have heard and analysed and is not only a historical description.

Activity 3: Performance, Aural Skills and Musicology

Task 1

Perform the class arrangement of variation 14.

Melody

Melody in B \flat

Bass

Keyboard

Measures 1-5 of the first system. The Melody and Melody in B \flat staves show a sequence of notes with triplets and a forte (*f*) dynamic marking. The Bass staff has a rhythmic pattern of eighth notes with rests. The Keyboard part consists of two staves with complex chordal accompaniment.

6

Measures 6-10 of the second system. The Melody and Melody in B \flat staves continue with triplets and slurs. The Bass staff continues with eighth notes and rests. The Keyboard part continues with complex chordal accompaniment.

Melody

Musical notation for the Melody in Bb. The first staff shows measures 1-5 with a forte (*f*) dynamic and triplet markings. The second staff, starting at measure 6, continues the melody with triplet markings and concludes with a double bar line.

Melody in Bb

Musical notation for the Melody in Bb. The first staff shows measures 1-5 with a forte (*f*) dynamic and triplet markings. The second staff, starting at measure 6, continues the melody with triplet markings and concludes with a double bar line.

Bass

Musical notation for the Bass. The first staff shows measures 1-5 with a forte (*f*) dynamic. The second staff, starting at measure 6, continues the bass line and concludes with a double bar line.

Keyboard

The image displays two systems of musical notation for a keyboard instrument. The first system consists of five measures. The right hand (treble clef) plays a series of chords, while the left hand (bass clef) plays a rhythmic pattern of eighth notes and rests. The second system begins at measure 6 and also contains five measures. The right hand continues with complex chordal textures, and the left hand maintains its rhythmic pattern. The key signature has one flat, and the time signature is 3/4.

Task 2

Listen to **Audio Excerpt 3** 10:11" – 10:28" and look at **Score Excerpt 1** (pgs. 48-49).

1. Identify all the woodwind instruments playing at the start of the excerpt.
2. What is the time signature of this excerpt?
3. Explain '*quasi tromba*'.
4. Identify the chord at the start of the first bar.
5. Explain '*au talon*'
6. Account for dynamics and expressive techniques in the first violin before figure 36.
7. Briefly describe the texture on page 48
8. On page 49, what is the interval between oboe and clarinet?
9. On page 49, rewrite the first bar of the viola part on bass clef.
10. Disregarding the very first note, name five instruments who do not play in this excerpt.

Activity 4: Composition, Musicology

Score Excerpt 2, Pages 70-74

Audio Excerpt 4, 13:42” – 18:54”

Task 1

In Variation 18, Rachmaninov reverses nearly everything about Paganini’s original theme. The melody is inverted (upside-down), it is in a major key, it is in a slow tempo, it develops full and rich accompaniment, there is a lot of *rubato* for the sake of expression, it involves all the flats rather than all the naturals.

Using the theme you chose in Activity 1 and developed through variations in Activity 2, compose one more variation that contrasts as strongly as possible with the original theme. Aim to change multiple musical parameters. This might include technical processes such as inversion, retrograde, or modulation, as well as expressive elements like tempo, dynamics, texture, mood, and overall atmosphere.

Task 2

The nineteenth century is often cited as the age of Romanticism. Music in the Romantic style was being replaced by more modern sounds by the turn of the twentieth century. However, Rhapsody on a Theme of Paganini is Romantic both in style and conception, but was composed in 1934.

Investigate other composers and their works who continued to write in the Romantic style into the twentieth century. Were they all simply old-fashioned or were there authentic artistic reasons for them to maintain this style? Does Romanticism even have a place in the **twenty-first** century?

Composers you may wish to investigate could include:

- Amy Beach
- Edward Elgar
- Giacomo Puccini
- Ethel Smyth
- Richard Strauss
- Karol Szymanowski

Activity 5: Aural

Audio Excerpt 5 20:23" – 20:52"

[This activity may be done as an HSC Music 1 style question, with the audio excerpt played five times with timed gaps between]

Explain how the composer builds this music to a climax.

Suggested Answers

Activity 3

Listen to Audio Excerpt 3 and look at Score Excerpt 1.

1. Identify all the woodwind instruments playing at the start of the excerpt.
Piccolo, 2 flutes, 2 oboes, cor anglais, 2 clarinets in Bb, 2 bassoons
2. What is the time signature of this excerpt?
3/4
3. Explain '*quasi tromba*'.
To play in the style of a trumpet
4. Identify the chord at the start of the first bar.
F Major
5. Explain '*au talon*'.
Play at the heel of the bow (more emphatic)
6. Account for dynamics and expressive techniques in the first violin before figure 36.
Loud, very marked, played on third and fourth strings for a thicker, heavier sound, long notes tenuto, short note staccato, separate bows for each note
7. Briefly describe the texture on page 48
Homophonic, melody with accompaniment. Melody in upper woodwinds and first violins, accompaniment in bassoons, horns and strings.
8. On page 49, what is the interval between oboe and clarinet?
Unison
9. On page 49, rewrite the first bar of the viola part on bass clef.



10. Disregarding the very first note, name five instruments who do not play in this excerpt.
Piccolo, snare drum, triangle, cymbals, bass drum, glockenspiel, harp.

Activity 5

Explain how the composer builds this music to a climax.

Answers May Include:

Gradual crescendo

Gradual thickening of texture by adding more instruments

Piano solo part largely ascending in pitch

Pedal note in various instruments in the bass (mostly long notes)

Strong, driving pulse

Addition of percussion instruments near the end