

Toccatas

5 Impressive Solos for Piano

DENNIS ALEXANDER

The word *toccatà* comes from the Italian word *toccare* (to touch). Such virtuosic pieces for the keyboard typically display the performer's technique. In my own teaching, I have discovered that piano students enjoy flashy, exciting toccatas that let them truly shine in recitals, competitions, and festivals.

In writing the toccatas for this collection, my goal was to motivate students to build speed and agility over a wide range of the keyboard. Each piece provides an opportunity to demonstrate such dexterity combined with musicality, characterization, and a genuine command of the instrument.

I hope that both students and teachers have fun with these pieces. Likewise, I would like to see audiences respond with enthusiastic applause coupled with shouts of "Bravo!"

Dennis Alexander

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Dedicated to my friend and musical colleague Gail Lew



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ISBN-10: 1-4706-4175-5
ISBN-13: 978-1-4706-4175-7

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Blue, Blue Toccata

Molto presto (♩ = 112-120)

Dennis Alexander

The first system of music features a treble clef staff with a melody of eighth notes and a bass clef staff with a simple accompaniment. The treble staff begins with a dynamic marking of *f* and includes fingerings 5, 3, 2, 1, 2, 1, 2. The bass staff includes a section labeled "LH over" with a 2/4 time signature and fingerings 1/5, 2/4, 1/3, and 1/5. A slur covers the first four measures of the treble staff.

The second system continues the piece, starting with a measure number 5 in a box. The treble staff has a slur over the first four measures. The bass staff includes a 2/4 time signature.

The third system starts with a measure number 9 in a box. The treble staff has a slur over the first four measures. The bass staff includes a 2/4 time signature.

The fourth system starts with a measure number 13 in a box. The treble staff has a slur over the first four measures. The bass staff includes a 2/4 time signature.

The fifth system starts with a measure number 17 in a box. The treble staff has a slur over the first four measures. The bass staff includes a dynamic marking of *p* followed by a crescendo hairpin leading to *mf*. The bass staff includes a 2/4 time signature and fingerings 1/5 and 1/2.

Toccata Espagnol

Dennis Alexander

Allegro ardito* (♩ = 126-138)

Musical notation for measures 1-3. The piece is in 4/4 time with a key signature of one sharp (F#). The first measure (measure 1) starts with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with a slur over measures 1 and 3, and a fingering of 2-1-2. The left hand has a bass line with a slur over measures 1 and 3, and a fingering of 5-2-1-2. Measure 2 contains a complex chordal texture with a fingering of 5-2-1 in the right hand and a 5 in the left hand. Measure 3 continues the melodic and bass lines with a 2-1 fingering in the right hand and a 5-2-1-2 fingering in the left hand.

Musical notation for measures 4-6. Measure 4 begins with a box containing the number 4. The right hand has a fingering of 4-3-1. Measures 5 and 6 continue the piece with a slur over measures 5 and 6 in the right hand (fingering 2-1-2) and a 5 in the left hand.

Musical notation for measures 7-9. Measure 7 starts with a forte (*f*) dynamic. The right hand has a fingering of 1-5-2. Measure 8 has a fingering of 1-5-2 in the right hand and a 1-3 in the left hand. Measure 9 features a mezzo-forte (*mf*) dynamic with a slur over measures 9 and 10 in the right hand (fingering 2-1) and a 5 in the left hand.

Musical notation for measures 10-12. Measure 10 starts with a box containing the number 10. The right hand has a complex chordal texture. Measures 11 and 12 continue the piece with a slur over measures 11 and 12 in the right hand and a 5 in the left hand.

* Ardito = bold, daring

Toccata Intrepido

Introduction – Andante maestoso (♩ = 48–52)

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ff

5 2 1 4 1 5 2 1 1 5 2 1

5 2 1 3 5 1 3

3

5 2 1 5 2 1 1 4

5 Prestissimo (♩ = 126–132)

f

5 1 5 1 5 2 5 2

5 2 1 4 5 4

7

4 1 5 2 4 1 5 2 4 1 5 2 4 1 5 2 4 1 5 2

5 1 3 1 2 1 3 1