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# Toccata (Influenced by Keith Emerson)

for Solo Piano

by Stephen Hill (ASCAP)

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SARAHTIM



Music Publishing  
(Stephen Hill)



### ***About the Work...***

Tocatta for Piano is a piece influenced by my study of the music of Keith Emerson of the group Emerson, Lake, and Palmer during my undergrad years of 1976-1978 at Cerritos College. On a side note, in 1978, during my Spring semester at Cerritos College, my private teacher was Tubist William Keck. He had just returned to teaching after being the tuba player for the orchestra that toured with ELP. He had interesting stories about playing with ELP on their "Works" tour.

### **About the Composer...**

Stephen Hill (b.1958) was born and raised in Southern California. His compositional lineage includes the likes of Roy Harris, Ingolf Dahl, Clifton Williams, Bernard Rogers, and Howard Hanson through study with Philip Westin (Cerritos College, 1976-1978) and most notably with W. Francis McBeth at Ouachita Baptist University in Arkadelphia, Arkansas (1978-1980). Stephen continued with graduate work at California State University, Los Angeles (1980-83) with composers Dr. Byong Kon Kim and William Hill. He composes for the simple joy of it.

For over 40 years, Stephen taught K-12 instrumental music concurrently in both the Private Christian School (Whittier Christian) and a Public School (California High School) settings. Though semi-retired, Stephen still works with students by continuing to teach part-time at California High School and maintaining his private music studio, where he plays and teaches Woodwinds, Brass, Strings, and Piano. Stephen also plays with the church orchestra at Calvary Chapel, La Habra, Ca. where he attends. When teaching full-time, he was primarily a "summer" composer. No longer teaching full-time, Stephen has the privilege to compose beyond just the summer months and publishes through his company, SARAHTIM—a title which comes from simply combining the name of his daughter Sarah and son Timothy.

## **SARAHTIM Music Publishing**

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*"Where there is devotional music, God is always at hand with His gracious presence."*  
*J.S.Bach*

*"Before the mountains were born, before you gave birth to the earth and the world,  
from eternity to eternity, you are God."*  
*(Psalm 90:2)*

*"But God demonstrates His own love for us in this: While we were still sinners, Christ died for us."*  
*(Romans 5:7-8)*

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Keith Emerson

# Toccata for Piano (2004)

Pesante ♩=95

Stephen Hill (ASCAP)

Piano

*ff*

Toccata for Piano

16

Musical score for measures 16-19. The piece is in 2/4 time. Measure 16 starts with a treble clef and a key signature of one flat. The bass clef part begins with a 7/16 time signature. Measures 17 and 18 feature complex rhythmic patterns with 7/16 and 4/16 time signatures. Measure 19 returns to 2/4 time.

20

Musical score for measures 20-22. Measure 20 continues with 7/16 and 2/4 time signatures. Measure 21 is in 2/4 time. Measure 22 returns to 2/4 time.

23

Musical score for measures 23-25. Measure 23 is in 2/4 time. Measure 24 features a 7/16 time signature. Measure 25 returns to 2/4 time.

26

Musical score for measures 26-28. Measure 26 is in 2/4 time. Measure 27 features a 7/16 time signature. Measure 28 returns to 2/4 time.

Musical score for measures 29-31. Measure 29 begins with a bass clef and a *mp* dynamic marking. Measure 30 features a treble clef. Measure 31 returns to a bass clef.

Toccata for Piano

38

Musical notation for measures 38-42. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords. A large 'PERUSAL SCORE' watermark is overlaid on the page.

43

Musical notation for measures 43-46. Measure 43 includes a *ff* dynamic marking. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. A large 'PERUSAL SCORE' watermark is overlaid on the page.

47

Musical notation for measures 47-50. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment. A large 'PERUSAL SCORE' watermark is overlaid on the page.

51

Musical notation for measures 51-54. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. A large 'PERUSAL SCORE' watermark is overlaid on the page.

Musical notation for measures 55-58. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. A large 'PERUSAL SCORE' watermark is overlaid on the page.